



THE INDIA SALE

18 DECEMBER 2016

CHRISTIE'S
MUMBAI





CH. 1
2nd

Chapman



THE INDIA SALE

PROPERTIES FROM

The Collection of
Colonel RK Tandan
The Biswas Family Collection
The Collection of
Abhishek and Radhika Poddar

AUCTION

Sunday 18 December 2016
Session I at 4.30 pm (Classical Indian Art: Lots 1-71)
Session II at 7.00 pm (South Asian Modern + Contemporary Art:
Lots 101-173)

Crystal Room
The Taj Mahal Palace
Apollo Bunder
Mumbai 400 001

VIEWING · NEW DELHI

Friday	2 December	10.00 am – 6.00 pm
Saturday	3 December	10.00 am – 8.00 pm
Sunday	4 December	10.00 am – 6.00 pm

Diwan-I-Am
The Taj Mahal Hotel
Number One Mansingh Road
New Delhi 110 001

VIEWING · MUMBAI

Thursday	15 December	10.00 am – 8.00 pm
Friday	16 December	10.00 am – 6.00 pm
Saturday	17 December	10.00 am – 8.00 pm
Sunday	18 December	By appointment

Crystal Room
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William Robinson
Romain Pingannaud

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Front cover: Lot 111
Back cover: Lot 151
Inside front cover: Lot 142
Inside back cover: Lot 147
Opposite: Lot 11
Opposite contents page: Lot 53

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
Session I: BALKISHAN 14871
Session II: NEEBAKA 1205

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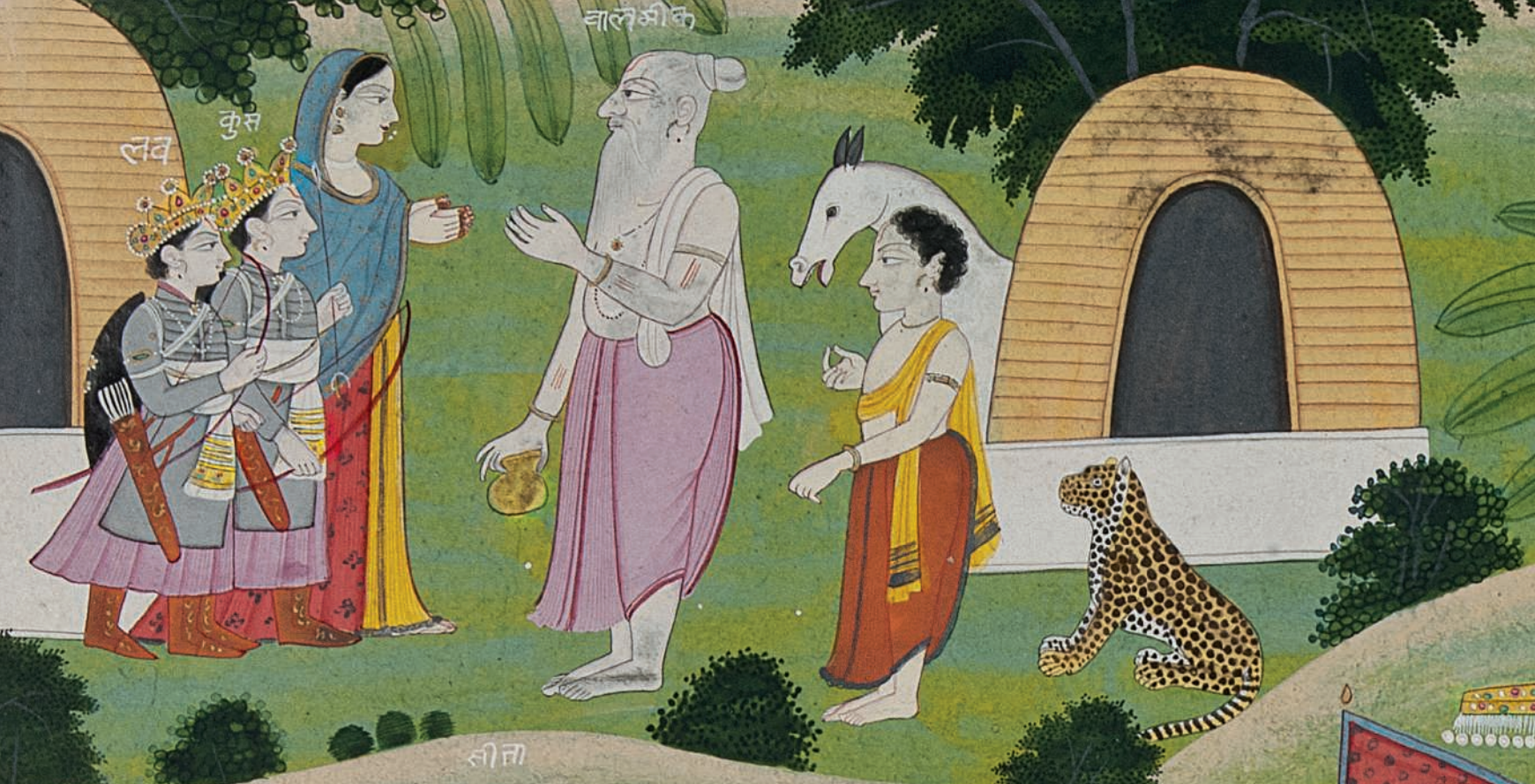
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COLONEL RK TANDAN: SCHOLAR AND CONNOISSEUR

“The essential thing with Indian miniature painting, as it is with most Indian art, is occupation with things of the spirit. The approach is conceptual not intellectual, intuitive rather than analytical.” Thus Colonel Raj Kumar Tandan opened his television discussion as part of the EMRC Hyderabad in 1992. While his formal life was as a part of the military, travelling around the country from base to base, his interest in Indian Art became an increasingly important part of his life, from the days when he was a young subaltern shortly after independence in 1947.

He grew up in a house in Allahabad surrounded by art, not just the physical presence but also by discussions and rhetoric on the subject. His father, R. C. Tandan (1899-1971) was a renowned critic and commentator on the arts who knew many of the leading artists and writers of the day. Visitors to the Allahabad house included Ramgopal Vijaivargia on whom he wrote a monograph, and Amrita Sher-Gill for whom he mounted the status-changing exhibition in Allahabad. The poet Harivansh Rai was a frequent guest while Sumitranandan Pant had a room in the house that was at his permanent disposal. A testament to his virtuosity with language is the fact that he was the one asked by Jawaharlal Nehru to translate his collection of essays and thoughts, entitled *Discovery of India*, into Hindi. Another very powerful influence was Nicholas Roerich, the artist, philosopher, pacifist and spiritualist of Russian origin who had made India his base since 1925. As well as writing a book on Roerich, *Nicholas Roerich, Painter and Pacifist*,



R.C. Tandan, image courtesy the Tandan Family

R. C. Tandan founded the Roerich Centre of Art and Culture in his home town of Allahabad. One of Roerich's many points was that "Each departure from the beautiful, from culture, has brought about destruction and decay. On the contrary, all striving towards cultural constructiveness has created brilliant epochs of renaissance" (N. Roerich, *Joy of Art*). This encouraged the preservation of art which "should become a part of daily life, in huts as well as palaces". It is no surprise that against this background both Raj Kumar Tandan and his elder brother Jagdish Chandra Tandan became prolific collectors of Indian Art.

Having been commissioned as an engineer into the army at the end of the war in 1944 R. K. Tandan remained employed there after hostilities ceased, making it his career. His postings included Calcutta, Pune and Jodhpur; in the end he settled in Secunderabad, the sister city of Hyderabad in Telengana, the region he had most enjoyed being based at ten years earlier. His collecting started very soon after he had joined the army. The collection was undoubtedly helped when a sympathetic Field Marshall authorised Colonel Tandan's early retirement from the army in 1968 so that he could pursue his real passion. It was a very good time to collect. The political turmoil of the years after the war meant that many very substantial old collections were being dispersed; Colonel Tandan travelled round the princely states and elsewhere in India searching out old collections and antique shops from where he hoped to enrich his collection. Miniatures at that time were available in large quantities, as is evidenced by the number that entered the national museums. This kept prices at a level where a military officer without substantial private capital could still form a hugely impressive collection which one western report put at a total of 4,000 pieces, although something under half of that is the more probable total figure. He collected sculptures in stone, terracotta, wood, and bronze, together with decorative items in a number of different mediums. But his greatest interest was always the miniature or court paintings, and it is this area for which his collection is best known.

With time the collection and its owner became well known in the academic world. His interest was academic as well as aesthetic, and so he sought out the scholars of the time. Typical is his communication with Karl Khandalavala, the renowned curator at the Prince of Wales Museum in Mumbai with whom he had extensive correspondence, the early letters ending "yours sincerely" then rapidly changing to "yours affectionately". Partly through Khandalavala he was introduced to a considerable number of foreign scholars and curators. The list of visitors is like a roll call of all those interested in the subject, from Stella Kramrisch, Amy Poster, then of the Brooklyn Museum, Anna Dallapiccola, Rosemary Crill, Daniel Ehnbohm, Amina Okada from the Musée Guimet in Paris and Catherine Glynn at the Los Angeles County Museum together with her husband the collector Ralph Benkaim. Indian scholars were similarly welcomed such as Anand Krishna, son of the family friend Rai Krishna Das, and C. Sivarama Murthi, director of the National Museum. Collectors, both Indian and Western, also visited the house regularly. He corresponded with a wide variety of scholars such as Stuart Cary Welch, then at the Metropolitan Museum and Douglas Barrett at the British Museum who on one occasion stayed in the Secunderabad house for a week.



R.K. Tandan and his wife, Urmila Tandan, image courtesy the Tandan Family

He was very sociable and loved people, listening attentively to their stories while having a huge cache of tales of his own with which to regale them in return. He loved nothing better than to talk about art, whether in his collection or elsewhere, encouraging his audience to become more interested in the field. This worked on an individual basis, with his wife and then his son-in-law being converted to the cause. His wife Urmila became an active part of the drive for collecting art, accompanying her husband enthusiastically on his journeys around antique shops and sometimes impecunious nobles throughout India. She was hugely valued for the refined eye she brought to the partnership until her untimely death in 1975.

Colonel Tandan also travelled to give lectures, in America and Australia as well as in India, appearing on television as a pundit in the field. While talking about the paintings in interviews his main concern was to educate the audience; the style of the day, unlike that of many of today's presenters, was to be very, clear and precise, suppressing his natural exuberance. He writes similarly, very clearly, immediately, and with a clarity of vision that would have been helped by the military training.

He was very particular with his paintings. They were mounted by him onto hand-made acid-free paper that he obtained with some difficulty and he then used these mounts to write his notes about the paintings. The paintings were only to be handled by him and were shown one by one on a flat table or similar surface. He loved discussing them with his visitors staying up late into the night. At the end of the viewing they were put back into the series of folders that he had made for them, each with its own different cloth as the exterior which he bought and had made up by his tailor.

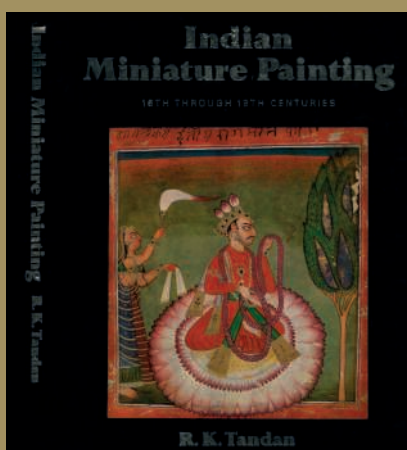
His paintings were included in important exhibitions and publications including in Tokyo, London, Boston and Paris as well as the seminal *India, Art and Culture* at the Metropolitan Museum in New York in 1985. He donated a number of sculptures to a variety of deserving institutions including the

Birla Museum, the Archaeological Museum and the Salar Jang Museum all in Hyderabad, and a very considerable number of sculptures to the Allahabad Museum.

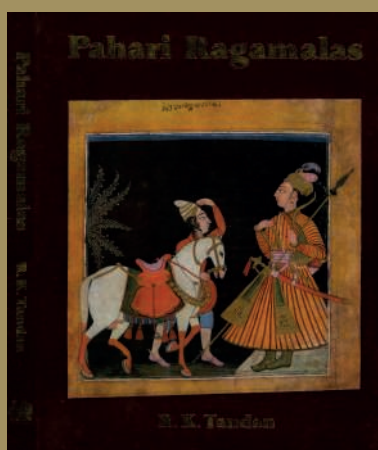
His crowning moment as a collector was the purchase of the series of *ragamala* paintings from the family of a former physician to the court at Basohli. These, now generally referred to as the Tandan *Ragamala* series are one of the earliest Pahari series known. His friend Karl Khandalavala credits the discovery in a private home in Indore entirely to Tandan. The purchase, too, was a tribute to his powers of persuasion, helped by his engaging nature and his hip-flask of brandy since, having agreed a price in principle which Colonel Tandan then had to borrow from his father-in-law the vendor decided that he did not want to sell. Four of this masterful series are included in this sale as lots 11-14.

But his collection was not just about masterpieces; following Roerich it was not just palaces and princely life that were of interest. He was fascinated by the paintings that did not fit easily into a known school, noting his comments frequently on the mount of the painting. The Deccani *Ragamala*, lot 20 is typical of this. He initially noted that it was from the Deccan, probably Aurangabad, but then added "or Orchha", noting that the dome is similar to the *ragamalas* from Orchha while the layout is Malwari. This painting is also indicative of one of Colonel Tandan's favourite areas of study, one that he discussed in some length in his book, the "North Deccani or Aurangabad-Mewar style of painting". This central area of India was of particular fascination and in his introduction for his major work he notes of his attribution of paintings to Orchha and Datia that, "being a new angle, this subject has been dealt with at some length in the text". It is in his magnificent recent book *Orchha, Datia, Panna* that Konrad Seitz (another erstwhile visitor to the house in Secunderabad) has given this region so much detailed attention. We are delighted that one of the rarest paintings in this selection from the Tandan Collection, offered as lot 25, is a large painting of a palace scene, sometimes attributed to Orchha that he attributed to the north Deccan, a quintessential Tandan painting.

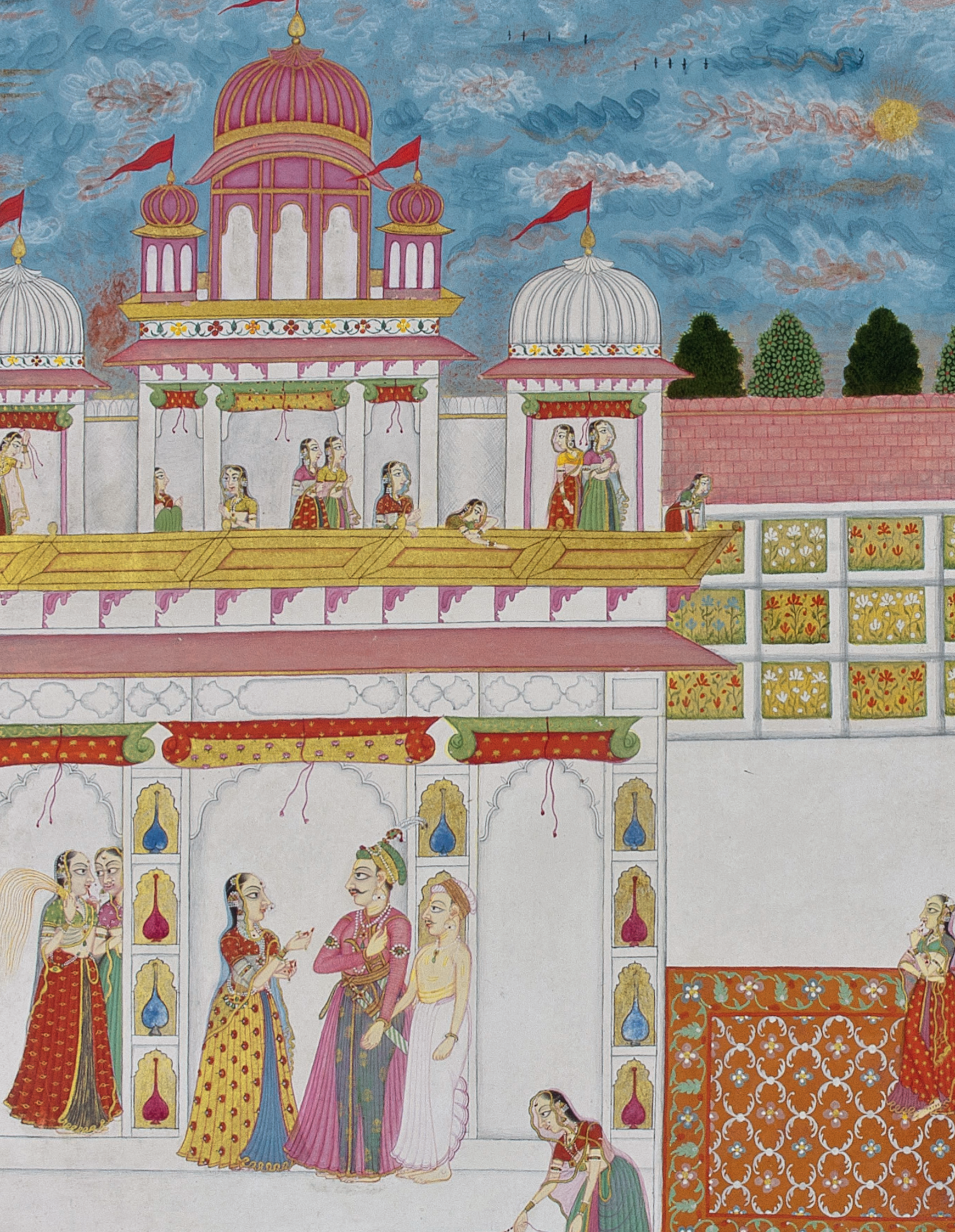
-William Robinson



R.K. Tandan, *Indian Miniature Painting: 16th through 19th centuries*, Natesan Publishers, Bangalore, 1982



R.K. Tandan, *Pahari Ragamalas*, Natesan Publishers, Bangalore, 1983



Indian Miniatures from the Collection of Colonel RK Tandan (Lots 1-42)

Registered Antiquity – Non-Exportable

*1

A SCENE FROM THE *RAMAYANA*:

RAMA ARRIVES AT VALMIKI'S ASHRAM

KANGRA OR POSSIBLY CHAMBA, PAHARI REGION, NORTH INDIA,
CIRCA 1810-20

The sage Valmiki shown with Sita, Lava and Kusha twice: once in the upper left corner, with Valmiki speaking with Sita and the two princes outside his hut, his horse, disciple and tiger in attendance; and again just below, with the great sage bestowing blessings on Rama, who is seated in his chariot with folded hands, and the rest of his motley army, with main figures identified by inscription

Opaque pigments and gold on paper
12¾ x 16¾ in. (32.5 x 42.5 cm.), folio

IN ₹25,00,000-30,00,000

\$38,000-45,000

PROVENANCE:

Acquired by 1978

In the great Indian epic, the Ramayana, after Rama, Sita and Laxman's triumphant return to Ayodhya, rumours soon started about the paternity of Sita's unborn child. Overcome with misguided advice, Rama banished Sita from Ayodhya. She took refuge with Sage Valmiki in his ashram, where her twin sons, Lava and Kusha, were born. Valmiki took it upon himself to educate the twins in military arts, and the story of their father, Rama.

Several years later, Rama was advised to perform an Ashvamedha Yagha, (horse sacrifice) one of the most important royal rituals of the Vedic religion and the highest form of royal authority. Only a king could perform this ceremony, whose purpose was to acquire power and glory, sovereignty over neighboring provinces, and ensure general prosperity of the kingdom. The horse, which must be a stallion between twenty-four and one hundred years old, was sprinkled with water and the king whispered mantras into its ear. Then the horse was set loose towards the northeast to roam for one year. If the horse wandered into neighboring provinces hostile to the king, the king must subjugate them with his army. After the return of the horse and additional ceremonies, the horse would be sacrificed.

During his year of roaming, Rama's stallion wanders into Valmiki's ashram where he was captured by Kusha and Lava. Word reached Rama's ears that the horse has been captured by two young boys, and he set out for the ashram with his army to reclaim his horse. This painting depicts these two moments in the story: at upper left, the white stallion is seen behind Valmiki's attendant, and the rest of the composition, which illustrates Valmiki greeting Rama and his army, while Sita and her boys look on.

This folio is from an extensive series called the *Nadaun Ramayana* because it belonged, by inheritance, to the Raja of Nadaun, a descendent of Raja Sansar Chand of Kangra. For a discussion of two other paintings from this series, see Dr. Daljeet and Prof. Rosa Maria Cimino, *Four Centuries of Rajput Painting*, (Ducrot Collection), Milan, 2009, nos. P1 and P2, pp.210-211. For another work from this series, depicting a moment in the story close to the present lot, see A. Poster, et al., *Realms of Heroism*, New York City, 1994, p.273-4, fig.225. Finally, two works from the same manuscript were sold at Christie's New York on 19 March 2014. The first (lot 1104, below left) predates the present lot, and depicts the horse while roaming. Note the sacrificial horse's face in this and the present painting are painted identically. The second lot sold (lot 1105, below right) depicts Kusha and Lava defeating Rama's army as they attempt to recapture the horse. Again, note the identical manner in which the horse is depicted, at the upper left edge of the sold work, the identical dress of Sita and her sons between the two paintings, and also that Rama is seated on the same throne with parasol and flag in both. Additionally, the overall landscape and background remains the same between both.

The Raja's atelier also produced a *Bhagavata Purana* dated to 1803, nearly identical in style to this *Ramayana*; see K.Khandalavala, *Pahari Miniature Paintings in the NC Mehta Collection*, Ahmedabad, 1982, p.123, fig.83 and p.124, fig.85.



Christie's New York, 19 March 2014, lot 1104



Christie's New York, 19 March 2014, lot 1105





The inscription on the verso reads:

*mahant maharaj shri 108 shri narayan das ji
kalam chitara bhati shankar das shiv das ra ri hai*

This confirms the sitter's identity (Mahant Maharaj Shri Naryan Das) and the painter's name, Bhati Shankar Das Shiv Das.

The artist has elegantly isolated the Maharaja's face by backing it with a golden halo and swathing the body in a monochromatic robe, leaving his features in relief. There is little doubt the artist is an accomplished painter in the Jodhpur royal atelier; compare with a depiction of a *nath* siddha from the *Nath Charit*, folio 1, in the collection of the Mehrangarh Museum Trust (see D.Diamond, et al., *Garden and Cosmos: The Royal Paintings of Jodhpur*, Washington DC, 2008, pp.174-177, cat.no.40). Both figures have elongated lotus-shaped eyes, heavy-lidded with the pupil identically placed and the eyelashes indicated by a single line extending to the top of the nose. The eyebrows are nearly identically arched, and the edge of the far eyebrow is visible in the profile. The noses are similarly beak-like, with flaring nostrils sitting above a small, smiling mouth. The profile completes with a swelling chin and jaw, softened in the present lot by the indication of facial hair. The simplicity of the environment enhances the feeling of seclusion in which the sitter seeks spiritual enlightenment, echoing the mood in the vast compositions of the *Nath Charit* series.

Registered Antiquity – Non-Exportable

*2

A PORTRAIT OF MAHARAJA SHRI NARYAN JI

BY BHATI SHANKAR DAS

VILLAGE OF JIRA, MARWAR, RAJASTHAN, INDIA, CIRCA 1830

Seated cross-legged on a floral carpet wearing pink robes with a halo surrounding his head, a covered pot beside him surrounded by a pale green background and stylised clouds at the top, identified on reverse

Opaque pigments and gold on paper

10¼ in. x 7⅞ in. (26 x 18.7 cm.)

IN ₹4,00,000-6,00,000

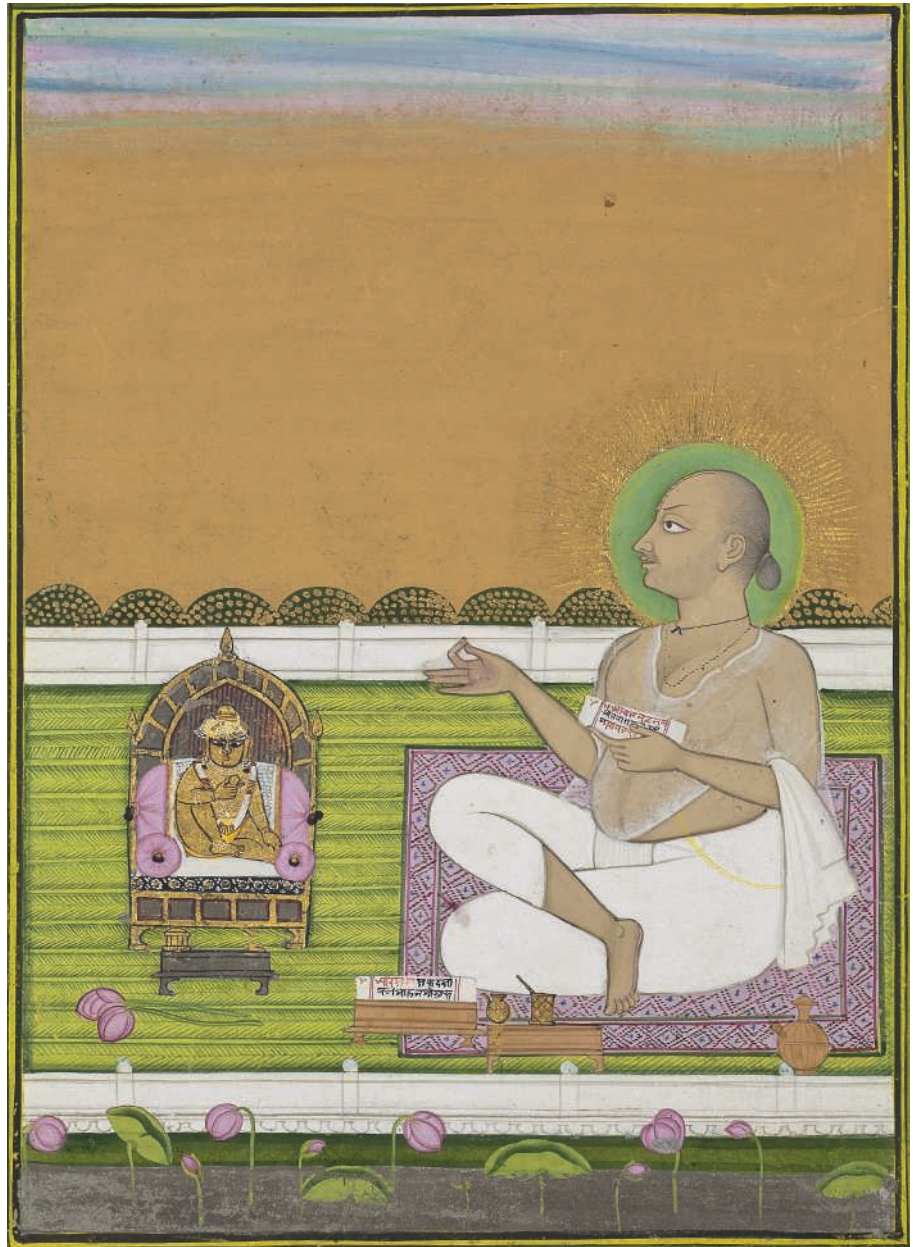
\$6,000-9,000

PROVENANCE:

Acquired by 1977

Vallabhacharya is the founder of the *Pushtimarg*, or Path of Grace, a *Vaishanava* equalitarian sect centred on the life of Lord Krishna as described in the tenth book of the *Bhagavata Purana*. Vallabhacharya was born in a Brahmin family of religious scholars in South India in the late 15th century. After his philosophical and religious education he is said to have debated with and defeated scholars and philosophers at the court of Vijayanagara before performing three pilgrimages in India during which he spread the creed of Pushtimarg and experienced an apparition of Shri Nathji, a manifestation of Krishna, at Mount Govardhan.

Many paintings illustrate Vallabhacharya's vision of the divine infants, three toddlers crawling towards him: the blue-skinned Krishna, a golden-skinned boy who is yet to be born and Balarama, Krishna's elder brother. Vallabha's wife gave birth to two sons: Gopinathji, who was believed to be Krishna's brother Balarama, reborn, and Vittalnathji who was said to be Krishna himself. Vittalnathji eventually succeeded his father. For a related version of this vision see M. Ghose (ed.), *Gates of the Lord: The Tradition of Krishna Paintings*, Chicago, 2015, p.72, no.9, and a painting sold at Christie's, London, 26 May 2016, lot 34.



Registered Antiquity – Non-Exportable

*3

A SAGE OF THE PUSHTIMARG SECT AND SHRI NATHJI
NATHDWARA, RAJASTHAN, INDIA, CIRCA 1850

A sage, possibly Vallabhacharya or Vittalnathji dressed in a transparent vest and *dhoti*, seated on a patterned rug, holding a scripture in his left hand and right hand in *vitarka mudra*, pages of a scripture on a stand with an inkpot and spouted vessel beside him and lotuses in the foreground
Opaque pigments and gold on paper
11¾ x 8¾ in. (30 x 22.2 cm.)

IN₹4,00,000–6,00,000

\$6,000–9,000

PROVENANCE:

Acquired by 1977



4

Registered Antiquity – Non-Exportable

*4

PORTRAIT OF A KANPHATA YOGI

JODHPUR, RAJASTHAN, INDIA, CIRCA 1800

The nobleman seated against a white bolster on the floor, wearing beige and white robes and turban, beaded jewellery and large-gauge earrings, smoking a silver bidri-ware *huqqa* in one hand while holding a dagger with the other, further silver dishes set before him, against a simple green background with roiling blue clouds above, surrounded by floral and plain red borders, the verso with an inscription
Opaque pigments and gold on paper
11 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in. (30 x 21.4 cm.)

IN ₹2,50,000–3,50,000

\$3,800–5,300

PROVENANCE:

Acquired by 1977

The inscription of the verso reads “...Ayas ji Shri Govind Nath ji maharaj,” indicating he is a *kanphata* yogi from the *nath* sect. *Kanphata* yogis, also called Gorakhnathi and Nathapanthi, are followers of Guru Gorakshanath, an influential founder of the Nath Hindu monastic movement who lived in the early eleventh century. *Kanphata* yogis are so named for the large earrings they wear (*kanphata* means “ear-split”), and their practice emphasizes the acquisition of supernatural powers, borrowing elements of mysticism and magic from Shaivite and Buddhist esoteric systems, as well as hatha yoga.



5

Registered Antiquity – Non-Exportable

*5

A NOBLE VISITING A SAGE

DEVGARH, INDIA, CIRCA 1820

A nobleman with folded hands paying obeisance to a sage dressed in a loin cloth and turban holding a string of beads, both seated on a floral carpet flanked by one seated and one standing visitor with a green background
Opaque pigments and gold on paper
5 x 5 $\frac{3}{4}$ in. (12.8 x 14.5 cm.)

IN ₹2,50,000–3,50,000

\$3,800–5,300

PROVENANCE:

Acquired by 1977

Both the present work and Lot 7 are from the same unknown manuscript.

Registered Antiquity – Non-Exportable

*6

A SEATED PUNDIT

KOTA, NORTH INDIA, CIRCA 1840

A pundit seated on a red carpet on a terrace, reading a scripture, surrounded by foliage. Opaque pigments and gold on paper 5¼ x 5¾ in. (13.5 x 14.5 cm.)

IN ₹2,40,000–3,00,000 \$3,700–4,500

PROVENANCE:

Acquired by 1977

The manuscript to which he gestures is written with the following:

durlabh mansha de so milanvaru vaar ram bhajan kar lijiye ki je par upgaar /1

“Give (us) fewer desires so (we) can have a union with Ram sing devotional songs as that would be a blessing (on us all) (verse no.) /1”



6

Registered Antiquity – Non-Exportable

*7

LADIES VISITING A SAGE

DEVGARH, INDIA, CIRCA 1830

A sage seated on a rug holding a string of beads in his right hand, flanked by an attendant with two ladies paying obeisance one with folded hands and other holding a string of beads in her left hand. Opaque pigments and gold on paper 5⅞ x 5⅞ in. (15 x 15 cm.)

IN ₹2,50,000–3,50,000 \$3,800–5,300

PROVENANCE:

Acquired by 1977

Both the present work and Lot 5 are from the same unknown manuscript.



7



8

Registered Antiquity – Non-Exportable

*8

KRISHNA ENCOUNTERS A KING
IN A FIRE

BUNDI, RAJASTHAN, INDIA, CIRCA 1720

With Krishna seated in the chariot at left, his brother Balarama steering the horse, both facing a man emerging from a fire at right, wearing a turban and carrying a bow

Opaque pigments and gold on paper
4¾ x 6⅞ in. (12 x 17.6 cm.)

IN₹ 1,50,000–2,00,000

\$2,300–3,000

PROVENANCE:

Likely acquired by 1977

This subject of this wonderfully composed scene is a bit mysterious. It is possibly from the *Bhagavata Purana*, where Kalayavan recedes into the fire after being burned by the giant Muchkunda, while Krishna looks on.



9

Registered Antiquity – Non-Exportable

*9

A LEAF FROM THE BHAGAVATA PURANA: KRISHNA AND
BALARAMA ATTACKING ENEMY FORCES

BUNDI, RAJASTHAN, INDIA, CIRCA 1720

With Krishna seated on his chariot wielding a bow and arrow, and Balarama marching next to him carrying a spear, confronting an army of riders while the footmen holding swords lay dispatched below, surrounded by red borders

Opaque pigments and gold on paper
4½ x 6⅞ in. (11.5 x 17.5 cm.)

IN₹ 1,50,000–2,00,000

\$2,300–3,000

PROVENANCE:

Likely acquired by 1977

Registered Antiquity – Non-Exportable

*10

A GIANT WITH ELEPHANTS

DEVGARH, MEWAR, NORTH INDIA, CIRCA 1810

The giant dressed as a wrestler with a green halo, holding four elephants in his arms and striding out of the picture plane to the left, with inscriptions in the yellow borders above

Opaque pigments and gold on paper
12½ x 8⅞ in. (32.5 x 22.5 cm.)

IN₹ 5,00,000–7,00,000

\$7,500–10,600

PROVENANCE:

Acquired by 1978



The Tandan *Ragamala*

Ragamala or the “Garland of Ragas” is the visual depiction of the classical Indian musical form of the *raga*. Each *raga* belongs to a family: *Bhairav*, dedicated to Shiva, *Malkos*, *Hindol*, *Megh*, *Deepak* and *Shri*. *Ragamala* paintings bring together poetry and classical music. Each *raga*’s essence is captured and symbolised by a hero or heroine, a colour or a scene, and thus a mood. They also have subsets, identified as family members such as the *raginis*, or wives of the *ragas* or their sons, the *ragaputras*. They thus identify at what time of the year or of the day the musical mode must be played and the deity they are dedicated to.

Whilst *Ragamala* painting enjoyed much popularity throughout India in the 17th century and 18th century, it is really in the Punjab foothills of the Himalayas, the Pahari region that it flourished. The earliest known Pahari paintings belong to the second half of the 17th century and with time they developed there in the Pahari region a particular lyrical and poetic quality. A.K. Coomaraswamy’s note on Pahari painting is particularly evocative: “Here if never, and nowhere else in the world, are colours used with greater understanding in regard to their emotional aspect. What Chinese art achieved for landscape is accomplished here for human love” (R.K. Tandan, *Pahari Ragamala*, Bangalore, 1983, p.23). On Basohli painting, B.N. Goswamy writes “there is majesty here, but also [...] a combination of grace and power” (B.N. Goswamy, *The Spirit of Indian Painting*, London, 2016, p.203).

Rajas from the Hill-states were Rajput princes of the Kshatriya caste. They were active patrons of the arts and commissioned artists to execute these ambitious theatrical series whether to illustrate *ragas*, love poetry or religious texts. At Basohli, it is Raja Kripal Pal (1678-95) and his son Dhiraj Pal (1695-1725) that encouraged the production of paintings. The earliest securely dated series is the *Rasamanjari* painted by Devidasa in 1694-95 and dedicated to Kripal Pal. The series had a strong influence on later Basohli painting. Devidasa’s father was probably Kripal “of Nurpur”, the master behind the Early *Rasamanjari* and the Tantric Devi series of which a painting is in the Kronos Collection (T. McInerney, et al., *Divine Pleasures, Painting from India’s Rajput Court, the Kronos Collections*, exhibition catalogue, New York, 2016, p.126, cat.no.37). It has been suggested that these early paintings came from Nurpur which lies just across the Ravi river from Basohli but this is speculative.

The following four paintings come from an iconic Pahari series of *Ragamala* painting attributed to Basohli and dated circa 1700. R. K. Tandan owned most of this series which he acquired from the descendant of a Brahmin court-astrologer at Basohli. Comprising 65 paintings, at least three or four different hands have worked on the set. It is the most extensive known to have survived until these days. According to Karl Khandalavala, the Tandan *ragamala* “should be dated between A.D. 1707 and A.D. 1715, and this falls squarely into the middle of the reign of Dhiraj Pal... these *ragamala* paintings display all the characteristics of the early Basohli *kalam* [as seen in] features such as the use of beetle-wings, the forms of

trees and plants.. the architecture, and the presence of a pendant of a particular design worn only by the Basohli rajas” (Tandan, *op.cit.*, p.8). Most subsequent authorities prefer a slightly earlier date of circa 1700.

Although many courts are associated with Pahari paintings, such as Mankot, Nurpur or Mandi, R.K. Tandan notes that “the crowning achievement of Pahari painters is the Basohli style of painting, so-called after a small fortress-town by that name [...] immortalized by its painters” (R.K. Tandan, *Indian Miniature Painting, 16th through 19th century*, Bangalore, 1981, p.73). Khandalavala praises their “unusual beauty” whilst stressing the Tandan *ragamala*’s influence on later series such as the Kulu *ragamala* of the Victoria and Albert Museum, London (IS.22-1954).

These four paintings from the Tandan *Ragamala* epitomize Basohli painting of the late 17th and early 18th century. Each of them tells us of a different world: an intimate game of *Pachisi*, Shiva’s majestic image on Nandi bull, a king being saluted by a white elephant at night. They are evocative windows to a distant past, a golden age of Pahari painting.

Other Tandan *Ragamala* paintings are found in the following collections:

The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Museum, Mumbai (*Ragini Virati of Shri Raga*; see Tandan, *Pahari Ragamalas*, Bangalore, 1983, fig.46)

The National Museum, Delhi

Salar Jung Museum, Hyderabad

The Himachal State Museum, Shimla

The Art Gallery of New South Wales, Sydney (*Ragaputra Velavala of Bhairava* inv. 199.1992;)

Formerly the Ehrenfeld Collection (present whereabouts unknown, *Natanarayana Ragaputra*, see D.J. Ehn bom, *Indian Miniatures, the Ehrenfeld Collection*, New York, 1985, cat.90, pp.188-189)

Cynthia Hazen Polsky (*Harsha Ragaputra*, see A. Topsfield (ed.), *In the Realm of Gods and Kings, Arts of India*, London, 2004, cat.169, pp.380-381)

Paintings from the Tandan *Ragamala* have been published in:

A. Krishna (ed.), *Chhavi*, vol.2, Benares, 1971, fig. 440-445

Painting for the Royal Courts of India, Spink & Son Ltd, London, 1976, fig.149-150 and cover

Fine Oriental Miniatures and Manuscripts, Sotheby’s, London, 10 October 1977, lot 177 (colour plate)

Fine Oriental Miniatures, Manuscripts, Qajar Paintings and Lacquer, Sotheby’s, London, 9 October 1978, lot 320

R.K. Tandan, *Indian Miniature Painting*, Bangalore, 1982

E. Isacco (dir.), A.L. Dallapiccola (ed.), *Krishna, the Divine Lover*, Lausanne, 1982, cat.3, p.13

R.K. Tandan, *Pahari Ragamalas*, Bangalore, 1983

D.J. Ehn bom, *Indian Miniatures, the Ehrenfeld Collection*, New York, 1985, cat.90, pp.188-189

A. Topsfield (ed.), *In the Realm of Gods and Kings, Arts of India*, London, 2004, cat.169, pp.380-381



Indian Miniatures from the Collection of Colonel RK Tandan (Lots 1-42)

Registered Antiquity – Non-Exportable

*11

A FOLIO FROM THE “TANDAN” RAGAMALA: RAGAPUTRA
CHANDRAKAYA OF MALKOSA

BASOHLI, PAHARI REGION, NORTH INDIA, CIRCA 1700

A couple seated on a dark blue carpet and playing *pachisi*, her left foot playfully extending into the margin, each wearing sumptuous robes and beaded jewellery inset with beetle wings, against a pale green background surrounded by red borders, identification inscriptions in *takri* and *devanagari* in the margin above

Opaque pigments and gold, silver and beetle wing on paper
7 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (20 x 18.7 cm.)

INR 75,00,000–1,00,00,000

\$113,000–151,000

PROVENANCE:

Acquired by 1977

PUBLISHED:

A. Krishna, *Chhavi*, vol.2, Benares, 1971, fig. 443
RK Tandan, *Indian Miniature Painting 16th through 19th centuries* (Bangalore, 1982), Fig.49f
RK Tandan, *Pahari Ragamalas*, Bangalore, 1983, fig.21

INSCRIPTIONS:

Fifth Chandrakaya raga, son of Malkosa (in *takri*)
Raga Chammal, son of Malkosa (in *devanagari*)

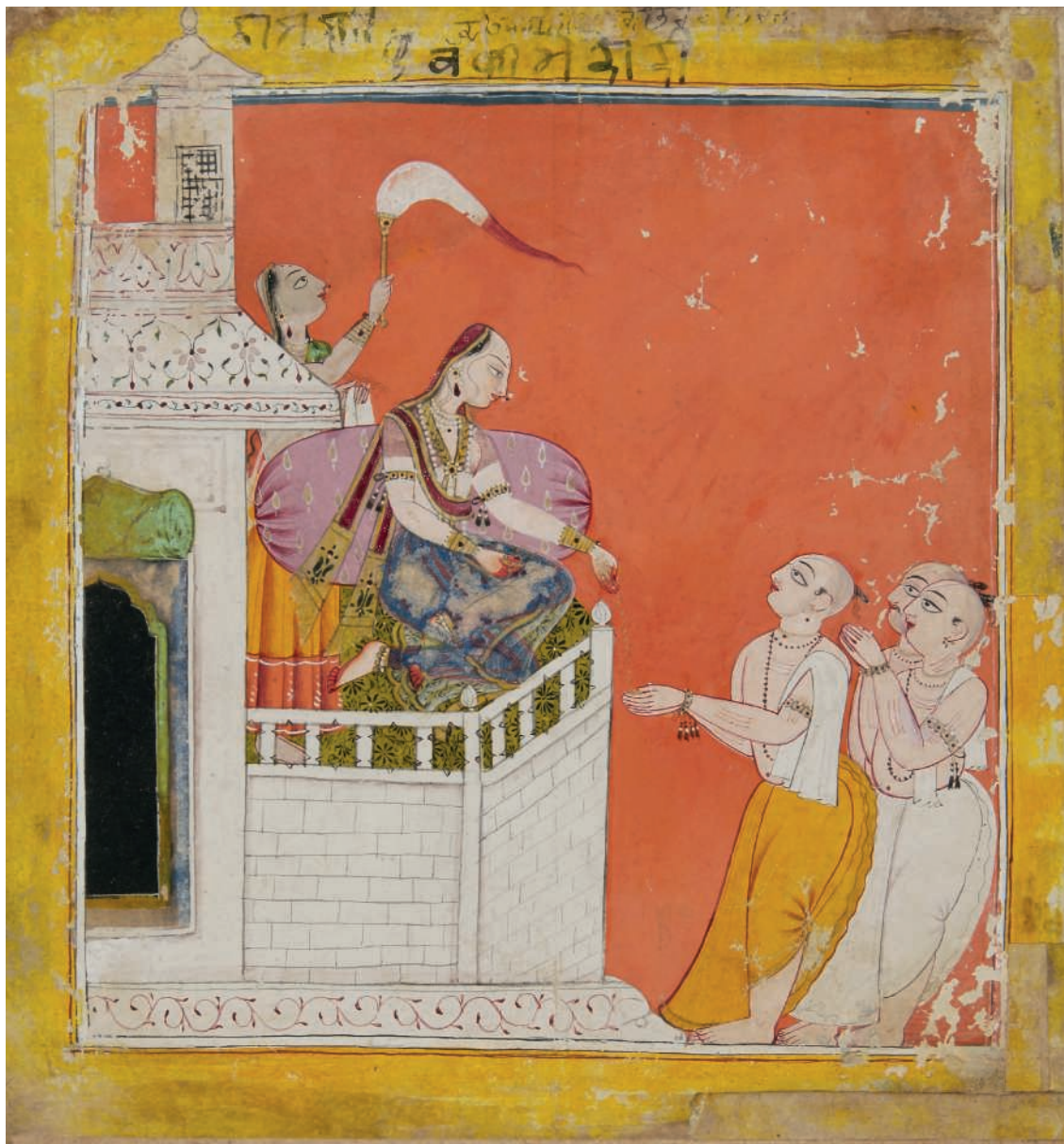
Chandrakaya means “body like the moon.” Often depicted as a fair-skinned man wearing a necklace made from leaves of the creeper *suryalata* and holding a spear and talking sweetly, it is a couple playing the game of *pachisi* that appears here. This young man appears in other Tandan paintings. He is about twenty years old, has neither a moustache nor a beard. This gallant is both a lover and a warrior; probably drawn to the likeness of Dhiraj Pal who was renowned for his good look. According to Tandan, “...it

is said that the daughter of Adina Beg, the Mughal governor of the Punjab, had fallen in love with him at first sight” (Tandan, *Pahari Ragamalas*, Bangalore, 1983, p.55). Perhaps it is them that we see here playing *pachisi*.

The pea-green background and red borders are associated with *Malkos Raga*. The music of *Chandrakaya raga* has been compared to cooking turmeric (Tandan, *op.cit.*, p.77).

कविशय कचगमत्रकमम३
मग चमाल मत कामेरापुत्र





Registered Antiquity – Non-Exportable

*12

A FOLIO FROM THE “TANDAN” RAGAMALA: PUNKI OR PUNYAKI RAGINI OF BHAIRAV

BASOHLI, PAHARI REGION, NORTH INDIA, CIRCA 1700

A princess seated on a marble palace balcony gives alms to three passing mendicants, each with shorn heads and hands folded, she with an attendant bearing a flywhisk behind her, all against a vibrant red background, identification inscriptions in *takri* and *devanagari* in the yellow margin above. Opaque pigments and gold on paper. 8¼ x 7¾ in. (21 x 19.5 cm.)

IN ₹40,00,000-60,00,000

\$61,000-91,000

PROVENANCE:

Acquired by 1977

PUBLISHED:

RK Tandan, *Pahari Ragamalas*, Bangalore, 1983, fig.5

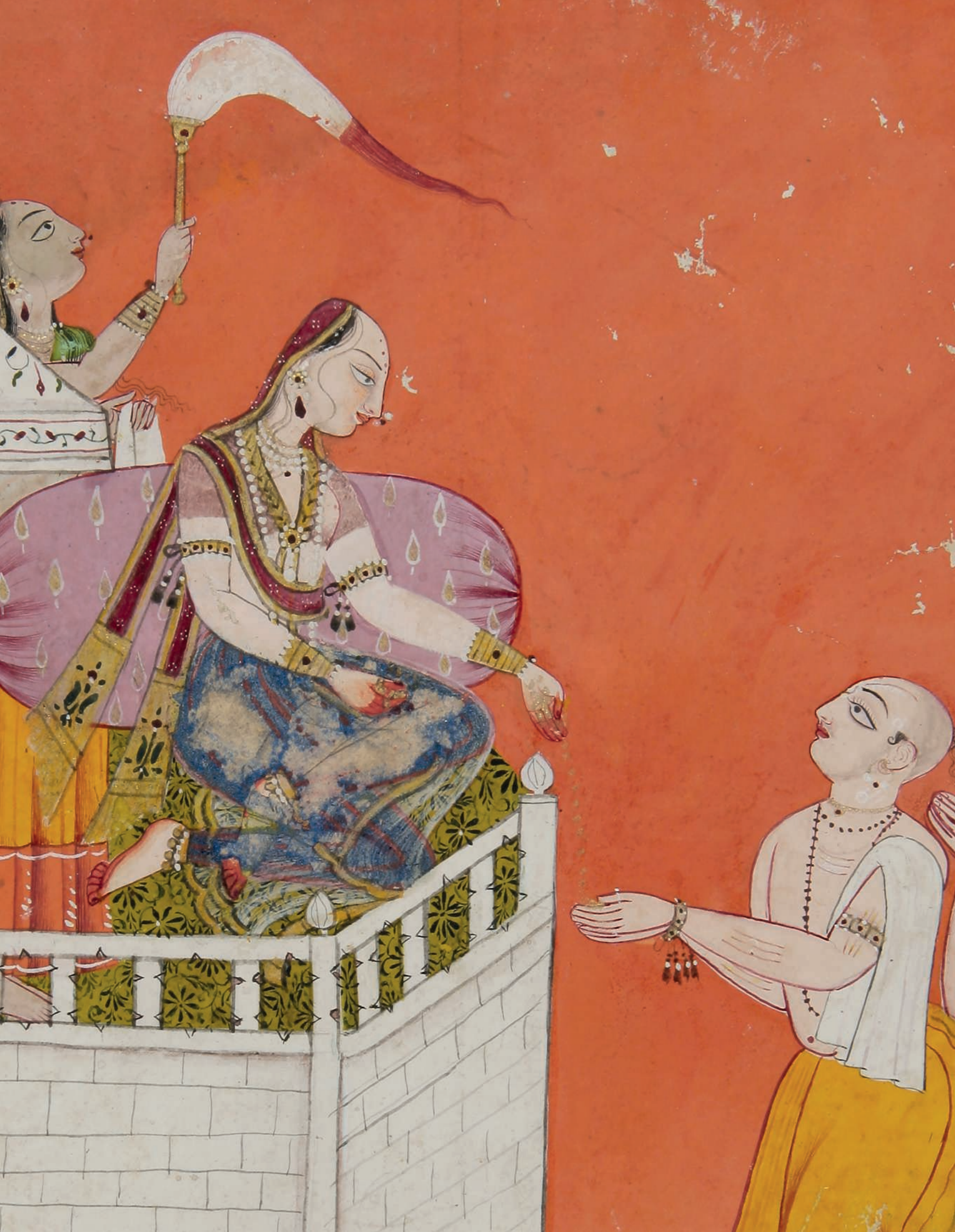
INSCRIPTIONS:

In the upper margin

Fourth wife of Bhairava *raga* (in *takri*)

Ragini Punyaki of Bhairava (in *devanagari*)

Punyaki means “the one who gives alms.” The music of *punyaki ragini* has been compared to the sound of rushing water. The *nayika* or heroine of this painting wears fine garments that were popular at the Mughal court. It comprises a diaphanous full-length *peshwaj* made of the finest muslin, blue striped brocade trousers, a purple *odhni* that drops from the rear of the head and a narrow purple and gold-woven *patka*. The maid-servant wears a simpler ankle-length *ghaghara*, with *choli*, *odhni* and *patka*. The two-storey building appearing here is one of a few series. The floral marble decoration recalls the Mughal *pietra dura* work in vogue during the 17th century. In this painting, the flaming-orange background and yellow borders are associated with *Bhairava Raga*.



Registered Antiquity – Non-Exportable

*13

A FOLIO FROM THE "TANDAN" RAGAMALA: SHRI RAGA
BASOHLI, PAHARI REGION, NORTH INDIA, CIRCA 1700

A prince seated on an elaborate throne, his hand resting on a white baby elephant wearing a bejeweled collar with bells, flanked by an attendant holding a flywhisk and an umbrella, identification inscriptions in *takri* and *devanagari* in the yellow margin above, with inscription on verso
Opaque pigments and gold on paper
8¼ x 7¾ in. (21 x 19.5 cm.)

IN ₹70,00,000-1,00,00,000

\$106,000-151,000

PROVENANCE:

Acquired by 1977

PUBLISHED:

RK Tandan, *Indian Miniature Painting 16th through 19th centuries*, Bangalore, 1982, fig. 49

RK Tandan, *Pahari Ragamalas*, Bangalore, 1983, fig. 45





Shri raga is associated with splendour and affluence. Its music has been compared to the voice of an elephant; hence the presence of the trumpeting elephant in this painting (Tandan, *Pahari Ragamalas*, Bangalore, 1983, p.54). Tandan suggests that the figure of this Raja is on the likeness of Kripal Pal of Basohli. He wears a long red plaited *jama* with broad blue-gold woven side sash and narrow purple *patka*. It shows more Deccani rather than Mughal influence. Here the traditional male turban is replaced with a pointed crown topped by lotus buds.

In the Tandan *ragamala* the black background and yellow borders are associated with *Shri Raga*. A drawing of Shri Raga in the National Museum, Delhi shows a closely related composition of a lord saluted by an elephant. The work is attributed to Basohli and dated to the early 18th century (Klaus Ebeling, *Ragamala Painting*, Basel, 1973, cat.308, p.275).

Indian Miniatures from the Collection of Colonel RK Tandan (Lots 1-42)

Registered Antiquity – Non-Exportable

*14

A FOLIO FROM THE "TANDAN" RAGAMALA: *BHAIRAVA RAGA*
BASOHLI, PAHARI REGION, NORTH INDIA, CIRCA 1700

Shiva seated on his bullock vehicle, his blue ash-smeared body anointed with sandalwood paste and wearing a yellow *dhoti*, scarf, beaded jewellery and lotus crown, his snake wrapped around his neck, holding a cup in his left hand and his trident with the *damaru* tied around it in his right, Nandi elegantly caparisoned with golden bells and stepping in a lively manner, all against a fiery red background, identification inscriptions in *takri* and *devanagari* in the yellow margin above
Opaque pigments and gold, silver and beetle wing on paper
7 x 7 in. (18 x 18 cm.)

IN ₹30,00,000–50,00,000

\$46,000–76,000

PROVENANCE:

Acquired by 1977

PUBLISHED:

RK Tandan, *Pahari Ragamalas*, Bangalore, 1983, fig.1

INSCRIPTIONS:

First Raga Bhairava (in *takri* and *devanagari*)

The Tandan ragamala follows a distinct colour-scheme for the background and the borders. It appears to be peculiar to only a few early Pahari *ragamala*. In this painting, the flaming-orange background and yellow borders are associated with *Bhairava raga*. Bhairava is a frightful form of Shiva. This *raga* is meant to excite the emotion of fear or terror.

The image of Shiva sitting on Nandi Bull is found in other Pahari *ragamala* series of the period where he is placed against a coloured background, conferring great presence to the image

of the god. See for instance *Bhairava Raga* in the Claudio Moscatelli Collection, attributed to Nurpur circa 1700 (C. Glynn, et al., *Ragamala, Paintings from India*, London, 2011, cat. 4, pp.46-48); another *Bhairava Raga* in the Victoria and Albert Museum, attributed to Kulu circa 1700 (IS.58-19553; W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, vol.II, cat.13(i), p.247) and a drawing in the National Museum, Delhi, tentatively attributed to early 18th century Basohli (K. Ebeling, *Ragamala Painting*, Basel, 1973, cat.307, p.275).





Registered Antiquity – Non-Exportable

*15

ENCOUNTER AT THE WELL

HYDERABAD, DECCAN, INDIA, CIRCA 1780

Women gathering at a well carrying earthen pots offering water to a nobleman on a horse, surrounded by greenery and a large tree

Opaque pigments and gold on paper

7 $\frac{5}{8}$ x 6 $\frac{5}{8}$ in. (19.7 x 17 cm.), image

8 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in. (22.2 x 19.4 cm.), folio

IN₹ 10,00,000–15,00,000

\$15,000–23,000

PROVENANCE:

Acquired by 1977

PUBLISHED:

RK Tandan, *Indian Miniature Painting 16th through 19th centuries*, Bangalore, 1982, p.88, fig. 55.

A Kishangarh version of this scene was in the collection of John Kenneth Galbraith (Stuart Cary Welch and Milo Cleveland Beach, *Gods, Thrones and Peacocks*, exhibition catalogue, New York, 1965, no.33, pp.31 and 121).

Registered Antiquity – Non-Exportable

*16

LADY BALANCING A PITCHER

JODHPUR, RAJASTHAN, INDIA, CIRCA 1780

Standing on a green background and holding a silver *matka* on her head, wearing a sheer *dupatta* over her blouse and skirt and adorned with pearl jewellery, with large blue clouds above. Opaque pigments, silver and gold on paper

7 1/8 x 4 1/2 in. (15.8 x 9.2 cm.)

IN ₹2,00,000–3,00,000

\$3,000–4,500

PROVENANCE:

Acquired by 1977

The rolling clouds create a windy atmosphere in which the pot balanced on the maiden's head seems even more precarious, invigorating the painting with tension and movement. For a larger work with similar clouds from the Mehrangarh Museum Trust, see D. Diamond, et al., *Garden & Cosmos, The Royal Paintings of Jodhpur*, Washington DC, 2008, pp.122-127, cat.no.27.





17

Registered Antiquity – Non-Exportable

*17

AN ILLUSTRATION FROM A *MADHUMALATI* SERIES: MADHU SHOOTING A TIGER

MEWAR, RAJASTHAN, INDIA, CIRCA 1750

Madhu and his lady seated on a rocky outcrop, bow drawn and taking aim at a springing tiger, who is shown twice with blood seeping from his injured shoulder

Opaque pigments on paper
3½ x 7¾ in. (9.3 x 20 cm.)

IN₹1,50,000–2,00,000

\$2,300–3,000

PROVENANCE:

Acquired by 1977

Madhumalati is an Indian sufi text written in the 16th century by Mir Sayyid Manjhan Shattari Rajgiri. The poem tells the story of Prince Manohar and his love for Princess Madhumalati. When they are separated, they must endure suffering, adventure and transformation before being reunited and achieving everlasting happiness – an apt metaphor for the spiritual path to enlightenment.

Registered Antiquity – Non-Exportable

*18

DURGA MAHISHASURAMARDINI

KANGRA, PAHARI REGION, INDIA, CIRCA 1800

The beautiful goddess standing astride the back of the enormous black buffalo, the severed head from which springs the pale-skinned demon, Durga's lion joining the fray as demon minions flee in the foreground and the *devas* look on in the background, surrounded by dark blue border with white flowers

Opaque pigments and gold on paper
7 x 9½ in. (17.8 x 24 cm.), image

10½ x 33¼ (26.7 x 33.5 cm.), folio

IN₹5,00,000–7,00,000

\$7,500–10,600



18

Mahishasura was a pious devotee to Brahma and was rewarded with a boon that no man or god would be able to conquer him. Thus invincible, he battled the gods and took over the heavens. Helpless against Brahma's boon, the gods appealed to the goddess Parvati, who agreed to harness the *shakti* of all female celestial beings to fight Mahishasura. She assumed the form of Durga and borrowed weapons from each god. After nine days of fighting, she vanquished Mahishasura and his army and restored the heavens to the gods.

This painting depicts the final moments of the duel between the goddess and the demon. Durga stands on the buffalo, her multiple arms whirling with weapons as she uses her sword to slice the demon's head off and send him to the netherworlds. Her lion bites into the buffalo's rump for good measure.

The worship of a mother goddess as the source of life and fertility has ancient roots, but the composition of the text *Devi Mahatmya* ("Glory of the Goddess") during the fifth to sixth century led to the dramatic transformation of the female principle into a Great goddess of cosmic powers. Durga is the cosmic *Magna Mater*, and this popular iconic type encapsulates the struggle between the goddess and the demon Mahishasura, who symbolises ignorance, disorder, chaos, and evil. Later textual sources generally refer to the subject as *Mahishasuramardini*, or "killer of the buffalo demon." She remains the most important and popular form of the great goddess known generically as *Devi* or *Shakti*.



19

Registered Antiquity – Non-Exportable

*19

A LADY VENTURING OUT ON A STORMY EVENING
DECCAN, INDIA, CIRCA 1750

A lady draped in a long shawl, flanked by pale green trees with dark purplish blue background and drifting clouds depicting a stormy night
Opaque pigments and gold on paper
6½ x 4½ in. (16.5 x 11.5 cm.)

IN ₹4,00,000–6,00,000

\$6,000–9,000

PROVENANCE:

Acquired by 1977

This elegant lady, stepping out in her gold-lined cloak under a typically Deccani impressionistic brooding sky is elegantly set against the plain ground. The paired cypress trees in the background are unusual. They are a typical feature of Deccani painting appearing, for example, in a painting of a girl holding a fan where they are combined with typically Deccani oversized floral sprays rather than the elegant tulips found here (M. Zebrowski, *Deccani Painting*, London, 1983, pl.204, p.233).

Registered Antiquity – Non-Exportable

*20

DEVAGANDHARA RAGINI

PROBABLY AURANGABAD, DECCAN, INDIA, CIRCA 1660

A sage holding a musical instrument, seated on an animal cloth outside a shrine beside a tree with a suspended peacock feather flywhisk, with a dark sky in the background, heavy with moisture and a moon surrounded by a halo of mist, a companion or attendant seated on haunches in front of him
Opaque pigments and gold on paper
8½ x 5¾ in. (20.5 x 14.7 cm.)

IN ₹4,00,000–6,00,000

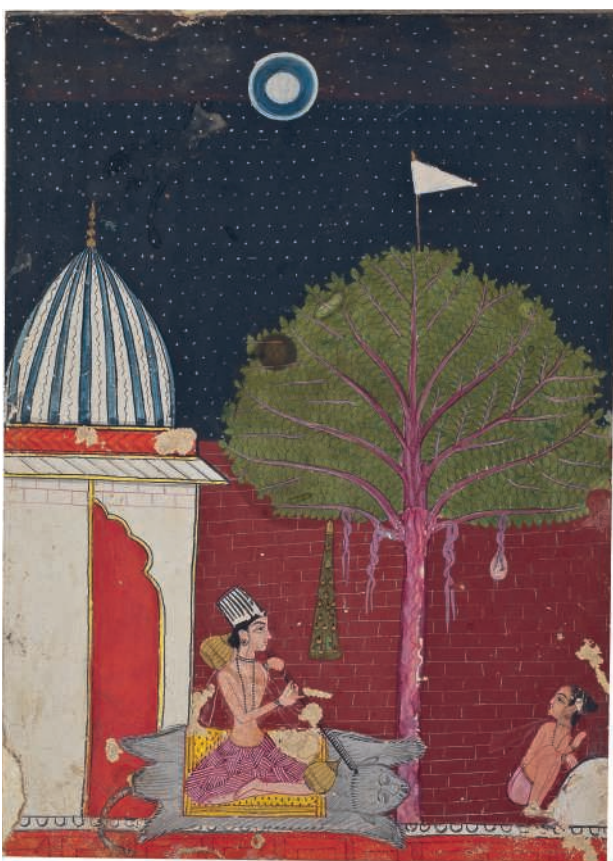
\$6,000–9,000

PROVENANCE:

Acquired by 1977

PUBLISHED:

RK Tandan, *Indian Miniature Paintings, 16th through 19th Centuries*, Bangalore, 1982, p.62, fig.27a.



20

The debt that this series of paintings owes to the slightly earlier Malwa *ragamala* paintings is very clear. An example depicting Kedar Ragini in the Bharat Kala Bhavan has an almost identical composition but reversed, and lacking the tree (K. Ebeling, *Ragamala Painting*, Basel, 1973, no.278, p.266). The colouring here however is not typical at all of the Malwa and associated schools, and the onion form of the dome in the other painting from this series in the Tandan Collection clearly points to a Deccani origin (R.C. Tandan, *Indian Miniature Paintings*, Bangalore, 1982, pl.27b). A slightly later Deccani depiction of the same *ragini* shows the domes more fully rounded (Ebeling, *op.cit.*, no.284, p.267) while an example from south east Rajasthan, either Bundi or Kota, from a similar date to that of our painting was sold by Spink and Son (D. Ehnbohm and A. Topsfield, *Indian Miniature Painting*, London, 1987, no.17, p.41).

Registered Antiquity – Non-Exportable

*21

LADY UNDER A WILLOW TREE

JODHPUR, RAJASTHAN, NORTH INDIA, CIRCA 1790

Dressed in all yellow with an elaborate turban and pearl jewellery, her hennaed hand grasping the branch to pull it towards her, against a pale blue background with red border

Opaque pigments and gold on paper
5¾ x 3¾ in. (14.8 x 9.7 cm.)

IN ₹2,00,000-3,00,000

\$3,000-4,500

PROVENANCE:

Acquired by 1977

The image of a beautiful woman embracing a tree is an ancient Indian motif known as the *shalabhanjika* which appears in early stone sculptures at Sanchi. Much later, it became a popular subject in Mughal, Deccani and Pahari painting associated with depictions of *nayikas*, the heroines described by poets such as Bharata or Kesava Das. The present painting from Jodhpur presents a variation on this theme. A related painting of a woman grasping a flowering tree, attributed to Deccan, circa 1720 was in the Eva and Konrad Seitz Collection (*Mughal and Deccani Paintings*, exhibition catalogue, Zurich, 2010, cat.44, pp.132-133). For another example of the Jodhpur style, see a painting of a courtesan in ecstasy, dated circa 1800 which was in the Tandan Collection and sold at Saffronart, Mumbai, 14 December 2015, lot 25.

The simplicity of this figure without any background is very comparable to a painting formerly in the collection of John Kenneth Galbraith, depicting a girl with a *lota* on her head (SC Welch and MC Beach, *Gods, Thrones and Peacocks*, exhibition catalogue, New York, 1965, no.67, pp.100 and 125).





22

Registered Antiquity – Non-Exportable

*22

RAJA CHATTARSAL OF KOTA

KOTA, INDIA, CIRCA 1800

A prince dressed in regal attire and bejewelled headpiece, necklace, arm and wrist bands, holding a sheathed sword and *khanjar* tucked in his waistband seated on a velvet chair under a scalloped arch

Opaque pigments and gold on paper

8½ x 5⅞ in. (21.7 x 15 cm.)

IN ₹3,00,000-4,00,000

\$4,500-6,000

PROVENANCE:

Acquired by 1977

Inscription on the verso reads: "Raja Chattarsal of Kota going to Mathura to meet Sri Baijnathji Sarla Sahay"

Registered Antiquity – Non-Exportable

*23

PRINCESS SITTING WITH HER ATTENDANT

MEWAR, RAJASTHAN, INDIA, CIRCA 1750

The noblewoman wearing red and seated against a pink bolster, with a refreshment before her, listening to her attendant in yellow, gesturing as she speaks, both on a silver and maroon carpet beneath a starry sky, an inscription in yellow above and surrounded by red and yellow borders

Opaque pigments, silver and gold on paper

9⅞ x 6⅞ in. (24 x 17 cm.)

IN ₹2,80,000-3,50,000

\$4,200-5,300

PROVENANCE:

Acquired by 1977



23



Registered Antiquity – Non-Exportable

*24

LADIES WORSHIPPING AT A SHAIVITE SHRINE, PROBABLY
AN ILLUSTRATION FROM A RAGAMALA
BIKANER, RAJASTHAN, INDIA, CIRCA 1690

A lady wearing a thin veil, in a shrine, kneeling on a low stool,
holding a plate of flowers worshipping a *linga* with an attendant
or companion behind her also holding a plate with offerings,
with trees in the background
Opaque pigments and gold on paper
5¾ x 4⅛ in. (14.7 x 10.5 cm.)

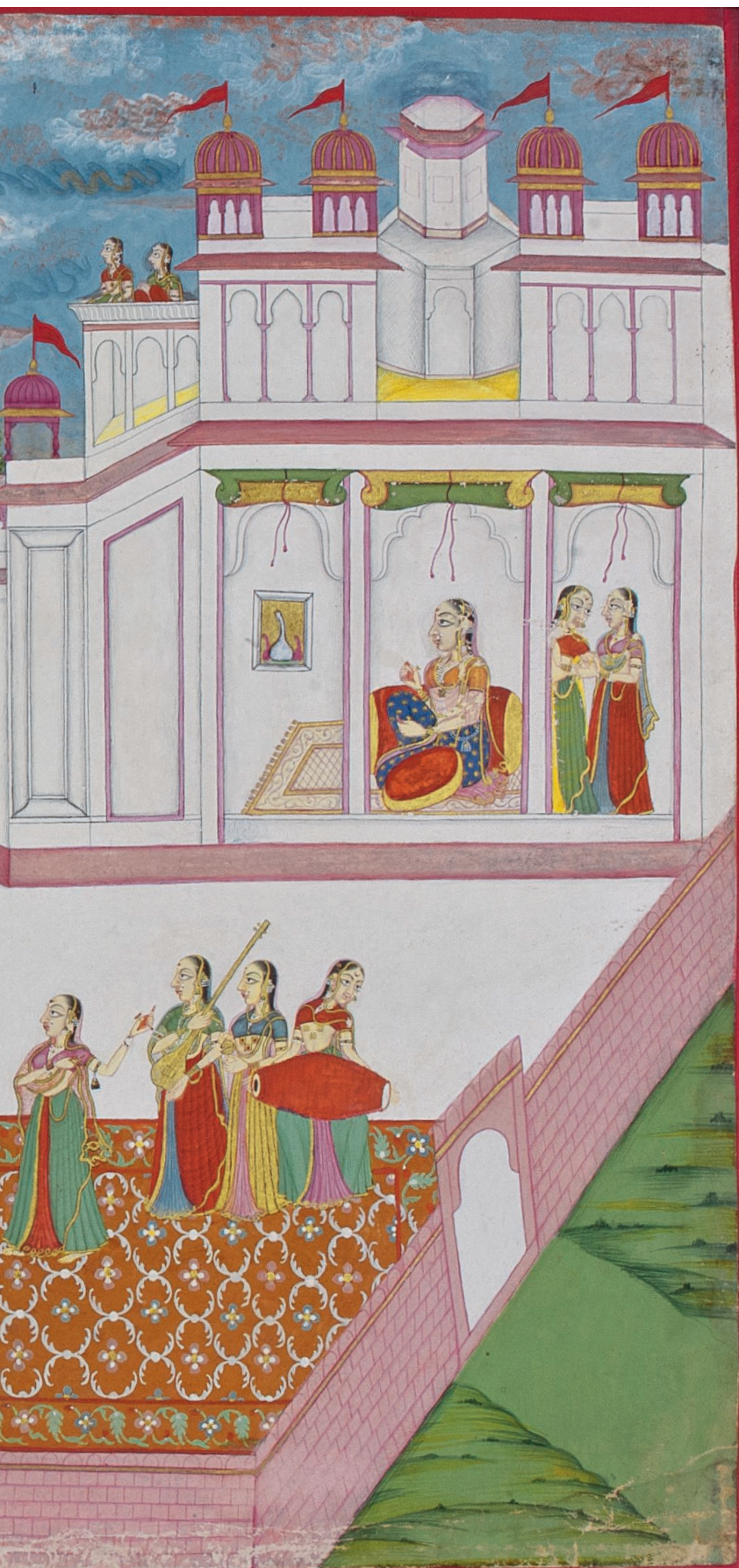
IN ₹5,00,000–7,00,000

\$7,500–10,600

PROVENANCE:
Acquired by 1977

PUBLISHED:
RK Tandan, *Indian Miniature Painting; 16th through 19th
centuries*, Bangalore, 1982, Fig.32.





Registered Antiquity – Non-Exportable

*25

A PALACE SCENE

AURANGABAD, NORTH DECCAN OR MEWAR,
RAJASTHAN, INDIA, CIRCA 1700

Depicting a large marble palace vista, with a nobleman speaking with a woman at lower left, presumably at the entrance to the *zenana*, woman dancing and playing music in the midground, a lady shown seated against a bolster with two attendants at upper right, and further women in the balconies on the upper floors, with trees beyond the palace walls and a stormy sky above

Opaque pigments and gold on paper
13 $\frac{1}{8}$ x 17 $\frac{7}{8}$ in. (33.3 x 45.5 cm.), image
16 $\frac{1}{4}$ x 21 $\frac{5}{8}$ in. (41.4 x 55 cm), folio

IN ₹28,00,000–35,00,000

\$42,000–53,000

PROVENANCE:

Collection of Mr. KK Parasnis, a descendant of the court astrologers of the Peshwas
Acquired from the above by the present owner in 1977

This is one of three paintings from the same series that were collected by Colonel Tandan (RK Tandan, *Indian Miniature Painting, 16th through 19th Centuries*, Bangalore, 1982, figs. 76 a and b). Each is of the same large format with a long inscription on the reverse detailing the subject. All share features of very strong architecture and pronounced carpets – the carpet in fig. 76b is very similar indeed to that seen here. These two paintings also share the very typical Deccani arrangement of alternating squares containing flowers.

The style relates to that of Orchha; a painting of Maharaja Savant Singh of Orchha worshipping Devi in the N. C. Mehta Collection dating from 1760-1765 has similar strong architecture and a very comparably designed and coloured carpet (R. Parimoo, *Rajasthani, Central Indian, Pahari and Mughal Paintings, N. C. Mehta Collection volume II*, Ahmedabad, 2013, no.NCM.422, pp.224-5). There however the palette is stronger and the sky plain. Here the more refined palette is markedly different while the impressionistic sky, very unlike that found in most Indian paintings, is reminiscent of the extraordinary sky of the Bijapur hunting scene formerly in the collection of Stuart Cary Welch (SC Welch, *A Flower from Every Meadow*, exhibition catalogue, New York, 1973, no.78, p.130 and dust jacket).



Registered Antiquity – Non-Exportable

*26

A PORTRAIT OF RAWAT BUDH SINGH
OF DEVGARH

DEVGARH, INDIA, CIRCA 1800

A portrait of the Rawat wearing a white *jama* and an elaborate turban, carrying a sword, shield and *khanjar* tucked in his sash, surrounded by a green background and pale clouds at the top, with remains of an old inscription above the figure and inscription on reverse

Opaque pigments and gold on paper
13½ x 8½ in. (34.3 x 21.7 cm.)

IN ₹2,00,000–3,00,000

\$3,000–4,500

PROVENANCE:

Acquired by 1977

Registered Antiquity – Non-Exportable

*27

PRINCE WITH A DIGNITARY

POSSIBLY KURNOOL OR GADWAL, DECCAN,
INDIA, CIRCA 1790

Both figures seated on a marble terrace, the prince identified by the sword he holds and the carpet on which he sits, each figure wearing nearly identical clothing with their transparent *angarkhas* finely rendered over their torsos and pooling below, a garden and silver pond in the foreground and mango trees beyond the palace walls in the background

Opaque pigments and gold on paper
11½ x 6¾ in. (28.3 x 17.3 cm.)

IN ₹4,00,000–6,00,000

\$6,000–9,000

PROVENANCE:

Acquired by 1977



27

This double portrait bears all the typical indications of later Deccani images, the figures clearly defined sitting in front of a pavilion, on a carpet with lattice ground. The colours are considerably more intense than in painting from the northern Deccan such as the following lot. Beyond the wall one sees the lush dense vegetation so typical of the Deccan but here in the picture itself everything is refined and ordered. However with large red and orange awnings and curtains the architectural decoration recalls Hyderabad painting of the early 1800s – the capital of the Nizam lies about 100 miles north from Gadwal. See for instance two illustrations of the Nizam Sikandar Jah in audience, dated circa 1800-10; the first kept in the Victoria and Albert Museum, London (IS.107-1951) and the second which sold at Christie's South Kensington, London, 21 October 2016, lot 326. In our painting, the portraits are well observed, and it

is possible that the figure on the right is Nawab Saif al-Mulk who is known from two portraits painted by Venkatchellam (M. Zebrowski, *Deccani Painting*, London, 1983, pp.264-6, pls.242 and 244).

The very flat turbans are typical of the late 18th and early 19th century while the strength of the figures and their intensity is a feature that is found in later Gadwal painting (Zebrowski, *op.cit.*, pp.274-5, pl.254). Two paintings of Raja Rao II and Soma Bhopal Rao II show similar headgear, although decorated with a prominent *sarpech* and pearl *turrah* (respectively dated to circa 1840-44, formerly in the Edwin Binney 3rd Collection and now held in the San Diego Museum of Art, (Zebrowski, *op.cit.*, p.275, no. 255); and dated mid-19th century, which sold at Christie's, London, 10 June 2015, lot 81).





Indian Miniatures from the Collection of Colonel RK Tandan (Lots 1-42)

Registered Antiquity – Non-Exportable

*28

AN ILLUSTRATION FROM A *BARAMASA* SERIES

BIKANER, RAJASTHAN, INDIA, CIRCA 1750

A nobleman in yellow at the palace door of two young women accompanied by a fan-bearer, while beyond the palace walls elephants stampede and lions cower from a stormy monsoon sky, with an extensive inscription in a yellow field above
Opaque pigments and gold on paper
11 x 7 $\frac{7}{8}$ in. (28 x 18.8 cm.)

IN ₹25,00,000–35,00,000

\$38,000–53,000

PROVENANCE:

Acquired by 1977

PUBLISHED:

RK Tandan, *Indian Miniature Paintings, 16th through 19th Centuries*, Bangalore, 1982, pp.88-89, fig.57.

This painting has been carefully thought through to depict the inscription in the panel above. The elephants shake the earth like the thunder at this time of year.

The composition is typical of a number of Bikaner *Baramasa* series paintings, although the other paintings in the series from which this painting comes do not appear to have been published. A depiction from Bikaner dating from 1720-25 of the month of Jyestha, the month of heat, was in the Stuart Cary Welch Collection (sold Sotheby's 31 May 2011, lot 17). It showed a lord at the door of a pavilion being greeted by a lady, while a smaller scene above showed the events that are to be found that month. The same compositional structure is found on another painting of the same month attributed to the artist Ustad Muran that is now in the Harvard Art Museums (inv. no. 1995.124). A painting of the month of Karttik of the same date in the Victoria and Albert Museum shows a very similar composition (inv.no. IS.32-1980) while another with a

simplified depiction of the month of Magasane has the same basic compositional structure (offered at Christie's King Street, 13 April 2010, lot 296).

The artist who painted this work created it a generation after those cited above. In this time the style at Bikaner had moved away from the Mughal influence that is so clearly visible in those. The influence of the other Rajput schools can clearly be seen, most obviously in the strong yellow inscription panel above, but also in the immediacy of the depiction and the strength of the colouring. The detailed work in the architecture is beautifully rendered, which remained a Bikaner feature throughout, but the detailing on the trees and the tigers in the background are far closer to those of Kota and Bundi than the earlier works.

Situated at the edge of the Thar desert, Bikaner is renowned for its dry climate. There are years when it hardly rains at all. To have it raining as heavily as it is depicted here is perfect heaven in Bikaner.

अथ जाद्वर्ननं घोरतघनचिद्वेभ्योर घोषनिरघोषनमंरुहि धाराधरधरधरनि सुसलधारनिजलह
रुहि किलीगनंकार पवनरुकिरुकिरुकरत वाघसिंघगुंजरत पुंजकुंजरतरतोरत निसिदि
निविसेषनिसेषमिदि जातसुवोलीअडीये देसपीयूषविदेसविषुभादेांनवननछोमीये





Registered Antiquity – Non-Exportable

*29

AN ILLUSTRATION FROM A SWARGA-NARAKA:
A ROYAL SINNER IN HELL

UNIARA SCHOOL, RAJASTHAN, INDIA, CIRCA 1800

Four demons, two with spears and two with chains punishing a man tied with rope surrounded by a yellow background and inscription on top

Opaque pigments on paper

11 $\frac{1}{8}$ x 8 in. (18.5 x 20.4 cm.), image

13 $\frac{1}{2}$ x 10 $\frac{3}{8}$ in. (34.4 x 26.4 cm.), folio

IN ₹5,00,000-7,00,000

\$7,500-10,600

PROVENANCE:

Acquired by 1977

PUBLISHED:

RK Tandan, *Indian Miniature Paintings, 16th through 19th Centuries*, Bangalore, 1982, p.109, fig.109.

The inscription above is as follows:

*ran haar hajaar baras kumbhi narak mara che yo koi des ko
raja / cho so kumbhi narak mein deeno che anek paap ko
karan haar che*

“Having lost at battle, for a thousand years, the king of a country suffers in hell / He has been in hell for all these days and lost (in battle) because of his sins”

This is very similar in feel and painterliness to Mewar painting of circa 1750, such as an example in the S.S.Bakliwala Collection (Anjan Chakraverty, *Indian Miniature Paintings*, Delhi, 1996, p.60).



Registered Antiquity – Non-Exportable

*30

RUSTAM SLAYING A DRAGON

POSSIBLY KOTA OR KASHMIR, INDIA, CIRCA 1790

Dressed in a yellow tunic striking a green dragon with a sword in his left hand and whip in his right hand, his horse stands in the water with a muddy background and at sunset

Opaque pigments and gold on paper
8 x 10 7/8 in. (20.5 x 27.5 cm.)

IN ₹7,00,000–10,00,000

\$10,600–15,000

PROVENANCE:

Acquired by 1977

PUBLISHED:

RK Tandan, *Indian Miniature Painting 16th through 19th centuries*, Bangalore, 1982, fig.117

This painting is published as depicting Rustam slaying a dragon, but the main figure does not have any of Rustam's usual attributes of the leopard skin cloak and the tiger-skin headdress. Many copies of the *Shahnama*, the volume where Rustam is the Iranian national hero, were produced in India, particularly in the north, notably a spectacular copy that was

probably produced in Lahore in the second quarter of the 18th century (Christie's, *Art of the Islamic and Indian Worlds*, London, 10 October 2006, lot 113). The scene here could well be a painting copied from a *shahnama* painting by a local artist fascinated by the scene but unaware of the significance of certain details. When attributing this painting Colonel Tandan refers to Cary Welch's comment that Kota can be considered as the last outpost of the dynamic Turkman idiom (SC Welch, *A Flower from Every Meadow*, New York, 1973, no.21, pp.46-47). The painting that is discussed by Welch is however in its execution of the flowers and in the stark colouring much more typical of Kota. In the present painting, the face of the main protagonist and the sketchy trees on the landscape are unlike any normally encountered at Kota. The high headdress and direct Persian influence would be consistent with a north Indian or even Kashmiri attribution, although the long sunset-like band of red on the horizon could support a Deccani origin (for the headdress see LY Leach, *Mughal and other Indian Paintings from the Chester Beatty Library, volume II*, no.9.701, pp.966-7).



Registered Antiquity – Non-Exportable

*31

AN EQUESTRIAN PORTRAIT OF
DURGADAS RATHORE

JODHPUR, MARWAR, NORTH INDIA, CIRCA 1800

The elderly noble seated astride an elegantly caparisoned horse, holding a long spear and wearing a shield on his back, all against a pistachio background with stylised blue clouds above and surrounded by red borders

Opaque pigments and gold on paper
12 x 8 $\frac{1}{8}$ in. (30.5 x 22 cm.), image
14 $\frac{3}{8}$ x 10 $\frac{1}{8}$ in. (36.5 x 27 cm.), folio

IN ₹3,50,000–5,00,000

\$5,300–7,500

PROVENANCE:

Likely acquired by 1977

Durgadas Rathore (1638-1718) came to fame for resisting the Mughal rule of Aurangzeb over Jodhpur and Marwar between 1679 and 1708. Aurangzeb considered him as one of the most serious threats to his rule and is said to have exclaimed upon seeing his picture "this dog is born to be my bane" (R. Crill, *Marwar Painting, a History of the Jodhpur Style*, Jodhpur, 1999, pp.56-57). At the emperor's death in 1708 he succeeded in expelling the Mughal forces from Jodhpur and re-establishing the Rathore rule of Ajit Singh over Marwar. Although Ajit Singh later on banished Durgadas Rathore from Marwar, "the old soldier's popularity as a heroic figure who sacrificed personal ambition for the struggle to place his master on the throne endured both in Marwar and Mewar" (Crill, *op.cit.*, p.57).

A portrait of Ajit Singh with Durgadas is in the Mehrangarh Museum Trust, Jodhpur (no. 4322; Crill, *op.cit.*, fig.36, p.64).



Registered Antiquity – Non-Exportable

*32

AN EQUESTRIAN PORTRAIT OF SINGHJI MOTIRAMJI

BY KIRITAJI BHAK

JODHPUR, MARWAR, NORTH INDIA, DATED VS 1858/1802 AD

Portrait of the Chitrao wearing a white *jama*, and *khanjar* tucked in his sash, riding a grey horse flanked by turbaned attendants all around surrounded by a pale green background with two inscriptions on verso identifying him as Singh Ji Motiram Ji, Chitar Kiritaj Bhati

Opaque pigments and gold on paper

12¾ x 8¼ in. (32 x 21 cm.), image

13½ x 10½ in. (34.4 x 26 cm.), folio

PROVENANCE:

Acquired by 1977

IN ₹4,00,000–6,00,000

\$6,000–9,000



Registered Antiquity – Non-Exportable

*33

AN ILLUSTRATION TO THE *BHAGVATA PURANA*: GOPIS SEARCHING FOR KRISHNA

PROBABLY BIKANER, INDIA, CIRCA 1780

With four standing and four kneeling *gopis* at lower left, looking across the pink rocks and floral landscape, as Krishna peeks in from the upper right, surrounded by red borders

Opaque pigments and gold on paper
8 $\frac{7}{8}$ x 5 in. (22.5 x 12.7 cm.)

INR 3,00,000-4,00,000

\$4,500-6,000

PROVENANCE:

Acquired by 1977

These three paintings come from a dispersed manuscript of the *Bhagavata Purana*, which chronicles the ten avatars of Lord Vishnu, each of whom must save the world from danger, destroy the wicked and protect the virtuous. The tenth book in particular follows the life of Krishna, and the present painting is from Chapter 30, in which the Gopis are searching for Krishna after he has disappeared with Radha.

According to S. Andhare, there is a very similar manuscript in the collection of the L.D. Institute of Indology, Ahmedabad, with a colophon dated to VS 1785 / AD 1725 and attributed to the Deccan. These three paintings are very similar in style to the ones in the Institute, with slight variations; the palette here is a bit stronger and with a very pronounced lilac and green dominance. Therefore, while the Tandan paintings are likely from a different series, they can also be dated earlier than suggested in the heading. This is like a subdued version of the palette of lot 19, a painting that also shows Deccani influence. It is very possible that this series is painted by a Bikaner artist but based on a Deccani original.

Stylistically, while the works have a very Deccani feel, overall the composition and proportions of the figures have more in common with Bikaner painting. Since the Bikaner rulers spent several years in the Deccan, it is likely their painters imbibed the local influence and incorporated it into their style.

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*34

AN ILLUSTRATION TO THE *BHAGVATA PURANA*: KRISHNA SLAYING ARISHTASURA AND BAKASURA

BIKANER, RAJASTHAN, INDIA, CIRCA 1780

Krishna shown twice, at left destroying the crane demon, Bakasura, and then again slaying the bull demon, Arishtasura, with his fellow cowherders and their charges in the foreground, the background with an elaborate marble palace behind pink rocks, a dark blue sky above and surrounded by bright red-orange borders

Opaque pigments and gold on paper
6¾ x 3½ in. (17 x 9 cm.)

IN ₹3,00,000–4,00,000

\$4,500–6,000

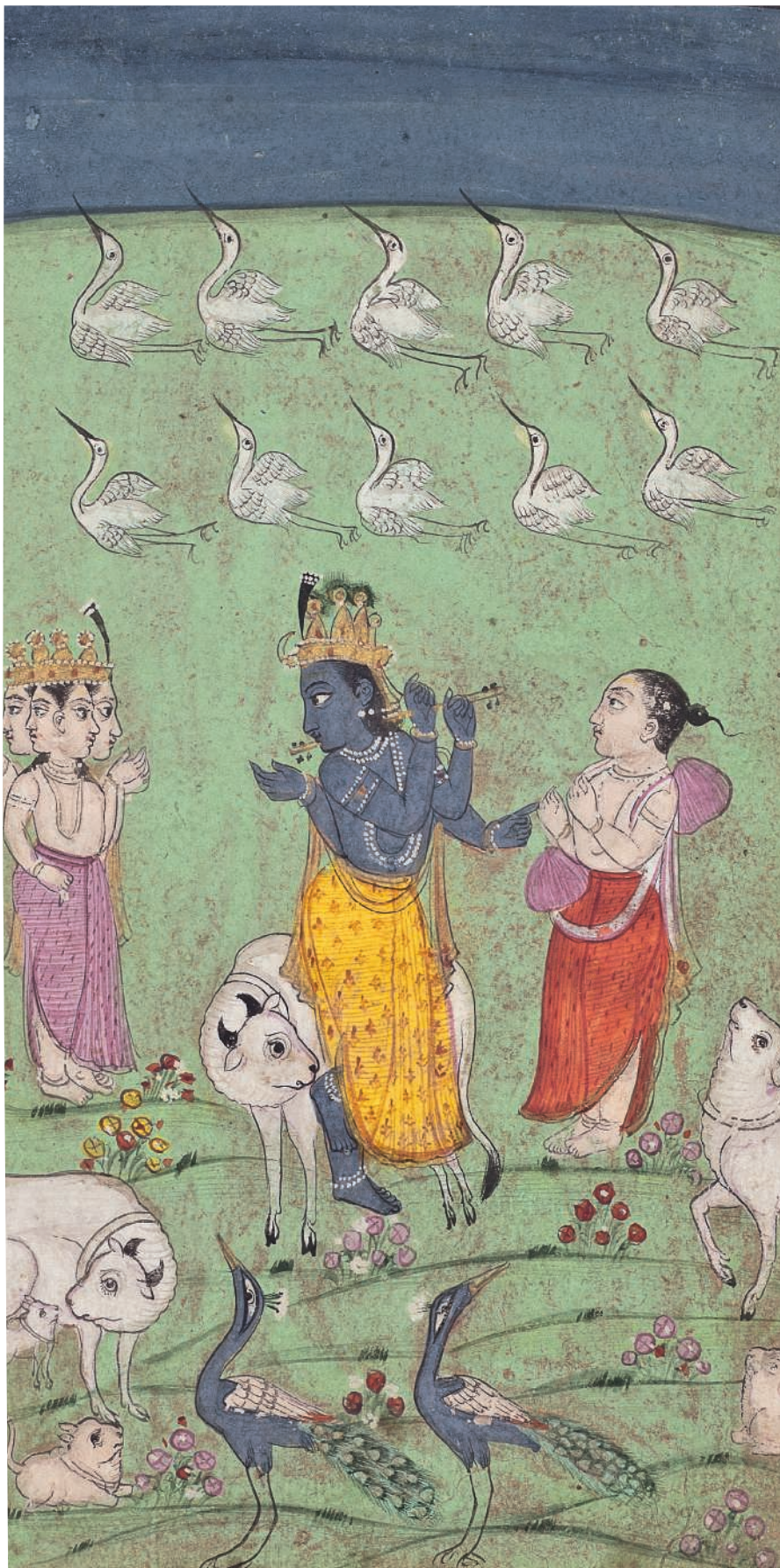
PROVENANCE:

Acquired by 1977

This painting depicts two episodes in which Krishna defeats different animal demons: Bakasura (the Crane demon) from Chapter 11, and Arishtasura (the bull demon) from Chapter 36.

In the story of Arishtasura, Krishna and his cowherd companions were tending to their flock when the bull-demon rampages into their midst, terrorising the inhabitants of Vrindavan. Krishna grapples with the demon, grabbing him by the horn and wrestling him to the ground. Pinning him with his foot, the blue-skinned god wrenches off one of the horns and uses it to impale the demon, dispatching him to the netherworld. Similarly with Bakasura, the cowherders had brought their flock to drink from a pond, when suddenly an enormous crane appeared and swallowed Krishna. The Divine One immediately began to emit so much heat, that the crane began to burn from within and was forced to disgorge him. Once freed, Krishna seized the two halves of the demon's long bill and tore him into two.





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*35

AN ILLUSTRATION FROM THE
BHAGVATA PURANA: FLUTING
KRISHNA WITH BRAHMA AND SHIVA
BIKANER, RAJASTHAN, INDIA, CIRCA 1780

With the four-armed Krishna fluting at center, flanked by Brahma and Shiva carrying the *rudra vina*, with cows and peacocks in the foreground and birds flying in formation above, all against a green background with high horizon line, surrounded by bright orange-red borders
Opaque pigments and gold on paper
8 7/8 x 5 1/8 in. (22.7 x 13 cm)

IN ₹3,50,000–5,00,000

\$5,300–7,500

PROVENANCE:

Acquired by 1977



Registered Antiquity – Non-Exportable

*36

WORSHIP OF SHRI NATHJI

NATHDWARA, RAJASTHAN, INDIA, EARLY 19TH CENTURY

The blue-skinned god standing against a green background, surrounded by silver silhouettes of *gopas* and *gopis*, a silver table with offerings in the foreground, a priest dressed in yellow and offering an oil lamp to the left, surrounded by a thin silver and red border
Opaque pigments, silver and gold on paper
10 $\frac{1}{8}$ x 6 $\frac{1}{8}$ in. (26.3 x 15.7 cm.)

IN ₹1,40,000-1,80,000

\$2,100-2,700

PROVENANCE:

Acquired by 1992



Registered Antiquity – Non-Exportable

*37

A WINTER CEREMONY AT THE SHRINE OF SHRI NATHJI

KOTA OR NATHDWARA, RAJASTHAN, NORTH INDIA, SECOND QUARTER 19TH CENTURY

A heavily bejewelled and decorated idol of Shri Nathji, wearing a bright yellow stole being worshipped by a nobleman dressed in a yellow silk *dhoti*, green tunic and jewellery, holding a multi-flamed *diya* on the left with an attendant clapping on the right and a well-dressed child in the foreground all surrounded by a bright blue background with light floral decorations

Opaque pigments and gold on paper
11¼ x 7½ in. (30 x 19.4 cm.)

IN₹3,50,000–5,00,000

\$5,300–7,500

PROVENANCE:

Acquired by 1978

As discussed by M. Ghose in *Gates of the Lord, The Tradition of Krishna Paintings*, "the veneration and adornment of Shri Nathji is adjusted according to the seasons" (*op.cit.* exhibition catalogue, Chicago, 2015, cat.65, p.132). In the present painting, the idol of Shri Nathji is draped in a large orange cloth designed to protect him from the cold. Before him, a charcoal brazier is lit to warm up the sanctum. The priest standing on the left is Tilkayat Damodarji (1655-1704) who performs an early morning ceremony by waiving a lamp in front of Shri Nathji, removing any spirits that might have caused harm to the idol during the night.

FOLIOS FROM A JAIN KALPASUTRA MANUSCRIPT

The Kalpasutra (the Book of Ritual) is an ancient canonical Jain text with three main sections: accounts of the lives of the 24 *jinās*, a detailed biography of Mahavira (the 24th *jina*), and rules for ascetics and guidelines for the monsoon season. It is read and worshipped by the Svetambara Jains during the eight-day festival of Paryushan, which celebrates a rest period for Jain monks during the rainy season.

Most of the following leaves from the Kalpasutra are scenes from Mahavira's life. For his final rebirth, Mahavira was to be born from a Brahman woman named Devananda, but Indra was determined that *jinās* must be born from the warrior nobility. He enlisted the deer-headed general of his army, Harinegamesi, to switch the embryos between Devananda and Queen Trisala, the pregnant wife of King Siddhartha. Queen Trisala then had fourteen auspicious dreams signifying that she would give birth to a *jina*. While in the womb, Mahavira did not cause Queen Trisala any discomfort, and only moved to reassure her that he was still living. At 33 years old, Mahavira renounced his possessions when his parents passed away, and was carried on a divine palanquin during the celebratory procession before turning to fasting and asceticism.

The Kalpasutra was first composed at the beginning of the common era and has been expanded over time. In the twelfth century, it was commissioned and distributed by King Kumarapala in an effort to propagate Jainism throughout what is now modern day Gujarat. These copies were reproduced on palm-leaf manuscripts with accompanying images, and as papermaking became prevalent in India, this more durable substrate was substituted, maintaining the palm-leaf's elongated proportions. These leaves, typical of fifteenth century Jain manuscripts, are lavishly laden with gold and blue pigments, suggesting the influence of Persian paintings that were in circulation at the time throughout the sultanate regions of Northern India.

There have been several exhibitions on Jain art in recent years, many of which have featured palm-leaves from the Kalpasutra, including: *Victorious Ones: Jain Images of Perfection* at the Rubin Museum, New York, 28 September 2009 - 15 February 2010 (P. Granoff, *Victorious Ones: Jain Images of Perfection*, Ahmedabad, 2009); *Steps to Liberation* at the Etnografisch Museum Antwerpen, 26 May - 15 October 2000 (J.V. Alphen, *Steps to Liberation: 2500 Years of Jain Art and Religion*, Antwerp, 2000), and a travelling exhibition, *The Peaceful Liberators* at the Los Angeles County Museum of Art, New York, November 1994 - January 1996 (P. Pal, *The Peaceful Liberators: Jain Art from India*, New York, 1994).

Registered Antiquity – Non-Exportable

*38

TWO ILLUSTRATED FOLIOS FROM A JAIN KALPASUTRA MANUSCRIPT

WESTERN INDIA, PROBABLY GUJARAT, 15TH CENTURY

Opaque pigments and gold on paper

4 ¼ x 10 ¼ in. (11 x 26 cm.), each (2)

INR 2,20,000–2,80,000

\$3,300–4,200

PROVENANCE:

Likely acquired by 1977

According to the Jain scholar, Laxman Bhai Bhojak, these two folios are the earliest of all the Kalpasutra folios offered (lots 38-40). These two folios are known as "yellow Kalpasutra" folios, possibly due to the yellow complexion of the figures. The scenes, illustrated on red ground, are:

Queen Trisala's 14 auspicious dreams

Trisala Harsha: Queen Trisala rejoices when the fetus moves (left)

Trisala Shokha: Queen Trisala is upset that the fetus does not move (right)

(for comparison, see Alphen, *op.cit.*, p.85, cat.no.8)

It is very rare to have two scenes illustrated in the same folio, as in the second one here.





Registered Antiquity – Non-Exportable

*39

FOUR ILLUSTRATED FOLIOS FROM A
JAIN KALPASUTRA MANUSCRIPT
WESTERN INDIA, PROBABLY GUJARAT,
15TH CENTURY

Opaque pigments and gold on paper
4 ¼ x 10 ¼ in. (10.8 x 26 cm.), each (4)

IN ₹4,00,000–5,00,000 \$6,000–7,000

PROVENANCE:

Likely acquired by 1977

Comprised of four folios on blue ground, illustrating the following:

Mahavira moving in Queen
Trisala's womb

The Interpretation of Dreams or Sadhus
preaching (for comparison, see Granoff,
op.cit., p.28, cat.no.1.11)

Mahavira bravely defeats a jealous god
in disguise as a snake and playmate (for
comparison, see Granoff, *op.cit.*, p.228,
cat.no.P 02)

The divine palanquin of the Renunciation
Procession (the Birth of Aristanemi,
the 22nd *jina* and Krishna's cousin, on
the verso.)



Registered Antiquity – Non-Exportable

*40

FOUR ILLUSTRATED FOLIOS FROM A
JAIN KALPASUTRA MANUSCRIPT
WESTERN INDIA, PROBABLY GUJARAT,
15TH CENTURY

Opaque pigments and gold on paper
4 1/2 x 10 1/8 in. (11.5 x 25.8 cm.), the smallest
4 3/4 x 11 3/4 in. (12 x 30 cm.), the largest (4)

IN ₹5,00,000–7,00,000 \$7,000–10,600

PROVENANCE:
Likely acquired by 1977

Comprised of four folios on red ground,
illustrating the following:

Indra enlisting Harinegamesi to switch
the embryos (for comparison, see Granoff,
op.cit., p.27, cat.no.1.9)

Indra paying obeisance to the embryo

Queen Trisala's 14 auspicious dreams
(for comparison, see Granoff, *op.cit.*, p.25, cat.
no.1.8)

Mahavira is carried on the divine
palanquin of the Renunciation Procession
(for comparison, see Granoff, *op.cit.*, p.29,
cat.no.1.13)





41

Registered Antiquity – Non-Exportable

*41

VARAHA, THE BOAR AVATAR OF VISHNU
MANDI, HIMACHAL PRADESH, INDIA, CIRCA 1720

Vishnu as Varaha holding a lotus, conch, mace (*gada*) and *Sudarshan* chakra, lifting the earth with Hiranyaksha subdued under his feet and inscriptions on verso and top centre margin
Opaque pigments and gold on paper
7 $\frac{7}{8}$ x 5 $\frac{1}{2}$ in. (20 x 14 cm.)

IN ₹2,50,000–3,50,000

\$3,800–5,300

PROVENANCE:

Acquired by 1977

After waging war on Heaven, Hiranyaksha the demon challenged Vishnu to a duel by abducting Prithvi, the Earth Goddess, and hiding her at the bottom of the ocean. Vishnu, in his third incarnate as Varaha the Boar, immediately shot out of Brahma's nose and dove into the ocean to rescue her. He lifted her up by his tusks and ascended to the surface. Once safely above water, Varaha used his *chakra* to disarm and destroy the demon. This relief depicts Brahma Varaha emerging triumphantly from the ocean with the earth perched on his tusks, while he tramples the demon below. For a similar work also in the Tandan collection but produced in Rajasthan, see RK Tandan, *Indian Miniature Paintings, 16th through 19th Centuries*, Bangalore, 1982, p.72, color plate 19 and fig.47.

Registered Antiquity – Non-Exportable

*42

DEVI SEATED ON SHIVA
BENGAL SCHOOL, INDIA, CIRCA 1840

Devi seated cross-legged on Shiva, wearing a belt or skirt of severed arms, carrying a sword, scythe, severed head and bowl of blood in each of her four hands, surrounded by carcasses, crows and dogs
Opaque pigments and gold on paper
12 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in. (31 x 23.5 cm.)

IN ₹4,00,000–6,00,000

\$6,000–9,000

PROVENANCE:

Acquired by 1977

The fierce emanation of the goddess Durga and the feminine component of Shiva's energy, or *shakti*, Kali here sits triumphantly upon her husband. She is bare-chested, a sign of her purity, holding the sword of divine knowledge and a severed head, the symbol of the human ego. This image of the goddess of death and destruction is a powerful devotional tool for those worshippers wishing to obtain *moksha* and overcome death itself. This painting is similar in feel to the Patna company school paintings on mica (see A. Chakraverty, *Indian Miniature Paintings*, Delhi, 1996, p.92); this is the prototype from which they are derived.



PAINING AND
SCULPTURE FROM
VARIOUS COLLECTIONS





Registered Antiquity – Non-Exportable

*43

THE EMPEROR AKBAR IS PETITIONED BY A COURTIER

MUGHAL INDIA, CIRCA 1590-95

The emperor sits on a throne resting above a platform covered with a finely decorated carpet, a sandstone pavilion supported by slender columns above him, behind the emperor an attendant stands with fly whisk whilst a courtier wearing a green *jama* petitions him, they are surrounded by courtiers watching the scene, some bringing their fingers to their mouth in a gesture of astonishment, the scene set within a courtyard, with blue borders
Opaque pigments and gold and silver on paper
15¾ x 12¼ in. (39 x 31 cm.)

IN₹10,00,000–15,00,000

\$15,000–23,000

This painting appears to be directly inspired by the illustrations of the *Akbarnama* or *Book of Akbar*. A well-known and lavishly illustrated copy of the official chronicle of Akbar's reign is now held in the Victoria and Albert Museum, London. It was written by his court historian and biographer Abu'l Fazl between 1590 and 1596 and is thought to have been illustrated between circa 1592 and 1594 by at least forty-nine different artists from Akbar's studio.

The intricate geometric green tile-work found on our painting, composed of six-pointed stars and hexagons, is identical to that found on a painting from the *Akbarnama* depicting Akbar receiving Bahram Khan's son, Abd al-Rahman (IS.2:7-1986; *Akbar, The Great Emperor of India*, Gian Carlo Calza (ed.), exhibition catalogue, Milan, 2012, fig.9, p.27). In both paintings, the emperor sits on a hexagonal throne before which a blue carpet with floral arabesques is laid. This carpet is on a raised platform accessed through three steps. The courtyard

is walled with red columns, arcades and pavilions which are reminiscent of Akbar's capital at Fatehpur Sikri - the Mughal capital between 1571 and 1585. The similarity between the two paintings is no coincidence and the artist who painted this work was well-aware of the style developed by the imperial atelier.

Another painting of Akbar receiving gifts is in the National Museum, Delhi, and offers another close comparable example to our work. It is dated circa 1590 (inv. 51.69/11; *Akbar, The Great Emperor of India, op.cit.*, cat.I.4, p.93). In both works, Akbar is shown seated on a throne amongst courtiers whilst a prince petitions him, illustrating his subordination. The particular colour palette and the relative simplicity of composition (less elaborate than in the *Akbarnama* work) are similar in these two paintings, suggesting that they were executed at the same time, circa 1590.



Registered Antiquity – Non-Exportable

*44

A RAJA AND RANI WATCHING FIREWORKS

DEVGARH, RAJASTHAN, NORTH INDIA, CIRCA 1815

The richly garbed couple standing on a marble terrace, he with a white halo echoing the moon, holding a flower and his arm around the maiden, she gesturing to the fireworks, against a starry sky with a new moon depicted twice to show the passing of time

Opaque pigments and gold on paper

8⁷/₈ x 5¹/₂ in. (22.5 x 14 cm.)

IN₹ 3,00,000–4,00,000

\$4,500–6,000

PROVENANCE:

Collection of Colonel RK Tandan, Hyderabad, by 1982

Private collection, Delhi

PUBLISHED:

RK Tandan, *Indian Miniature Painting, 16th through 19th Centuries*, Bangalore, 1982, p.114 and fig.158

In the publication, this work is captioned as “The occasion seems to be Deepavali.”

Devgarh, where this painting was executed, was a feudal state of Mewar and a place of active court patronage. Prominent artists such as Bagta and Chokha (flourished 1799-1826) worked both at Devgarh and Udaipur in the late 18th and early 19th century. A well-known painting in the Victoria and Albert Museum, London of Captain James Tod(d?) riding with Rawat Gokul Das (of Devgarh), dated 1817, was created at Udaipur although under Devgarh patronage (IM.447-1914). As Milo Cleveland Beach notes '[Devgarh's] cultural character was determined by the standards set at Udaipur' (Milo Cleveland Beach, *Rawat Nahar Singh II, Rajasthani Painters, Bagta and Chokha, Master Artists at Devgarh*, Zurich, 2005, p.21).

Playing with or watching fireworks seems to have been a favourite entertainment at court or in the intimacy of the *zenana* throughout the 18th and early 19th centuries. The subject was particularly popular in provincial Mughal paintings. Of course it is also associated with Diwali, the festival of lights. Many paintings are known such as one formerly in the Khosrovani-Diba Collection, recently sold at Sotheby's, London, 19 October 2016, lot 17 and one in the Sarabhai Foundation, Ahmedabad (B.N. Goswamy, *Indian Paintings in the Sarabhai Foundation*, Ahmedabad, 2010, R.13, p.132).





Registered Antiquity – Non-Exportable

*45

MAHARANA ARI SINGH EXERCISING WITH A SPEAR

UDAIPUR, MEWAR, NORTH INDIA,
CIRCA 1760-70

The maharana riding a caparisoned stallion, his head surrounded with a gold halo, wearing jewellery, an orange *jama*, gold woven turban and sash, holding a long spear to topple a ball on top of a rounded vase, an attendant carrying a fly whisk running by his side, on green ground

Opaque pigments and gold on paper
15½ x 8¼ in. (38.5 cm. x 21 cm.)

INR 6,00,000-8,00,000

\$9,000-12,000

PROVENANCE:

Collection of Colonel RK Tandan,
Hyderabad, by 1982
Private collection, Delhi

This portrait of Maharana Ari Singh of Udaipur (r.1761-73) exercising with a spear is particularly animated. Riding his striding horse, the Maharana pierces a fruit placed atop a red ball itself resting on a large rounded vase. His gold-woven sash and his pearl *turrah* are depicted with great movement, a result of the galloping horse's speed. An attendant carrying a flywhisk runs to his side, his legs spread in full sprint to follow his master. This exercise aimed at improving the Maharana's skills during the hunt as well as being an entertaining game. The hunt as a princely pursuit was a favourite of Maharana Ari Singh and many portraits depict him hunting, such as four paintings in the Ducrot Collection (*Four Centuries of Rajput Painting*, exhibition catalogue, Milan, 2009, ME.48-51, pp.66-69). The son of Jagat Singh II of Mewar, he was known for his arrogance and irascibility and died struck 'by a treacherous lance-stroke delivered by Ajit Singh of Bundi while hunting' (A. Topsfield, *Court Painting at Udaipur, Art under the patronage of the Maharanas of Mewar*, Zurich, 2001, p.193). Royal patronage was strong through the 1760s and many artists such as Naga, Raghunath, Jiva, Jugarsi and others worked competently in producing works such as this one, processions and hunting scenes. Ari Singh commissioned a vast number of portraits to a point where he could no longer afford to pay the artists who 'finally deserted the court or sought other livelihoods' (Topsfield, *op.cit.*, p.194).



Registered Antiquity – Non-Exportable

*46

PORTRAIT OF A MAN ON HORSEBACK, POSSIBLY
MAHARAJA JAI SINGH II (1688–1743)

AJMER OR MARWAR, RAJASTHAN, NORTH INDIA, CIRCA 1720

The nobleman rides a white stallion decorated with henna, he wears a white *jama* with gold woven turban and sash, his attendants carry fly whisks made of peacock feathers and a sun-faced parasol, on yellow ground, with buff borders and an inscription on verso
Opaque pigments and gold on paper
11½ x 9½ in. (29.2 x 24.1 cm.)

IN ₹6,00,000–8,00,000

\$9,000–12,000

PROVENANCE:

Noble Collection, Rajasthan, from whom purchased by the present owner

A number of paintings in the Jodhpur and Ganerhao style have been produced at Ajmer, a state which was under Jodhpur rule in the 1720s. There are mostly portraits of maharajas such as a painting of Ajit Singh with his sons, dated 1721 and now in the Harvard University Art Museums (1995.131; R. Crill, *Marwar Painting, A History of the Jodhpur Style*, Mumbai, 2009, fig.34, pp.62–63) and another of Padam Singh also dated 1721 in the Victoria and Albert Museum, London (IS.12-1978). In our painting, the nobleman wears a short striped white turban secured with a gold-woven band. It is heavily Mughal in style and differs from the heavier and taller turbans seen on contemporaneous and later 18th century Jodhpur painting. Whilst rare, this short turban also appears on an equestrian portrait of Sonag Champawat of Pali, painted circa 1710–20, now kept in a private collection – it follows an earlier style as depicted on a 1680 portrait of Maharaja Jaswant Singh in the Kanoria Collection (Crill., *op.cit.*, fig.33, pp.60–61 and fig.27, pp.48–49). For a similar example, see the painting of Thakur Madho Singh of Satlana on horseback, sold in Christie’s Mumbai, 15 December 2015, lot 118.



Registered Antiquity – Non-Exportable

*47

A STANDING PORTRAIT OF KARAN SINGH OF BIKANER
BIKANER, RAJASTHAN, NORTH INDIA, FIRST HALF 18TH CENTURY

Standing facing left, wearing a camel jama, pearl jewellery and striped turban, holding a bow and harrow, against a green ground, with broad red margins, reverse with identification inscription and later stamps

Opaque pigments and gold on paper
7³/₈ x 4⁷/₈ in. (18.7 x 12.5 cm.)

INR 4,00,000–6,00,000

\$6,000–9,000

PROVENANCE:

Collection of Colonel RK Tandan, Hyderabad, by 1982
Private collection, Delhi

Karan Singh (r. 1631-69) was lauded in Bikaner and by all the Rajput princes for his defiance of Emperor Aurangzeb,

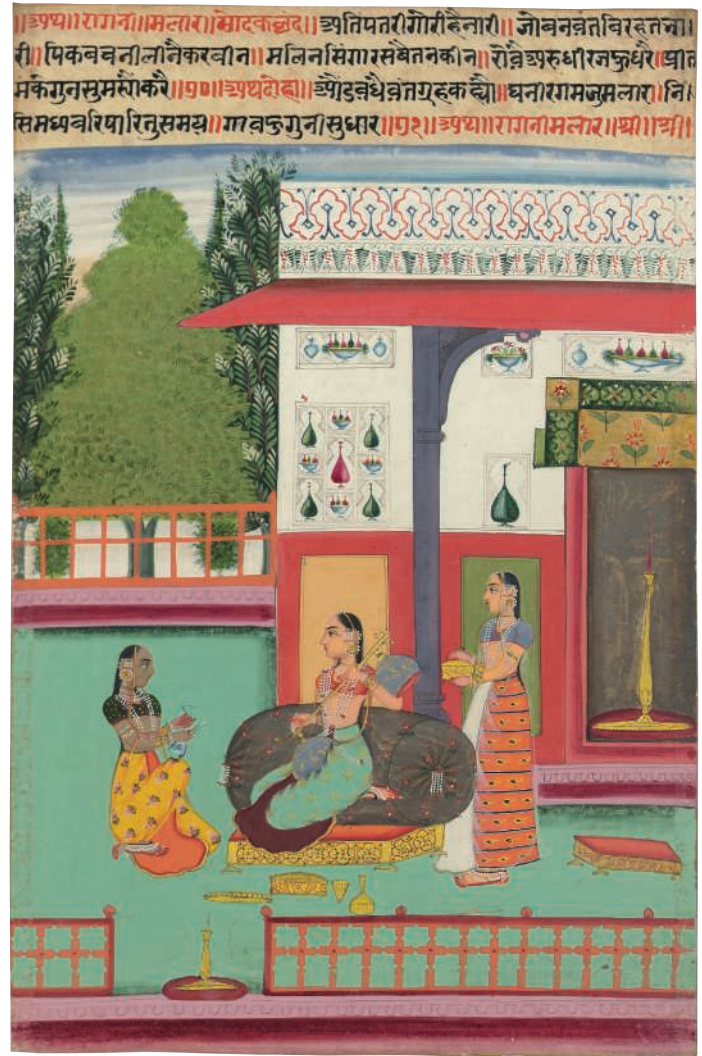
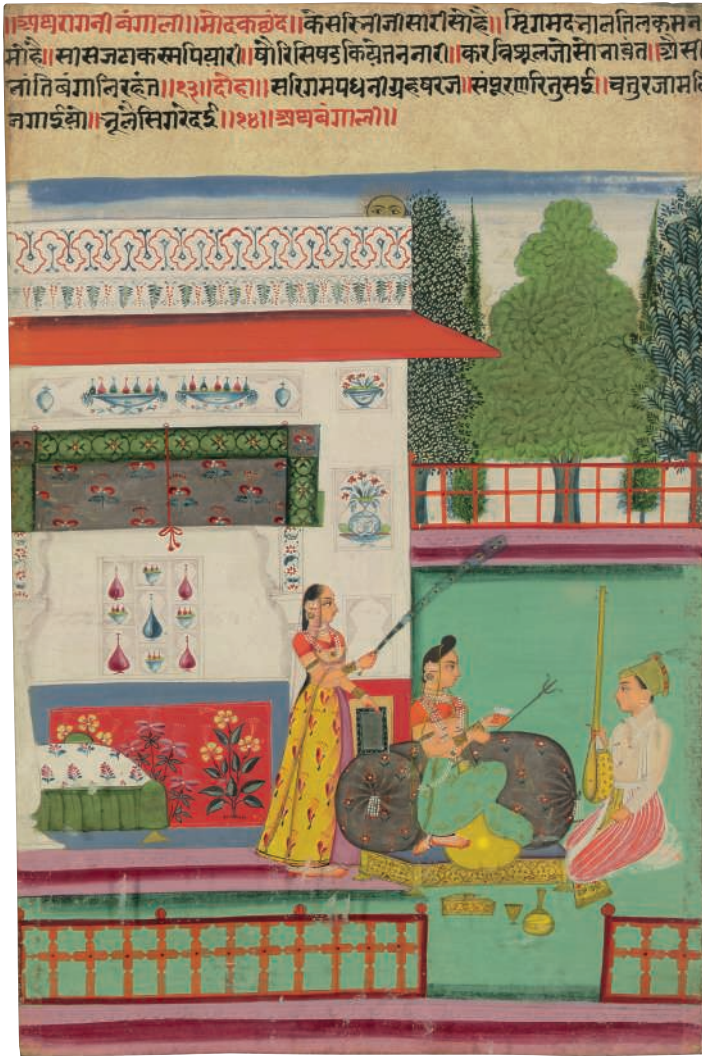
'particularly after Aurangzeb banned the arts and launched a campaign of conversion to Islam' (Roda Ahluwalia, *Rajput Painting*, London, 2008, p.97). He was a popular figure and portraits of him are painted until the late 19th century. A Jaipur portrait dated circa 1890 is in the Victoria and Albert Museum, London (IS. 46-1989). As the present work, it is modelled after earlier 17th century Bikaner originals such as a work in the Victoria and Albert Museum dated circa 1660 (IS.336-1951). Karan Singh patronized a studio of artists and it is during his reign that Mughal artists established themselves in Bikaner and were responsible for developing the late 17th century Bikaner style (Andrew Topsfield (ed.), *Court Painting in Rajasthan*, Mumbai, 2000, p.58). Two 17th century portraits of Karan Singh were in the Royal Bikaner collections. They 'reveal a rather slow-witted, but honest and energetic, almost obstinate character' (Goetz, *The Art and Architecture of Bikaner State*, Banbury, 1950, p.105; not illustrated). A portrait of Karan Singh dated to the first half of the 18th century is in the British Museum (1974,0617,0.4.16) and offers the closest comparable example to the present work.



THE AMBER RAGAMALA

This distinct album (lots 48-50) can be identified by peach colored borders, decorated with scrolling ferns on the inside, and flowering plants similar in shape to those within the painting on the outside. The paintings themselves are rendered in a palate of cold greens, slate blues and grays, interspersed with pinks, yellows, oranges and white. The text above is written in Braj-bhasha and contains relevant verses from Paidā's *ragamala* describing the *raga* or *ragini*, followed by specifications of musical data. These works would likely have been commissioned by Maharaja Sawai Jain Singh II of Amber (R.1699-1743). He was a true patron of the arts, interested in painting, architecture, literature and astronomy.

This set was first attributed to Bikaner, likely due to the Bikaner library stamps on the verso, by H. Goetz, who wrote "In line with the 'Clouds and Cranes panels' stands a *Ragamala* set (fig. 94), the exquisite ornamental pattern and strong but delicate colour contrasts of which remind one of similar tendencies in modern Western painting, for example in the work of Matisse" (see H. Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, p.119, fig.94). The paintings were later re-attributed to Amber based on the colophon, motifs and other stylistic features (see S. Andhare, "A Dated Amber *Ragamala* and the Problem of Provenance in the Eighteenth Century Jaipuri Paintings," *Lalit Kālā*, no.15 (1972), pp.47-50). Shortly thereafter, Klaus Ebeling published the *Ragamala* works from the Baroda Museum and Picture Gallery, also attributing them to Amber (K. Ebeling, *Ragamala Painting*, Basel, 1973, pp.185-88, cat. nos.43-47). Other *ragamalas* in the same artistic tradition are located in the City Palace Museum, Jaipur (AK Das, *Treasures of Amber Painting, Series Five: Amber Jaipur Painting*, Jaipur, 1986, pl.1), the Porret Collection (BN Goswamy, et al., *A Secret Garden: Indian Paintings from the Porret Collection*, Zurich, 2014, pp.111-115, figs.54-56), and at the Brooklyn Museum of Art (A. Poster, et al., *Realms of Heroism*, New York, 1994, p.142, cat.102).



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*48

TWO PAINTINGS FROM A RAGAMALA SERIES: VILAVAL AND GAURI RAGAS

AMBER, INDIA, CIRCA 1710

The first with a lady standing on a stool and holding a flower garland and fan to receive two musicians, the second with a woman in blue seated on a low throne backed by a green bolster with an attendant holding a peacock fan, each in an enclosed garden with trees visible beyond the palace walls, a panel with text at the top, surrounded by a silver floral border, the reverse with *devanagari* inscriptions, ownership stamps and Bikaner librarian's signature

Opaque pigments, gold and silver on paper

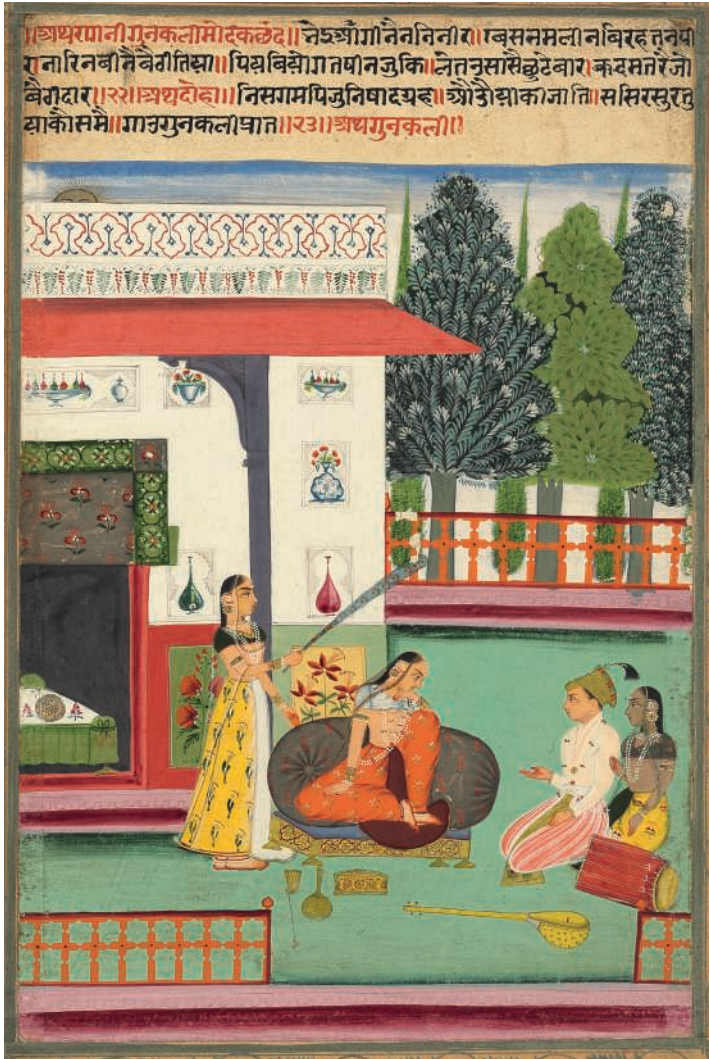
10 x 6 in. (27.3 x 17.1 cm.), image
16 x 11⁷/₈ in. (40.6 x 30.2 cm.), folio

IN ₹6,00,000–8,00,000

\$9,000–12,000

PROVENANCE:

Ariane Dandois, Paris, acquired in Europe 1973–1975, sold Christie's New York 18 September 2013, lot 374 to the present owner



Registered Antiquity – Non-Exportable

*49

TWO PAINTINGS FROM A RAGAMALA SERIES: BHOPALI AND GUNKALI RAGAS

INDIA, AMBER, CIRCA 1710

The first with a lady sitting on a low throne against a large bolster on a parapet and conversing with two musicians, a maid in attendance, the second with a lady standing at the door holding a garland, ready to welcome her prince; both on pistachio-colored parapets against marble pavilions, with text above and enclosed by silver floral borders, the reverse with *devanagari* inscriptions, ownership stamps and Bikaner librarian's signature

Opaque pigments, gold and silver on paper

10 x 6 in. (27.3 x 17.1 cm.), image

16 x 11 7/8 in. (40.6 x 30.2 cm.), folio

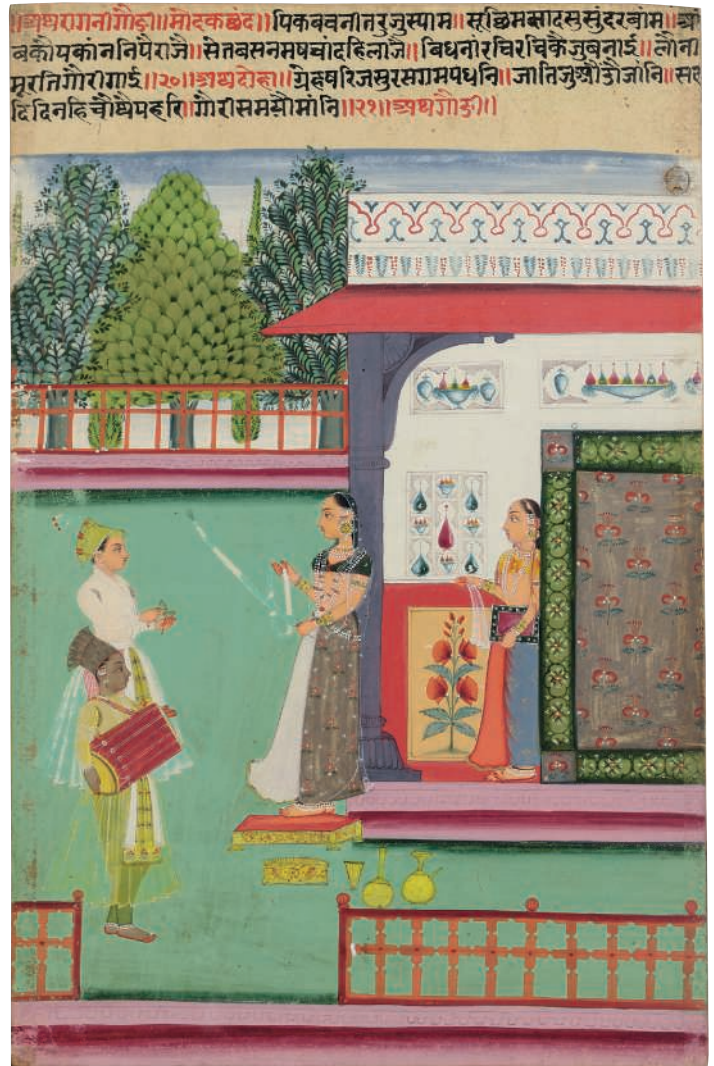
IN ₹6,00,000–8,00,000

\$9,000–12,000

PROVENANCE:

Ariane Dandois, Paris, acquired in Europe 1973-1975, sold Christie's New York 18 September 2013, lot 373 to the present owner

See lot 44 for further information on this and the following lot.



Registered Antiquity – Non-Exportable

*50

TWO PAINTINGS FROM A RAGAMALA SERIES: BANGALI AND MALLAR RAGAS

AMBER, INDIA, CIRCA 1710

Both with a woman seated on thrones and backed by silver bolsters, the first holding a *vina* and conversing with a visitor, and the second holding a cup and *trisola* and speaking to a musician holding a sitar, each in front of a marble palace with lush trees visible beyond the wall, a panel with text at the top, surrounded by a silver floral border, the reverse with *devanagari* inscriptions, ownership stamps and Bikaner librarian's signature
 Opaque pigments, gold and silver on paper
 10 x 6 in. (27.3 x 17.1 cm.), image
 16 x 11 7/8 in. (40.6 x 30.2 cm.), folio

IN ₹6,00,000–8,00,000

\$9,000–12,000

PROVENANCE:

Ariane Dandois, Paris, acquired in Europe 1973–1975, sold Christie's New York 18 September 2013, lot 375 to the present owner



Property from the Collection of a Lady

Registered Antiquity – Non-Exportable

*51

A STONE RELIEF DEPICTING THE GODS CHURNING
THE OCEAN

NORTH INDIA, 5TH/6TH CENTURY

The gods and demons at either side of the mountain,
pulling on the snake *Vasuki* as a rope around the mountain
to churn the ocean, with the elephant at left
25 in. (63.5 cm.), wide

IN ₹3,00,000–5,00,000

\$4,500–7,500

PROVENANCE:

Acquired by the family of the present owner by 1976
Thence by descent

A well-known story from the great Indian epic, the *Mahabharata*, is the Churning of the Ocean, called *Samudramanathana*, which recounts how the gods became immortal. Vishnu encouraged the gods to churn up the ocean to retrieve lost treasures, but as the gods were unable to accomplish this on their own, they enlisted the demons to help them and in return promised *Amrita*, the elixir of immortal life. They used the serpent *Vasuki* as a rope on either end of Mount Madura, pulling alternatively to churn the ocean. Along with the elixir of immortality, the fourteen *ratnas*, or valuable treasures, also emerged, including goddess and various animals. Although the gods promised the elixir to the demons, Vishnu tricked them so that the gods could obtain it and live for eternity.

While this tale appears frequently in painting, it is not commonly depicted in stone, making this sculpture particularly rare. For an example of the same subject, see the painting at the British Museum (2007,3005.7).



Carved in deep relief with extraordinary detail, this impressive stele of Vishnu demonstrates the masterful craftsmanship of twelfth century artists working in Northwestern India. Temple construction by the twelfth century witnessed an embellishment of sculptural form, rendering deities with full iconographic detail. The present figure of Vishnu is shown here in all his glory, holding his principal attributes and surrounded by an entourage of his avatars, attendants and other deities.

This fine sculpture can be compared with a slightly earlier and more fragmentary stone figure of the androgynous form of Shiva and Parvati in the Los Angeles County Museum of Art Collection (P. Pal, *Indian Sculpture Vol. 2*, Los Angeles, 1988, p.128, fig.54). Both works demonstrate similarly modeled physiognomy and elaborate jewellery, as well as the design of the nimbus. For further comparison, see a black stone figure of Vishnu sold at Christie's New York on 19 March 2013, lot 261 for \$50,000. Once again, the artist has emphasised the prowess of the deity through a strong frontal pose with wide shoulders and hips, protruding chest, nipped-in waist and straight sturdy legs, and a halo with a triangulated rim. In a much greater state of preservation than the two comparable examples, the present sculpture's detailed carving, pleasing size and complete condition make it a superb example of medieval Northwestern Indian sculpture.

Registered Antiquity – Non-Exportable

*52

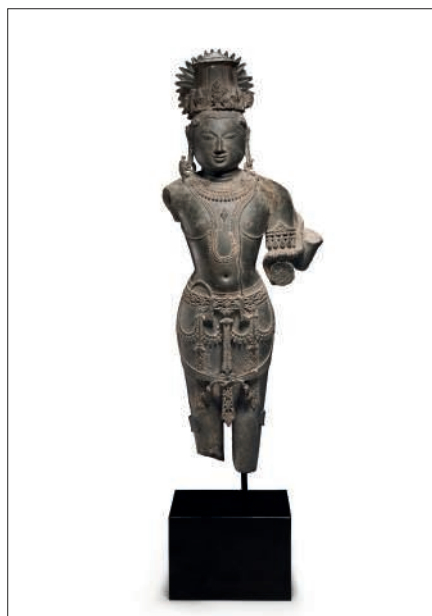
A GREY STONE FIGURE OF VISHNU
GUJARAT OR RAJASTHAN, NORTH INDIA, CIRCA
12TH CENTURY

Standing in *samapadasana* holding the club, conch, and *chakra*, dressed in a short *dhoti* and adorned with the sacred thread, topped with an elaborate headdress backed by a lotiform nimbus, surrounded by diminutive attendant figures
29½ in. (75cm.) high

IN ₹15,00,000–20,00,000 \$23,000–30,000

PROVENANCE:

Noble collection, Rajasthan, acquired in the 1970s or earlier



A Blackstone figure of Vishnu, Rajasthan, 12th century, 21½ in. (54.6 cm.) high, Christie's New York on 19 March 2013, lot 261



The Androgynous form of Shiva and Parvati, Rajasthan, 11th century, 24¾ in (62.9 cm) high, Los Angeles County Museum of Art, M.87.107
P. Pal, *Indian Sculpture Vol. 2*, Los Angeles, 1988, p.128, fig.54



Property from the Collection of a Gentleman

Registered Antiquity – Non-Exportable

*53

A MARBLE PILLAR WITH DEITIES

GUJARAT, INDIA, 12TH CENTURY

Intricately carved with three tiers, each depicting a central deity seated in *lalitasana* between two columns flanked by attendants on either side, the bottom two topped with ornate arches (35 $\frac{3}{8}$ in. (90 cm.), high

IN₹ 12,00,000–17,00,000

\$ 18,000–26,000

PROVENANCE:

Private collection, Mumbai, by 2005, from whom acquired by the present owner in 2006

Carved in deep relief and with exceptional openwork, this column is a classic example of the ornate medieval sculpture of Rajasthan and Gujarat. The efflorescent marble, a material appreciated across cultures for its translucence and ability to be carved in detail, was commonly used in Rajasthan and Gujarat, especially for Jain sculpture. Compare the use of honorific motifs, such as the heavenly elephants, flywhisk bearers and other mythical creatures, as well as the stylised swirls of the architecture to that of the Jain arch at the Yale University Art Gallery (see P. Granoff, *Victorious Ones: Jain Images of Perfection*, Ahmedabad, 2009, pp.180-181, cat. no. S 11). The intricate detail in both works demonstrate the

preoccupation with architectural embellishment in Medieval sculpture from this region.

Compare with a black stone column of Vishnu sold at Christie's New York, 13 September 2016, lot 240. Although the column of Vishnu displays similar iconographical structure, with three tiers of deities and their retinue, the marble pillar is twice the size. It is also more intricately carved, the facets sculpted much more in the round in polished white marble, giving a special luster to the refined architectural details. The marble pillar, likely Jain, is clearly the work of a highly accomplished sculptor from Medieval Gujarat.



Arch, Rajasthan, 13th century, 42 x 14 x 19 1/2 in. (106.68 x 36.83cm), Yale University Art Gallery, see P. Granoff, *Victorious Ones: Jain Images of Perfection*, Ahmedabad, 2009, pp.180-181, cat. no. S 11



A Blackstone column with Vishnu, Rajasthan or Gujarat, circa 12th century, 17 1/2 in. (43.2 cm.) high, Christie's New York, 13 September 2016, lot 240



Property from the Collection of a Lady

Registered Antiquity – Non-Exportable

*54

A STONE FIGURE OF A MOTHER GODDESS,
POSSIBLY MATRIKA

ALMORA, NORTH INDIA, CIRCA 6TH CENTURY

The goddess in a gently swayed stance with a child resting on her left hip, adorned with jewellery and with a shawl draped over her shoulders, her face with a gentle expression surmounted with an elaborate headdress and backed by a lotus petal aureole
32 in. (81.3 cm.), high

IN ₹40,00,000–60,00,000

\$60,000–90,500

PROVENANCE:

Acquired by the family of the present owner by 1976

Thence by descent

Beautifully carved in polished stone, the subject and style of the present figure make for a very unique sculpture. Beautiful and unusual traits, such as the large halo with a triangulated rim, are paired with substantial and voluptuous forms, making the goddess a fine example of the rounded physique of Gupta period sculpture. Compare with a figure of *skandamata* at the Cleveland Museum of Art (below left); both figures have a gentle poetic sway, wide, thick hips, a long scarf that drapes over the shoulders, large hoop earrings and an aureole. While Gupta period sculpture is known for its particularly sensuous forms, the female has long been depicted with curved and ample forms to emphasise fertility. Although this specific configuration of mother and child, with the child resting on the mother's hips, is found in contemporaneous sculpture from Rajasthan, interestingly enough there is no direct iconographic or textual explanation for it.

While this subject is frequently seen in Rajasthani sculpture, the stone, physique and stylistic rendering of the facial features and the hair of this sculpture find closer comparison with a later Almorani figure of Uma from the Umamaheshvara at the Metropolitan Museum (1975.541), suggesting relation to the sculptural tradition further north. Both have sweet, oval faces, simple dress and large hairdos and earrings. One could also detect a likeness to contemporaneous or earlier stone sculpture of female deities from neighboring Nepal, exhibiting a similar physique and elaborately dressed hair; compare with a fourth or fifth century figure at the Patna Museum (below right). By comparison, the present figure is in impressive condition and is particularly animated, standing in graceful sway instead of hieratic stillness. This figure of a goddess is a unique example of North Indian sculpture during the Gupta period and a masterful depiction of feminine strength.



Skandamata, Tanesara-Mahadeva, Rajasthan, 5th-6th century, 30 3/4 in. (78 cm) high, Cleveland Museum of Art, no.70.12, see J. Harle, *Gupta Sculpture*, Oxford, 1974, pl. 91



Ekanamsa, Nepal, 5th-6th century, Patna Museum, see L. Bangdel, *The Early Sculptures of Nepal*, New Delhi, 1982, pp. 38, 155, pl. 67





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Registered Antiquity – Non-Exportable

*55

A BUFF SANDSTONE OF A CELESTIAL NYMPH, POSSIBLY *SHALABHANJIKA*

RAJASTHAN OR MADHYA PRADESH, INDIA, CIRCA 11TH CENTURY

The face with almond-shaped eyes beneath arched eyebrows and backed by an elaborate jeweled circular diadem, wearing disk earrings and multiple necklaces, tree branches rising above her proper left shoulder

19½ in. (50 cm), high

IN₹10,00,000–15,00,000

\$15,000–23,000

PROVENANCE:

Noble collection, Rajasthan, acquired in 1970s or earlier

Registered Antiquity – Non-Exportable

*56

A RED SANDSTONE STELE WITH TWO RIVER GODDESSES
CENTRAL INDIA, CIRCA 10TH CENTURY

Two female deities standing underneath canopies and upon a base with scroll design, both with elaborate chignons, large circular earrings and jewellery, dressed in festooned diaphanous *dhotis*, the left hands holding the edge of the sashes, the right hand of the figure at right holding the branch of a tree, the right hand of the figure at left supporting a waterpot

21¼ in. (54 cm.) high

IN₹8,00,000–12,00,000

\$12,000–18,000

PROVENANCE:

Noble collection, Rajasthan, acquired in 1970s or earlier

The image of the river goddess or water-pot bearer is fundamental to the core of Hindu tradition where reverence is shown to almost every river or body of water. The ancient text, the *Rig Veda*, asserts that the source of every river on earth originated in heaven. It was through the god Indra's defeat of a demon that the heavenly waters flowed to earth, bringing life to the planet. Not only are rivers life-giving, they are also seen as purifying and as such, water is used in almost every ritual, whether it's sprinkling blessed water over one's head during a *puja*, or bathing oneself in the holy Ganges. In fact, the word *ganga* comes from the root *gam* which means "to go." The Ganges river carries away all impurities, cleansing devotees both physically and spiritually.

This beautiful stone image of two river goddesses perfectly embodies the principles of purity and life-giving abundance. Sensuously modeled with fleshy forms, the goddesses stand with one leg slightly bent at the knee. Their hair gently curls, like small waves, at their foreheads. Even their jewellery is carved to convey subtle movement. Compare with an earlier image of a river goddess from the Pan-Asian Collection which displays similar modeling of the body, garment, jewellery, and hair, as well as the presence of a water-pot held in the proper right hand (P. Pal, *The Sensuous Immortals*, Los Angeles, 1977, p.74-75, fig.41).



A River Goddess, Madhya Pradesh, 7-8th century, 27 1/2 in. (69.8 cm) high, Pan-Asian Collection, Los Angeles County Museum of Art, see P. Pal, *The Sensuous Immortals*, Los Angeles, 1977, p.74-75, fig.41





Registered Antiquity – Non-Exportable

*57

A BUFF SANDSTONE RELIEF WITH KRISHNA AND KALIYA
 RAJASTHAN OR MADHYA PRADESH, INDIA, CIRCA 12TH CENTURY

Krishna with a coiled figure whose hands are held together pleading, set within a niche flanked by columns, diamond-shaped florets and vegetal designs, with the multi-headed serpent king at far left
 12½ in. (31cm.), high

IN ₹6,00,000–8,00,000

\$9,000–12,000

PROVENANCE:

Noble collection, Rajasthan, acquired in 1970s or earlier

Beautifully carved in deep relief and with crisp detail, the present work likely depicts the story of Krishna subduing the serpent Kaliya, the figures within the pillars denoting different scenes in the narrative. Kaliya is the *naga* who poisoned the Yamuna river, living there to hide from Garuda. One day, when Krishna was playing by the river and dove into the water after a ball, Kaliya rose with his several hoods and trapped Krishna, wrapping him in his coils (likely depicted at far left.) But Krishna grew so huge that Kaliya had to lose his grasp, and then Krishna climbed atop Kaliya and danced on his several heads, beating him with his feet. Kaliya's wives prayed for Krishna to show mercy, and as Kaliya finally realised Krishna's extraordinary might, he surrendered and was released.

The ornate pillars, scrolling and foliate designs, florets, and pendants, evidence of the profusion of architectural motifs in use at the time, make this work exemplary of the decorative lyricism found in Indian Medieval sculpture.

Registered Antiquity – Non-Exportable

*58

A RED SANDSTONE FIGURE OF A *VYALA*
CENTRAL INDIA, CIRCA 12TH CENTURY

The lion standing in profile on one leg, the upper body twisted with sinuous movement, the head with large eyes and a thick mane, the left leg raised and sharp claws, with inscription 25 $\frac{5}{8}$ in. (65 cm.), high

IN ₹4,00,000–6,00,000

\$6,000–9,000

PROVENANCE:

Noble collection, Rajasthan, acquired in 1970s or earlier

The powerful image of the mythical lion, *vyala*, has graced even the earliest architecture in India and remained as a repeated motif throughout the course of various styles. The *vyala* is sometimes also called a *sardula*, although the *sardula* typically has the head of another creature, such as an elephant or tiger. The powerful beast is frequently shown rearing on one hind-leg and is occasionally depicted with another figure, who is either being subdued below the *vyala*'s foot or who rides its back (below). For another example of a medieval *vyala* in rearing, columnar form, see the one at the Metropolitan Museum of Art (64.258.2).



A Warrior Riding Sardula, Central India, 6th century, 16 in. (40.6 cm) high, see A. Heeramaneck, *Masterpieces of Indian Sculpture*, Verona, 1979, no. 37





Registered Antiquity – Non-Exportable

*59

**A BUFF SANDSTONE RELIEF OF AN ELEPHANT
WITH MAHOUT**

PROBABLY RAJASTHAN, NORTH INDIA, CIRCA 17TH CENTURY

Carved in shallow relief, depicting a mahout seated atop an elephant striding forward, the elephant holding the stem of a flower with his trunk
16½ (42cm.), high

IN ₹3,00,000–5,00,000

\$4,500–7,500

PROVENANCE:

Noble collection, Rajasthan, acquired in 1970s or earlier

The motif of a mahout riding an elephant was popular during the Mughal period and is found on a number of red sandstone carvings at Fatehpur Sikri and Agra. A large architectural bracket supported by an elephant is in the Victoria and Albert Museum, London (1066-1883) dated circa 1617-18. It was made for the Lahore Fort, started by Akbar and completed by Jahangir. The inspiration for these elements came from Hindu Palace architecture but are found in Mughal buildings. A related relief with elephants holding lotuses is decorating the platform of the cenotaph of Sawai Jai Singh II of Jaipur (d. 1743). Although carved in marble and more detailed than the present relief, it shows the popularity of this motif for important secular architecture.



Property from the Collection of a Gentleman

Registered Antiquity – Non-Exportable

*60

A STONE RELIEF OF A GODDESS, POSSIBLY GAJALAKSHMI
NORTH INDIA, 13TH CENTURY

A female deity sitting in *lalitasana* between pillars with two seated bulls below her gazing up, flanked by frontally facing elephants and fierce mythical lions, with a female deity seated at far right, with inscriptions along the bottom front
24¾ in. (63 cm.), wide

IN₹6,00,000–8,00,000

\$9,000–12,000

PROVENANCE:

Private collection, Mumbai, by 2008, from whom acquired by the present owner in 2008

Property from the Collection of a Gentleman



Registered Antiquity – Non-Exportable

*61

A GILT BRONZE FIGURE OF BUDDHA SHAKYAMUNI
TIBET, 17TH CENTURY

Seated in *padmasana* upon a double-lotus base, his right hand in *bhumisparshamudra* and the left resting on his lap, his robe with a beaded border draped over the left shoulder, the face with a gentle expression and raised *urna*, flanked by pendulous earlobes, the hair in snail shell curls rising to the *ushnisha*, with a *vajra* resting in front of his crossed legs
4¾ in. (12 cm.), high

IN₹1,00,000–2,00,000

\$1,600–3,000

PROVENANCE:

Private collection, Mumbai, by 1983, from whom acquired by the present owner in 2006

This beautiful image of the Buddha depicts the moment in which Buddha Shakyamuni achieves enlightenment. Seated in meditation under the Bodhi tree, Buddha maintains his deep introspective state despite Mara's attempts to frighten and distract him. Having overcome all of Mara's threats, Buddha presses a single finger to the Earth to witness his enlightenment. The refinement, demonstrated by the articulation of the lotus petals in the base, the intricate beading, and the naturalistic *dhoti* whose brocade rests organically across his chest, is especially noteworthy.



Registered Antiquity – Non-Exportable

*62

A BLACK STONE STELE DEPICTING *JINAS*
NORTHEASTERN INDIA, PALA PERIOD, 10TH CENTURY

A *jina* seated between two columns in *padmasana* on a lotus petal base, each petal engraved with a floral design, flanked by flywhisk attendants and flying *apsaras* above, topped by a triangular pediment carved in relief with floral design, with *jinas* seated upon lotus bases in three tiers to the left and around the right side

17¼ in. (44 cm.) high

IN₹15,00,000–25,00,000

\$23,000–38,000

PROVENANCE:

Noble collection, Rajasthan, acquired in 1970s or earlier

Jainism, one of India's great religions, was a reformist movement developed in reaction to brahmanical Hindu traditions and practices such as caste division and animal sacrifice. The central tenet of Jainism is a strict adherence to the principles of non-violence (*ahimsa*) with followers taking extreme care not to harm any living creature. Jainism is propagated through the stories of twenty-four *jinas*, figures who have conquered *samsara* (the cycle of death and rebirth), and provide others a path to follow them to *moksha* (liberation). *Jinas* are often depicted as an ideal yogi in a seated posture, as in the present example, or *kayotsarga*, the standing "body-abandonment" pose. They also often have a *shivatsa* mark on their chest, perhaps to distinguish them from similar images of Buddha. Compare the depiction of the primary *jina* seated in an architectural niche flanked by two standing attendants with a sandstone example in the M. Nies Collection, Antwerp (below).



Seated *jina* in a niche, Rajasthan, 10th–11th century, 14 5/8 in. (37 cm) high, Collection of M. Nies, see J. Van Alphen, *Steps to Liberation, 2,500 Years of Jain Art and Religion*, Antwerp, 2000, p. 138, fig. 63





Registered Antiquity – Non-Exportable

*63

A PINK SANDSTONE FIGURE OF SHIVA

INDIA, RAJASTHAN OR MADHYA PRADESH, CIRCA 12TH CENTURY

Standing in *tribhanga* and holding the trident and a vessel in his hands, with necklaces and beaded festoons, the face with benevolent expression and the hair piled into the *jatamukuta*, an elephant seated frontally at bottom right

26 in. (66 cm.) high

IN₹ 15,00,000–20,00,000

\$23,000–30,000

PROVENANCE:

Noble collection, Rajasthan, acquired in 1970s or earlier

In India Shiva is best known as the supreme yogi whose dance is a part of the cycle of destruction and regeneration of the universe. Depicted here as an ascetic with four arms, Shiva stands with his proper left leg turned out creating a slight bend in his posture. He holds a *kamandalu* in his proper lower left hand, a gourd or vessel often carved from a gourd or coconut, used for carrying water. His jewellery has been rendered with

lavish detail, particularly his beaded belt which fits snugly around his hips, accentuating his fleshy, bulging belly. His matted hair, a symbol of his asceticism, has been piled high atop his head in rings and secured with a jewelled tiara. Carved in deep relief with fine detail, this rare depiction of Shiva as a yogi is a wonderful example of medieval Indian sculpture.



Registered Antiquity – Non-Exportable

*64

A BUFF SANDSTONE STELE OF VISHNU IN COSMIC SLEEP
CENTRAL INDIA, CIRCA 11TH CENTURY

Vishnu reclining on the *naga* snake Shesha, his proper right hand supporting his head, sheltered by the serpent's hood of multiple cobra heads, Brahma seated atop a lotus blossom rising from his navel, Lakshmi massaging his feet and two other attendants by his legs, the seven planetary deities above left and the *saptamatrikas* above right, with a horse and other figures below

24 $\frac{3}{8}$ in. (62 cm.) wide

IN ₹8,00,000–12,00,000

\$12,000–18,000

PROVENANCE:

Noble collection, Rajasthan, acquired in 1970s or earlier

A beloved story in Indian art, this rare sculpture depicts Vishnu floating on a giant snake, dreaming the cosmos into existence. According to ancient scripture, as Vishnu slept, Brahma rose from a lotus emanating from Vishnu's navel and created the world. In the present sculpture Vishnu's reclining posture is depicted with unusual animism. His elongated body, with a deeply arched back, emphasises the emanation of Brahma from his navel. His head, which rests heavily on his hand, suggests his deep dream-state. The bottom register of the present sculpture is richly carved with various imagery relating to Vishnu's involvement in the churning of the ocean. Compare with another image of reclining Vishnu sold at Christie's New York (below) which, though iconographically similar, does not demonstrate the same level of elegant carving and complex detail as the present figure.



A Buff Sandstone Figure of Vishnu Asleep on the Serpent Ananta, Uttar Pradesh, 11th century, 19 $\frac{1}{2}$ in. (49.5 cm.) high, sold at Christie's New York, 23 March 2010, lot 164





Registered Antiquity – Non-Exportable

*65

A LIGHT PINK SANDSTONE FIGURE OF VISHNU WITH AVATARS

RAJASTHAN OR MADHYA PRADESH, INDIA, CIRCA 11TH CENTURY

Standing in *samapadasana* between two columns, adorned in a short festooned *dhoti* and adorned with necklaces, armlets, bracelets, sacred thread and a long garland, the face with elongated eyes surmounted by a tall conical headdress and backed by a pierced halo, the tiered structure with mythical lions, *apsaras* and avatars above
55½ in. (140 cm.), high

IN ₹20,00,000–25,00,000

\$30,000–38,000

PROVENANCE:

Noble collection, Rajasthan, acquired in 1970s or earlier

This large and elaborate stele of Vishnu from the 11th century depicts the god in a powerful frontal stance emerging from an ornate niche. His body is modeled with exceptional naturalism, his broad shoulders and robust thighs emphasised by a fleshy yet tapered waist. His two lowered arms which bend slightly at the elbows suggest movement and his gentle smile welcomes the viewer to approach. Carved in extremely deep relief, the stone appears multidimensional and capacious.

Of particular note is the pierced halo a detail which is typically incised rather than carved in openwork. Compare with an 11th-12th century stele of Surya from the Heeramaneck Collection which displays a similar composition and deeply carved niche (below left). Also compare with a slightly earlier, but much smaller sandstone stele of Vishnu which sold at Christie's New York (below right).



The Sun-God Surya, Central India, 11th-12th century, 31 ½ in. (80 cm) high, see A. Heeramaneck, *Masterpieces of Indian Sculpture from the Nasli M. Heeramaneck Collection*, Verona, 1979, fig. 97



A Red Sandstone Stele of Vishnu, Uttar Pradesh, 10th century, 27 ½ in. (69.9 cm.) high, sold at Christie's New York on 16 September 2014, lot 237





66

Registered Antiquity – Non-Exportable

*66

A BRONZE SHRINE OF A JINA

INDIA, RAJASTHAN OR GUJARAT, 15TH/16TH CENTURY

The open work shrine with three *jinas* standing with two diminutive *jinas* between them, surrounded by the other seated *jinas*, the base with diminutive donor figures on each corner, with inscription on verso
10¼ in. (26 cm.), high

IN₹3,00,000–5,00,000

\$4,500–7,500

PROVENANCE:

Collection of S.K. Bhedwar
Acquired by the present owner by 1980
Thence by direct descent

Registered Antiquity – Non-Exportable

*67

A BRONZE SHRINE WITH MAHAVIRA

INDIA, RAJASTHAN OR GUJARAT, DATED VS 1571/1515-16

The open work shrine with Mahavira seated at center under a canopy flanked by elephants, surrounded by other attendant figures, animals, and *jinas*, the base with diminutive donor figures on the corners, with inscription on verso
6¾ in. (17 cm.), high

IN₹1,20,000–1,60,000

\$2,000–2,400

PROVENANCE:

Collection of S.K. Bhedwar
Acquired by the present owner by 1980
Thence by direct descent

Mahavira was the last of the 24 Jain *jinas*, born into the warrior nobility in the sixth century. Among the 24 *jinas*, he is identified by the lion, a symbol of his bravery, which makes his lion throne particularly fitting. The eyes, *srivatsa*, and diamond lozenges on his cushion are all inlaid with silver, augmenting Mahavira's divine radiance. Compare the silver inlay with a similar figure of Rsabha at the Museum Rietberg (below).



67



Caturvimsati-patta of Rsabha, Gujarat, dated 1140, 12 ¼ (31 cm) high, Museum Rietberg, see P. Granoff, *Victorious Ones: Jain Images of Perfection*, Ahmedabad, 2009, pp. 200-201, cat. no. S21

BRONZES FROM THE BHEDWAR COLLECTION

Mr. Sohrab K. Bhedwar, was the renowned Architect of Bombay credited with having built one of downtown Mumbai's most recognised Art Deco buildings, the iconic Eros Cinema. A Fellow of the Royal Institute of British Architects (FRIBA), he was also a visionary who put together one of India's leading 20th century collections of Classical Indian Art. Over a three decade period he astutely assembled a museum worthy collection that included unique examples from India's most important early art historical periods. Considered at par with the leading national and international museums of its time the collection spanned several hundred objects including some of the most exquisite South Indian bronzes, Nepalese copper images and Tibetan sculptures as well as sculpture from Gujarat, Rajasthan and the Deccan. In fact, the Bhedwar collection is reputed to have held one of the finest groups of wooden sculpture from Gujarat and rare Chola Bronzes from South India. Of particular note is a Chandrashekhara that was acknowledged to be the largest known South Indian bronze in any private collection at the time. Most of the South Indian bronzes were acquired by Mr. Bhedwar from Mr. Srinivas Gopalachari of Madras (now Chennai), himself a well-known authority on Chola sculpture.

Highly acclaimed for their aesthetic beauty, the sculptures were also prized for their significant iconographic value and were regularly featured in some of the leading academic journals and magazines such as the Journal of the Indian Society of Oriental Art and Marg. Some exceptional pieces displayed at the Asia Society, New York from the John D. Rockefeller Collection are testimony to the fact that leading international collectors such as John D. Rockefeller III actively sought particular pieces from Mr. Bhedwar for their own noteworthy collections.

The bronze and copper sculptures in this sale (lots 66-71) once belonged to this esteemed collection.

Registered Antiquity – Non-Exportable

*68

A BRONZE SHRINE OF A *JINA*

INDIA, RAJASTHAN OR GUJARAT, DATED VS 1525/1469-70

The openwork shrine with central *jina* seated within an arched throneback with elephants flanking a round canopy, surrounded by the 23 other *jinas*, other attendants and animals, with inscription on verso 12% in. (32 cm.), high

IN ₹4,00,000–6,00,000

\$6,000–9,000

PROVENANCE:

Collection of S.K. Bhedwar
Acquired by the present owner by 1980
Thence by direct descent

The shrine-like composition of the present work, with the main *jina* centered within a neat arrangement of the 23 remaining *jinas* and other figures, is a popular Jain configuration for devotional sculpture also known as the *Caturvimsati-patta*. The *jinas* are surrounded by flywhisk bearers, griffins, and *makara* heads, while the base is lined with musicians, donor figures, representations of the nine planets, and the goddess of peace Santidevi at below center.





69

Registered Antiquity – Non-Exportable

*69

A BRONZE FIGURE OF A SAINT
CENTRAL INDIA, 17TH CENTURY

Standing on a circular base upon a square pedestal with etched designs, his *dhoti* with a decorative border and secured at the waist with a belt, wearing necklaces and earrings, holding a vase in his left hand and a *mala* and flower in his right, the smiling face with a beard and elongated eyes, topped with an elaborate headdress and flowing ribbons
18 $\frac{7}{8}$ in. (48 cm.), high

IN ₹3,00,000–5,00,000

\$4,500–7,500

PROVENANCE:

Collection of S.K. Bhedwar
Acquired by the present owner by 1980
Thence by direct descent



70

Registered Antiquity – Non-Exportable

*70

A BRONZE FIGURE OF FOUR-ARMED VENUGOPALA
INDIA, 18TH CENTURY

The four-armed avatar of Vishnu standing on a lotus base with a flower emerging to support his right foot and a club supporting his knee, holding his principal hands in the gesture of fluting and holding the disk and conch in his uppermost hands, his face with a joyful expression, wearing a tall headdress with flowing ribbons
11 in. (28 cm.), high

IN ₹3,00,000–5,00,000

\$4,500–7,500

PROVENANCE:

Collection of S.K. Bhedwar
Acquired by the present owner by 1980
Thence by direct descent

Registered Antiquity – Non-Exportable

*71

A BRONZE FIGURE OF A GODDESS,
POSSIBLY SRI DEVI

TAMIL NADU, INDIA, VIJAYANAGAR STYLE,
15TH CENTURY

Standing in *tribhanga* on a base, dressed in a striped *dhoti* secured at the waist, adorned with multiple necklaces and a breast band, the face with elongated features flanked by large earrings, the hair piled within a conical headdress 12¼ in. (31 cm.), high

IN ₹4,00,000–6,00,000

\$6,000–9,000

PROVENANCE:

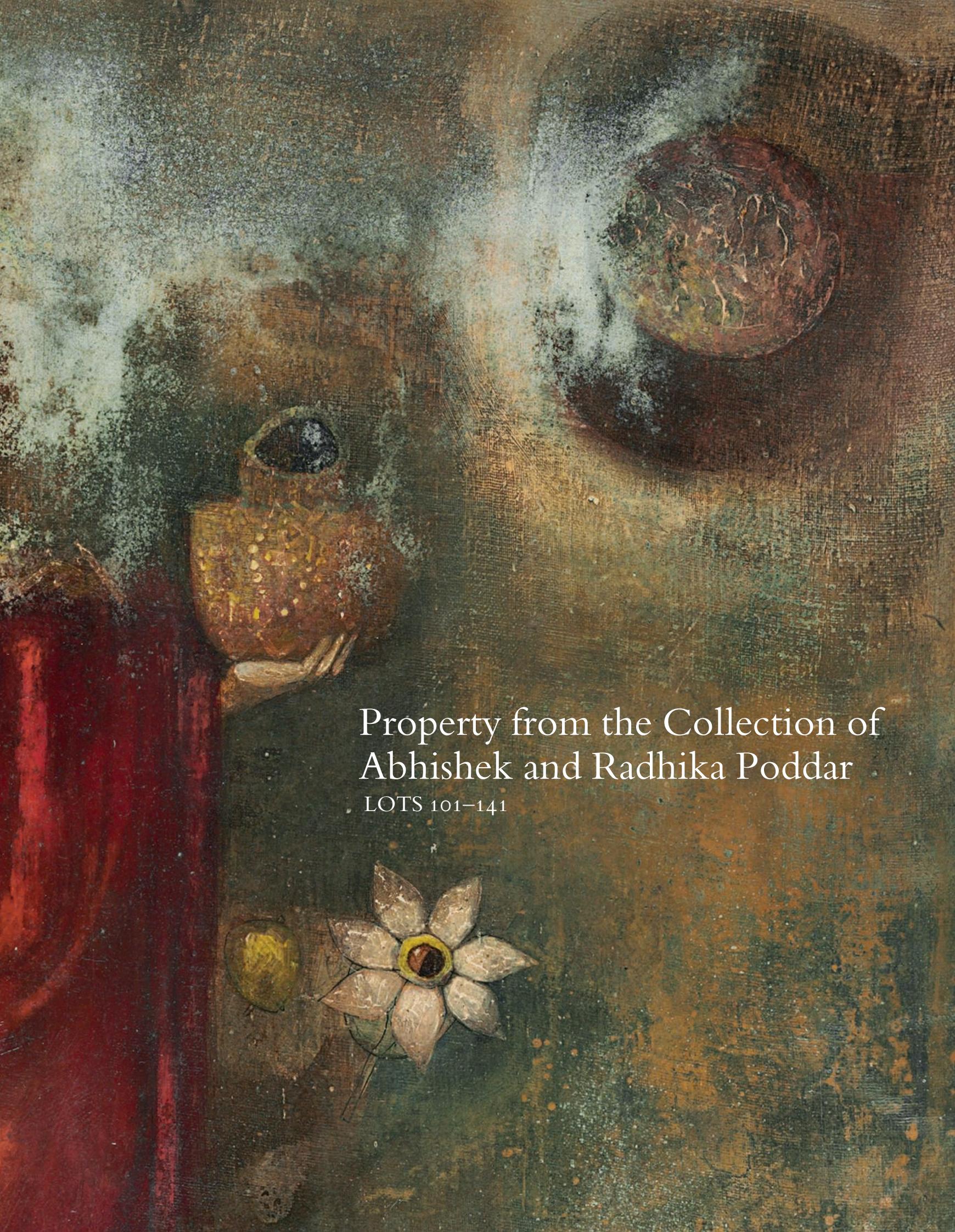
Collection of S.K. Bhedwar
Acquired by the present owner by 1980
Thence by direct descent

In South Indian representations of Sri Devi, the goddess of the earth, she is often shown as part of a trinity with Vishnu in the center and Bhū Devi on the other side. While Bhū Devi and Sri Devi's iconography are very similar, Sri Devi is often distinguished by the breast-band.



verso





Property from the Collection of
Abhishek and Radhika Poddar
LOTS 101-141



Abhishek and Radhika Poddar, photograph © Saibal Das. All images courtesy the Poddar family

I don't know why I collect. But I enjoy doing it. Often, I look at a piece and feel that if I don't have it, there would be something missing in my life.

– Abhishek Poddar

THE COLLECTION OF ABHISHEK AND RADHIKA PODDAR

Over the last three decades, Abhishek and Radhika Poddar have built one of India's most comprehensive collections of modern and contemporary art, antiquities, folk and tribal art and textiles. Aesthetes with a taste for the finest, across genres and categories, their collecting is based on an innate respect for the arts and a drive to learn, document and share India's diverse cultural landscape. The collection reflects their longstanding personal relationships with artists, gallerists and scholars, as well as their deep knowledge and connoisseurship, which has evolved over years of seeing and collecting.

Patrons with a vision that preceded the market, Abhishek and Radhika have built an enviable collection of modern and contemporary Indian art. Aside from running the family business, the couple currently run Tasveer, a gallery dedicated to photography, and are building the Museum of Art and Photography in Bangalore which aims to represent the diverse art forms originating from the Indian subcontinent. In keeping with the family's interest in promoting Indian visual arts and design,

Radhika also owns and manages the lifestyle store Cinnamon, housed in a nineteenth century Chettiar bungalow in Bangalore that the couple painstakingly restored to its original glory.

THE FORMATIVE YEARS

Born and raised in Calcutta, Abhishek was introduced to collecting and living with art at a young age. His father, Bimal Poddar began collecting in the early 1960s. Abhishek recalls the Raj-period landscapes, classical stone sculptures, silver, textiles, porcelain and modern Indian paintings that he grew up with. Art was an integral part of his early life and Abhishek drew inspiration as a young collector not only through these objects but also through the visits of venerable family friends like the photographers Henri Cartier-Bresson and Martine Franck and collectors including the Neotias, Kejriwals and Birlas. Seeing the early interest and passion for art in his son, Bimal Poddar gave him a modest annual budget for art, and thus began a journey of art collecting for Abhishek as a teenager in the mid-1980s.



Abhishek Poddar with his grandfather and cousins
© Henri Cartier-Bresson / Magnum Photos

In 1980, Abhishek left home for The Doon School, the legendary boarding school for boys in the Himalayan foothills of Dehradun. At Doon, he launched the first publication on art called Akshat.

Akshat was released at the school's 1985 Founders' Day celebrations by Rajiv Gandhi, a 'Dosco' or Doon School alumnus who had just been elected Prime Minister of India. The journal enabled Abhishek to communicate with artists directly leading to many lifelong friendships.

As a young collector, Abhishek recalls the exhibitions that had the most impact in what would lay the foundation of the collection he has built. These include the seminal 1986 show Visions at CIMA

unquenchable thirst and curiosity to learn more, Abhishek started to visit these artists in their studios, acquiring some of the greatest pieces that form the core of the Poddar Collection.

FRIENDSHIPS AND PATRONAGE

The most important of the relationships Abhishek forged was the one with the painter Manjit Bawa, who played a pivotal role in his and Radhika's journey in the art world. In 1987, Abhishek arrived on the doorstep of Bawa's studio in Delhi's Garhi complex after reading about him in Nandy's column, much to the artist's surprise. This visit culminated into a lifelong friendship that lasted until the artist's untimely death in 2008.



Cover of Akshat, vol. 1, 1985



Rajiv Gandhi with Abhishek at the launch of Akshat, the Doon School, 1985

gallery in Calcutta, which featured paintings and sculptures by Somnath Hore, Ganesh Pyne, Bikash Bhattacharjee and Jogen Chowdhury. Another defining series of exhibitions for Abhishek, which extended his interest to genres beyond modern art, was Vishwakarma, organised by Pupul Jayakar and Martand 'Mapu' Singh in the early 1980s to showcase and revive India's wealth of weaving and textile traditions. Shows of folk and tribal art at the National Crafts Museum in Delhi, like Other Masters curated by Dr. Jyotindra Jain, also hold a special place in the collector's memory. In fact, it is Martand Singh and Dr. Jain who Abhishek credits for opening his eyes to folk and tribal art, textiles, craft and popular culture as collector's items, which form a large part of the Poddar's collection today.

Prithvi Nandy's regular column in the *Illustrated Weekly of India* also played a noteworthy role in opening the teenager's eyes to artists like Manjit Bawa, Maqbool Fida Husain and Ram Kumar. With an

Abhishek credits the time he spent with Bawa with cultivating his eye for art, and as a result, refining his growing collection. "If there is one person who has played a pivotal role in my discovery of art, it is the late Manjit Bawa [...] He was a big influence and mentor. I would call him an elder brother, my guru and confidante. He held my hand and shaped my understanding of art. My most cherished moments in art are those when I have made a deep connection with an artist." (V.P. Anand, 'Putting Together the Pieces', *India Today Spice*, January 2015, p. 49)

Other artists whom Abhishek met and befriended, and who played an influential role in the evolution of his collection were Ram Kumar, Vasudeo S. Gaitonde, Maqbool Fida Husain, Tyeb Mehta, Meera Mukherjee, Arpita and Paramjit Singh, Bhupen Khakhar and Jogen Chowdhury. Abhishek's long friendship with Husain began by coincidence when, at the age of fourteen, he spotted him on the road outside his Calcutta home. Recognising

his bearded countenance and bare feet from photographs he had seen in the Weekly, the teenager invited him home for tea. Since then, the artist regularly stayed with the Poddars in Calcutta, arriving and departing unannounced, and remained in touch with Abhishek till a few days before his death in 2011.

In 1988-89, when Abhishek briefly lived and worked in Bombay, he would spend each weekday evening either with Kekoo Gandhi at Gallery Chemould next door to his office, or at the homes of Jehangir Sabavala and Akbar Padamsee. On the weekends, he would venture to the suburb of Bandra to spend time with the artists N.S. Bendre, K.K. Hebbar and Prabhakar Barwe. Through their exchanges about art and their own

As many collectors do, Abhishek has bittersweet memories of the works that got away from him. Rather than regrets, he calls these 'missed opportunities', including an Amrita Sher-Gil that remained just a little over the amount he could muster the conviction to get his father to spend, and Bhupen Khakhar's large painting *Guru Jayanti*, which mysteriously went missing after he purchased it and wasn't able to bring it back from London immediately because of its size. There were also the rare plates painted by Jamini Roy that were washed beyond recognition with the rest of the family's crockery when they moved to Bangalore, and a massive installation by Vivan Sundaram, for which he built a wall in his house, which eventually went to another collector.



Coonoor Art Retreat, 1998

practices, Abhishek became more aware of what to look for in a work of art. From Gandhi, who would introduce him as 'India's youngest collector', he acquired his first paintings by Tyeb Mehta and Vasudeo S. Gaitonde among many others.

It was during these early years that the Poddar family renovated their home in Coonoor, a quaint town in the Nilgiri hills of Tamil Nadu, which would come to have an important place in the story of Abhishek and Radhika's collection. Coonoor became the location of several artist's retreats that Abhishek, Radhika and Manjit Bawa planned together. Although the artists they invited were not compelled to paint at these 'camps', they often created collaborative paintings as mementos of the time they spent there together. Today, the Coonoor house still has several walls painted by artists including Bawa as memorials to these convivial gatherings.

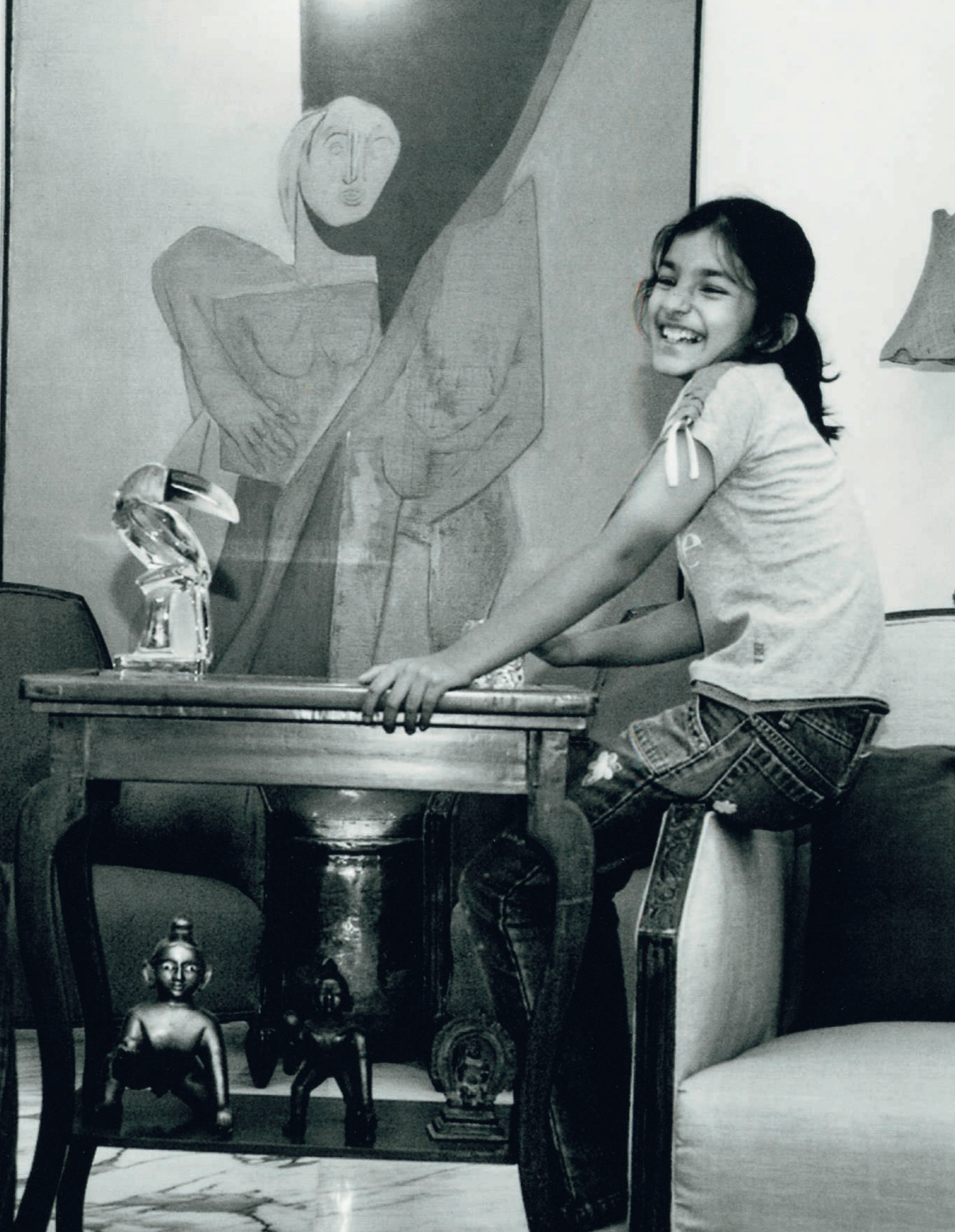
BEYOND COLLECTING

In 1992, at the age of twenty-three, Abhishek curated his first exhibition, the inaugural show at Sakshi Gallery Mumbai titled *The Subjective Eye*. In her foreword to the catalogue, gallerist and friend Geetha Mehra noted that he was "a young collector with a surprising[ly] mature commitment to excellence in art. He has been keenly watching contemporary art in India and has been collecting since he was fourteen, with the active support of his family." (*The Subjective Eye*, exhibition catalogue, Mumbai, 1992)

Featuring works by Arpita Singh, Jayashree Chakravarty, Jogen Chowdhury, Manjit Bawa and Ram Kumar, the exhibition was not based on a particular school or style, but on artists who had played an influential role in Abhishek's life, "especially with regard to giving [him] a deeper understanding and exposure to art." (*The Subjective Eye*, exhibition catalogue, Mumbai, 1992) In 1999, he collaborated with Mehra once again, curating the exhibition *Humour on line*, featuring works by Amit Ambalal, Arpita Singh, Atul Dodiya and Bhupen Khakhar.



Abhishek with his daughter Ananya with
the Tyeb Mehta, lot 111 in the background
© Ryan Lobo



Abhishek and Radhika also pushed artists to explore and experiment with other media through commissions, including designs for textiles, carpets and dhurries, jewellery, screens, etched mirrors, silver and crockery. In 1994-95, Abhishek helped put together a show of jewellery and silver boxes conceived by Manjit Bawa at Gallery Espace in Delhi, and also a show of carpets designed by S.H. Raza, V.S. Gaitonde, Manjit Bawa, Arpita Singh, Jogen Chowdhury and Laxma Goud for Sakshi Gallery in Mumbai and Vadehra Art Gallery in Delhi.

Several artists also created pieces especially for Radhika, first as wedding gifts and then as tokens of their friendship. Apart from drawings and paintings, Meera Mukherjee hand-embroidered a kantha dupatta for her with an intricate village scene, and Jogen Chowdhury, Jagdish Swaminathan and Arpita Singh designed saris for her. Radhika also turned one of the tapestries Abhishek commissioned Raza to design into wearable art, adding black silk to turn it into a striking sari border.

The Poddars continue to commission their artist friends to create unique pieces for the family, including the famous 'bouquet' of twenty-five flower paintings, each by a different artist, as a gift for Abhishek's parents on their silver anniversary. Other commissions include a series of nine paintings of the goddess Durga by women artists, which ended up including one by Manjit Bawa (cheekily signed Manjit Kaur) when one of the selected artists pulled out, and a series of twelve watercolours by Arpita Singh based on the zodiac.

Apart from passing on the joy of collecting to their children, who have grown up surrounded by art and have had the privilege of calling artists like Manjit Bawa family, the Poddars hope to keep sharing, through public endeavours like Tasveer and Cinnamon, and the future museum, the breadth and diversity of art within India.





Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)

101

BHUPEN KHAKHAR (1934-2003)

Untitled (Portrait of a Man)

signed in Gujarati (centre left)

watercolour on paper

17 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in. (45.4 x 41 cm.)

IN₹15,00,000-20,00,000

US\$22,600-30,200

PROVENANCE:

Acquired directly from the artist

Executed *circa* late 1970s-early 1980s



Abhishek Poddar with the artist, Coonoor, 1989



Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)



102

MANJIT BAWA (1941-2008)

Untitled (Kalash); Untitled (Ganesh)

oil on canvas

16 $\frac{1}{8}$ x 12 in. (41 x 30.5 cm.)

15 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in. (40.3 x 29.8 cm.)

Painted *circa* 1991; Two works on canvas (2)

IN₹25,00,000 -35,00,000

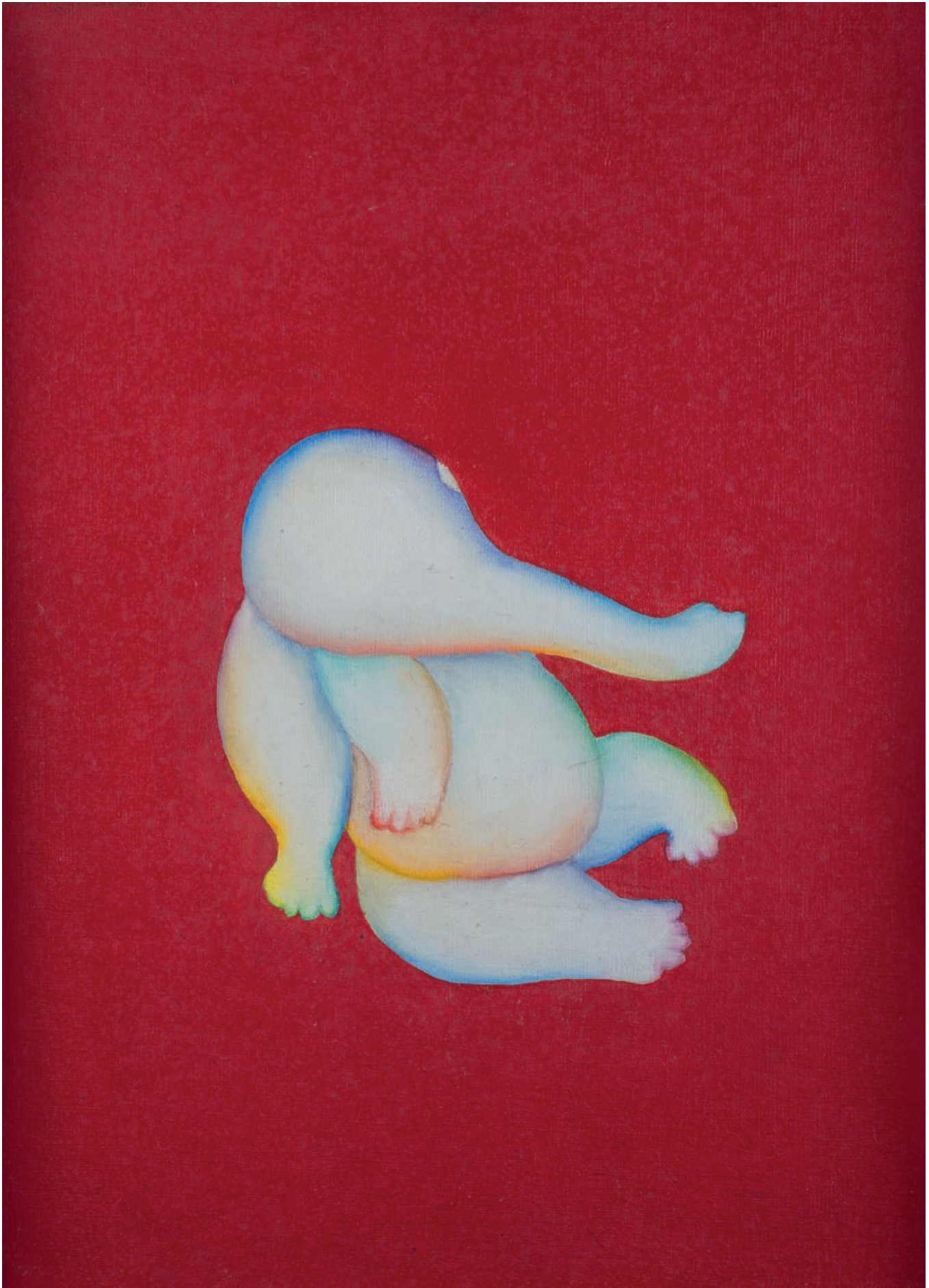
US\$37,700-52,800

PROVENANCE:

Gift of the artist after the painting he designed for the Poddars' wedding invitation was lost



The artist dancing at Abhishek and Radhika Poddar's wedding, 1991





103

MEERA MUKHERJEE (1923-1998)

Untitled (Platform)

bronze

13 x 14 x 4 in. (33 x 35.6 x 10.2 cm.)

Executed *circa* 1980s

IN₹18,00,000-25,00,000

US\$27,200-37,700

PROVENANCE:

Acquired directly from the artist, *circa* late 1980s

One of the artists in Calcutta with whom Abhishek Poddar forged a close personal relationship was the sculptor Meera Mukherjee. When he first visited her small home with its makeshift studio on the verandah in the late 1980s, the young collector was bowled over by the body of work he saw. Over the course of further visits, Mukherjee impressed the young man deeply, not only through her work, but with the strength of her character and her artistic philosophy as well.

One visit to Mukherjee that Abhishek clearly recalls was just after he and Radhika were engaged. The artist had made a small figure of a dog in bronze, and since Radhika loved dogs, he felt

this would be the perfect gift for her. Mukherjee, unfortunately, did not want to sell the piece. On his next visit, however, the dog had disappeared from the studio. Curious, he asked her about it, and to his surprise was told that she had to melt it down for bronze to cast her new pieces, prioritising her creative process over everything else, even sales. Abhishek will always remember Mukherjee's integrity and passion for her work.

On their various meetings Abhishek would record Mukherjee speaking about her work and sometimes singing, another passion she shared with him. Once, the artist took him along with her to the village where she cast her works. On the occasion of their wedding, Mukherjee gave Radhika a kantha dupatta she had meticulously hand-embroidered with detailed scenes from rural life. After the family moved to Bangalore in 1990, Abhishek and his mother Sushila, kept up their friendship with Mukherjee through letters, corresponding until her death in 1998.

The four sculptures by Mukherjee offered from the Poddar collection bear all the hallmarks of the artist's signature style, capturing the energy of particular urban moments with tenderness and deep reverence for the struggles of the common man.



104

BHUPEN KHAKHAR (1934-2003)

Interior of a Temple

inscribed and titled 'To / Bhupen / Khakhar / To BRC / FROM - S R Shah / AHMEDABAD / INTERIOR / OF / A / TEMPLE / ADi LT - 120-1 / BRC / BHUPEN / KHAKHAR' and further bearing a partial Kunika Chemould Art Center label and Gallery Chemould label (on the reverse)

mixed media on board

48 x 47¾ in. (121.9 x 121.3 cm.)

Painted *circa* 1965

IN₹1,00,00,000-1,50,00,000

US\$151,000-226,000

PROVENANCE:

Gallery Chemould, Mumbai

Apparao Galleries, Chennai

Acquired from the above by the present owner

"It was through Western Pop Art that Bhupen began to look at the virulent popular culture of India [...] The first sustained phase beginning in 1965 related to two main sources; the icon-images of wayside temples and hand-painted shop signs [...] A wall surface, a stone, a tree trunk, or an upturned pot are smeared with red paint to mark them as auspicious and an offering of food, flowers and incense are placed before the spot. This creates an 'instant' temple." (G. Kapur, *In Quest of Identity: Art and Indigenism in Post-Colonial Culture with Special Reference to Contemporary Indian Painting*, Baroda, 1973, unpaginated)

Bhupen Khakhar, a chartered accountant by trade, moved from Bombay to Baroda in 1962 to study Art Criticism at the Faculty of Fine Arts at M.S. University, in search of the community and environment he craved to sustain his creative process. These first few years in Baroda were critical for Khakhar's artistic development. The city was home to the Baroda Group, a pioneering art collective formed in 1956 by artists from the Faculty of Fine Arts at M.S. University, including G.R Santosh, K.G. Subramanyan, N.S. Bendre and Jyoti Bhatt. Although the group formally disbanded the year of Khakhar's arrival, it had firmly established Baroda as an important centre for artistic exchange, out of which emerged a new generation of the Indian avant-garde. In this community, Khakhar also met British Pop artists Derek Boshier and Jim Donovan, the latter sharing a house with Khakhar for eight months. Donovan played a vital role in exposing Khakhar to the artistic vocabulary of Western Pop Art, which the artist soon assimilated and applied to his own practice.

Interior of a Temple, executed in the mid-1960s is part of a small body of work in that embodies this exciting formative period of experimentation out of which emerged Khakhar's now iconic style. This work uses a bold, kitsch Pop aesthetic and combines it with the vivid palette of classical miniature paintings to create a pastiche depiction of religious iconography in a street culture style. The iconic subject matter and use of collage reminiscent of Robert Rauschenberg gives the present work a mock votive quality and sense of Post-Modern playfulness. These works were exhibited in Khakhar's first solo show at the Jehangir Art Gallery in Mumbai in 1965, and a similar work from this series was included in the recent major retrospective of the artist's work at the Tate Modern in London this year.



Abhishek Poddar in front of the present lot, photograph © Saibal Das



105

ARPITA SINGH (B. 1937)

Untitled

signed 'ARPITA SINGH' (lower right); further signed, titled, inscribed and dated 'ARPITA SINGH / PAINTING II, OIL / 1976' (on the reverse)

oil on canvas

41 x 37 in. (104.1 x 94 cm.)

Painted in 1976

IN₹40,00,000-60,00,000

US\$60,400-90,600

PROVENANCE:

Acquired directly from the artist, *circa* late 1980s

Abhishek Poddar first met the artists Arpita and Paramjit Singh in the late 1980s through his friend and mentor Manjit Bawa. Spending time with them in Delhi, Calcutta and then at the art retreats he organised at his home in Coonoor, Abhishek developed a strong friendship with the artists that allowed him to closely witness and understand the evolution of their bodies of work.

Arpita Singh has drawn and painted Abhishek on several occasions, and created many works especially for Radhika and him. Apart from the carpets she designed on his request in 1992, the collector also commissioned her to create cushion covers, etched mirrors, designs for crockery and a set of twelve intimate watercolours representing the signs of the zodiac in 1999. Including these commissions, the Poddars' collection of the artist's work is one of the most comprehensive in India, with a particularly strong selection of her early, abstract watercolours and oil paintings.

These early works bear the distinct imprint of the time that the artist spent as a textile designer at the Weavers' Service Centre in the 1960s. At the Centre, Singh studied various Indian cloth making traditions and fabric construction techniques including the fine kantha embroidery of Bengal and the richly ornamented shawls of Kashmir.

Fellow artist Nilima Sheikh describes this moment in Singh's oeuvre, noting, "Yes, Arpita paints beautifully. She has spent quite a lot of time learning how to. After practicing the calligraphy of modernism in accomplished black and white abstraction during the second part of the seventies she switched to painting abstractions in subtly nuanced and gleaming colour, dextrous in handling oils. Yet, even before the flags popped out of the abstract terrain to signal new directions, the care with which each daub and patch was laid on to the entire surface of the canvas was unusual. The pleasure in fabricating the surface of the tapestry made her a little unmindful of the reductive rules of modernist abstraction." (N. Sheikh, 'Materialising Dream: Body and Fabric', *Other Narratives/ Other Structures: Selected Works of Arpita Singh*, New Delhi, 2014, p.106)



The artist with Abhishek Poddar, his sister Aaradhana, Subhparasanna Bhattacharjee and Paramjit Singh, Coonoor, 1989

I began to understand pattern, and soon textiles became a passion and has influenced the manner in which I construct and colour my images.

- Arpita Singh, 2015





106

106

BHUPEN KHAKHAR (1934-2003)

Untitled (Coonoor)

felt tip pen on paper
21 $\frac{3}{8}$ x 30 in. (54.9 x 76.2 cm.)
Executed *circa* late 1980s

IN ₹8,00,000-12,00,000

US\$12,100-18,100

PROVENANCE:

Acquired directly from the artist
circa late 1980s

107

BHUPEN KHAKHAR (1934-2003)

Untitled (Landscape through a Window)

felt tip pen on paper
22 $\frac{1}{4}$ x 20 $\frac{1}{4}$ in. (56.5 x 51.4 cm.)
Executed *circa* late 1980s

IN ₹3,00,000-5,00,000

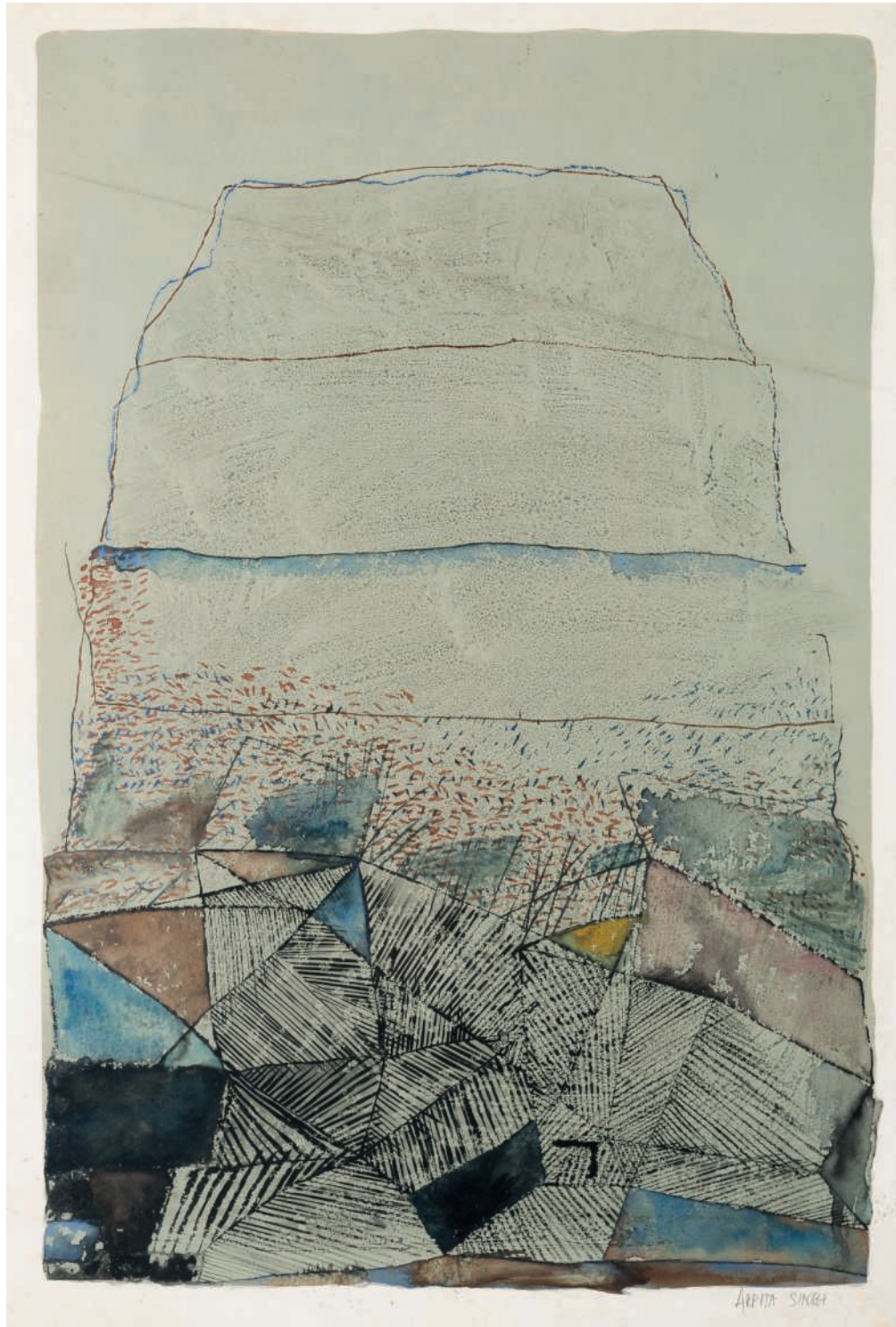
US\$4,500-7,500

PROVENANCE:

Acquired directly from the artist
circa late 1980s



107



108

ARPITA SINGH (B. 1937)

Untitled

signed 'ARPITA SINGH' (lower right)

watercolour on paper

22 x 15 in. (55.9 x 38.1 cm.)

Executed *circa* 1970s

INR 8,00,000–12,00,000

US\$ 12,100–18,100

PROVENANCE:

Acquired directly from the artist, *circa* late 1980s

Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)



109

JOGEN CHOWDHURY (B. 1939)

Untitled (Flowers)

signed 'JOGEN' and initialed in Bengali
(lower left) and dated in Bengali
(lower right)

ink and pastel on card

9½ x 7¾ in. (24.1 x 18.7 cm.)

Executed in 1989

IN₹2,50,000–3,50,000

US\$3,800–5,300

PROVENANCE:

Commissioned from the artist as an
initial design for a silver anniversary gift
for Bimal and Sushila Poddar



A New Year card from the artist to
the Poddars, 1999



110

GANESH PYNE (1937-2013)

Untitled (Boat, Lotus and Moon)

signed and dated in Bengali (centre right);
further signed and dated 'GANESH PYNE - 1968'
(on the reverse)

ink and wash on paper
14 $\frac{5}{8}$ x 18 $\frac{5}{8}$ in. (37.1 x 47.3 cm.)
Executed in 1968

IN₹25,00,000-35,00,000

US\$37,700-52,800

PROVENANCE:

Acquired directly from the artist, circa late 1980s



The Poddar family in their living room with the Tyeb Mehta lot 111, photograph © Mahesh Bhat



Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)

Tyeb Mehta is striving for simple, clean solutions to the problems of painting. This simplicity is the hardest thing to achieve. In pursuing this aim, Tyeb has cleared a new path, which has led him far beyond the 'identity crises' of contemporary Indian art. In fact it is no longer really interesting, or important, whether Tyeb Mehta is an Indian. He speaks to us as a lonely twentieth century man of integrity and conviction.

– Georgina and Ulli Beier, 1982

111

TYEB MEHTA (1925-2009)

Untitled (Diagonal)

signed and dated 'Tyeb 75' (on the reverse)

oil on canvas

66 $\frac{3}{4}$ x 51 $\frac{1}{8}$ in. (168.6 x 129.9 cm.)

Painted in 1975

IN₹10,00,00,000-15,00,00,000

US\$1,510,000-2,264,000

PROVENANCE:

Gallery Chemould, Mumbai

Throughout his career, Tyeb Mehta used the canvas to express images that illustrate the struggles of contemporary society. From his early trussed bulls that underline the plight of the helpless animal in Bombay's slaughter houses, to his falling figures hurtling toward a metaphorical abyss and trapped rickshaw pullers who cannot escape the vehicles that have become extensions of themselves, Mehta's paintings reflect his own disillusionment with the world around him. His unique formal treatment of the canvas only serves to heighten the impact of these images. The sight of dismembered figures with flailing limbs set against a fractured picture plane is a glaring reminder for the viewer to consider and address the violence and suffering that is both around and within.

In the late 1960s, Mehta abandoned his expressionistic style. Giving up his palette knife and muted colour schemes, he worked to achieve pristine surfaces unmarked even by a brush stroke, in luminous clear, flat colours. The most striking element of his new paintings was the diagonal line, which violently sliced his canvases into two.

In a 1976 review of Mehta's new diagonal series, fellow artist Jagdish Swaminathan explained, "What strikes one immediately in these works, is the strictly formal geometrical arrangement, or invocation of space-colour, and the line embodying the figure pulled apart like a doll and put together again – laid flat, defining, so to speak, the iconographic area. [...] What appears at first glance as a formal exercise in relating line to colour on a flat plane suddenly becomes very disturbing. While one was immediately moved by the angst portrayed in his former works, one could immediately reach out and share the unfathomable terror, the unrelieved sadness of man alienated, the present works enter the realm of the mystical; terror, pathos and sorrow

are objectivised entities, masks, implacable deities, setting up a grotesque tableau. You enter a world of magic and are enthralled by the elemental dance of the emotions, which freeze and cease to speak the moment you seek to identify yourself with them. What Tyeb has achieved is a double transformation. In his former phase, he has isolated and insulated man's loneliness, protecting it, so to speak, from the profane. Now he has set it up in its own right, impervious to human touch, yet threatening man's complaisance." (J. Swaminathan, G. and U. Beier, 'Contemporary Art in India', *Aspect: Art and Literature*, Australia, no. 23, January 1982, unpaginated)

In the present work, the focus is on the two human figures in the centre. While their individual bodies are disjointed, there is a link established between the two that transcends physical contact and communicates a certain tension indicative of the larger social context to which they belong. The details in their faces reflect the pain and restlessness of their struggle for survival. The vast flat areas of the vivid background heighten the compact central image. The painting is given a sense of balance through the specific placement of triangulated planes that draw attention to the central figures and lend symmetry to the composition.

Paintings from the diagonal series are the first of Mehta's mature style, with an emphasis on form over content. The artist explained, "Painters who are over concerned with content, burn themselves out. [...] my experience is now transformed into colour and form. When you transpose your ideas into colours and forms, you are making a suggestion. A suggestion is stronger than a direct message." (Artist statement, G. and U. Beier, 'Contemporary Art in India', *Aspect: Art and Literature*, Australia, no. 23, January 1982, unpaginated)



Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)

112

MANJIT BAWA (1941-2008)

Untitled (Jewellery Designs I)

signed and dated as illustrated

ink on paper

3¾ x 3¾ in. (9.5 x 9.5 cm.) smallest

5⅞ x 7 in. (14.9 x 17.8 cm.) largest

Executed in 1991; Eleven works on paper (11)

IN₹10,00,000-15,00,000

US\$15,100-22,600

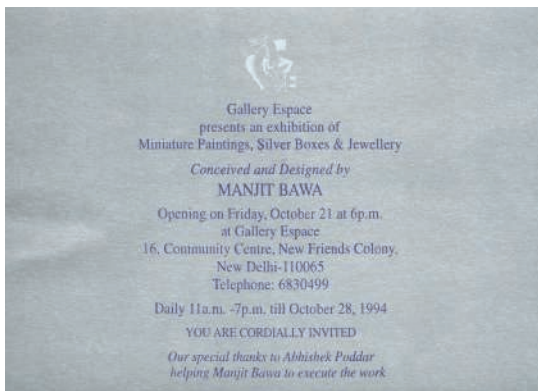
PROVENANCE:

Acquired directly from the artist

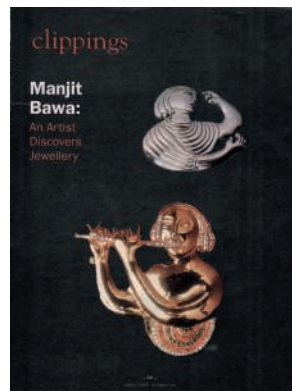
In early 1990s, Abhishek and Radhika Poddar began to joke about how they were running out of wall space for their collection of art. It was from this jest that the idea to push their artist friends to experiment with new mediums like carpets, mirrors, saris and screens was born.

In 1991, Abhishek worked with Manjit Bawa to conceptualise a show of the artist's work in precious metals. For this project, Bawa designed several pieces of gold jewellery set with precious stones, as well as a series of silver boxes embossed and perforated with images and patterns. The pieces realised from the artist's designs were exhibited at Gallery Espace in New Delhi in 1994, along with his jewel-like miniature paintings.

The two sets of jewellery designs by Manjit Bawa from the collection of the Poddars (lots 112 and 113) illustrate how the artist challenged his unique figurative idiom, pushing it to take on new forms. In these designs, flying figures become brooches, birds and vegetables are transformed into pendants and earrings, and contortionist lions and parrots twist to form kadas or bangles.



Invitation to the artist's jewellery show, Gallery Espace, 1994

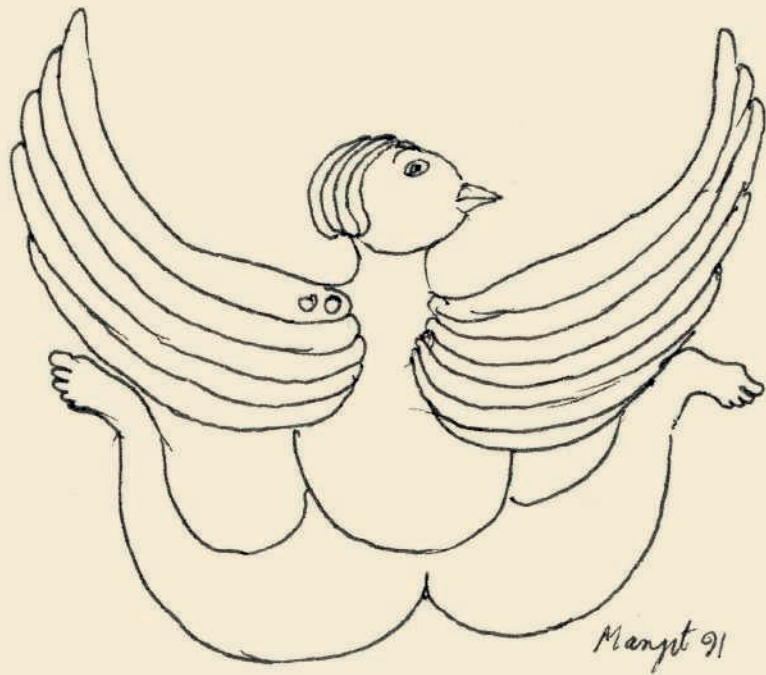


Jewellery by the artist featured in *Inside-Outside*, December 1994, pp. 208-09

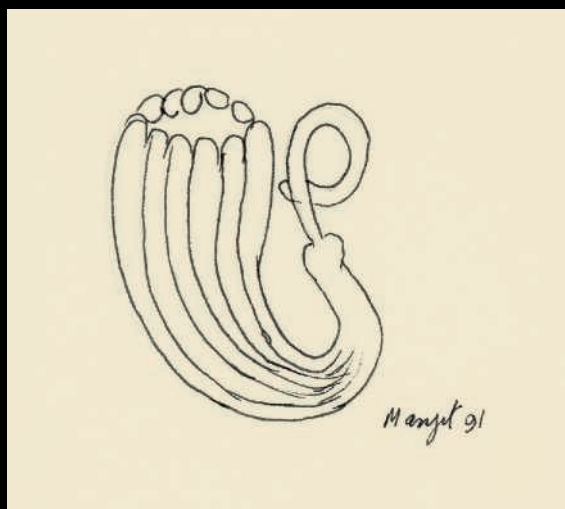
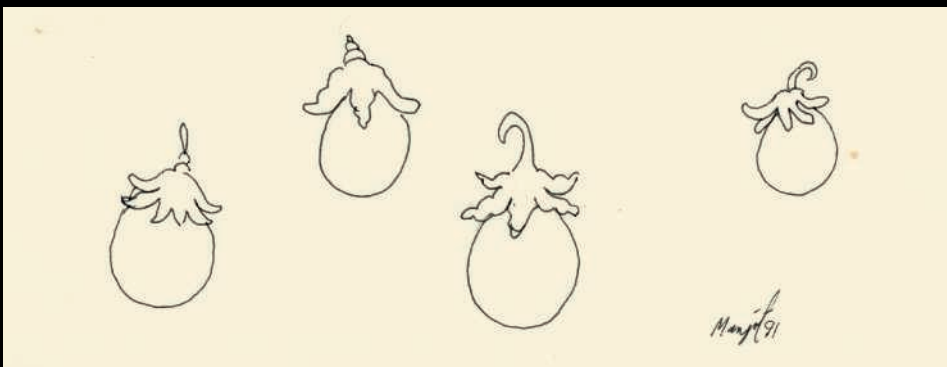
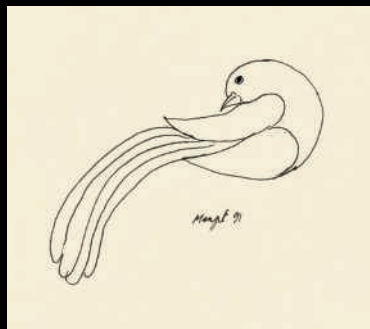
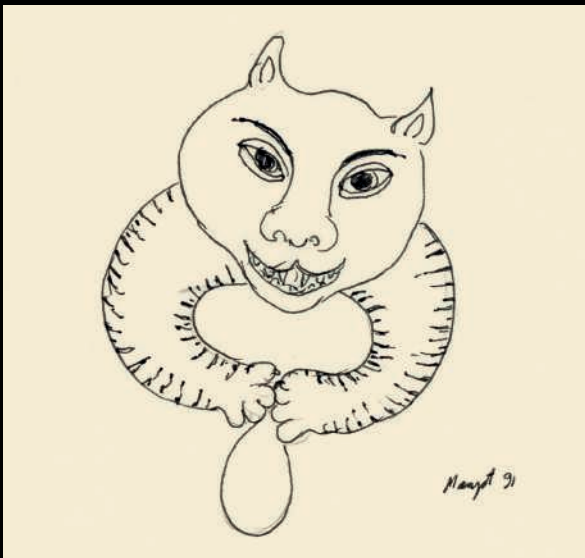




Manpt 91



Manpt 91



MANJIT BAWA (1941–2008)*Untitled (Jewellery Designs II)*signed and dated as illustrated
ink on paper

3¾ x 3¾ in. (9.5 x 9.5 cm.) smallest

5 x 7⅞ in. (12.7 x 20 cm.) largest

Executed in 1991

Eleven works on paper

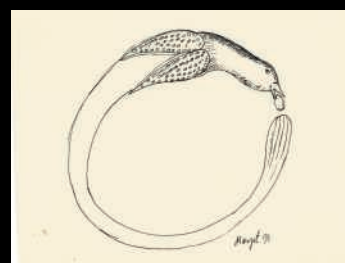
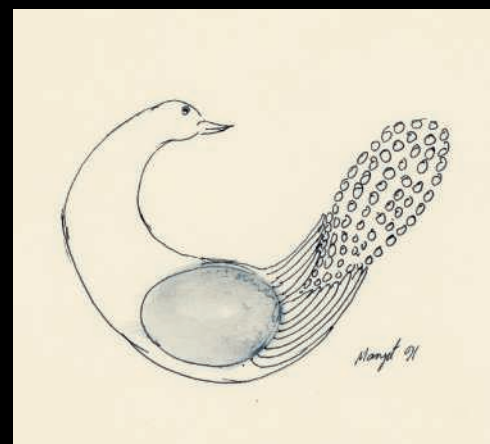
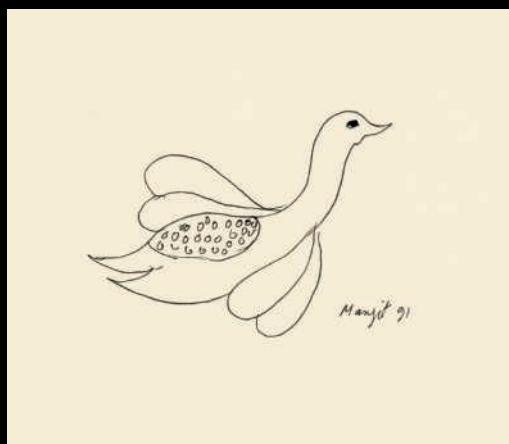
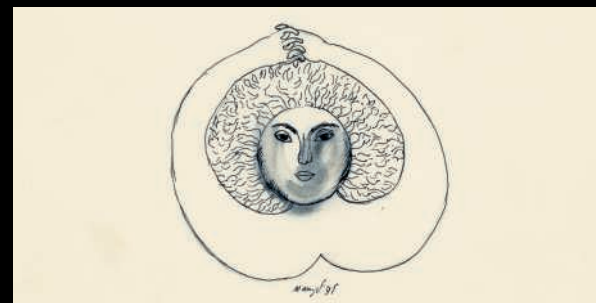
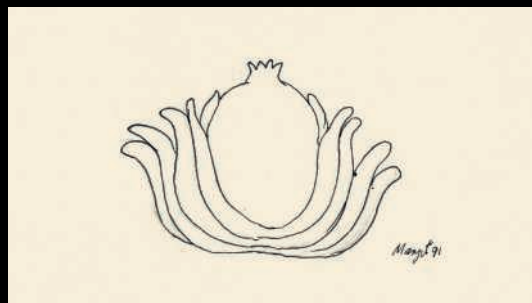
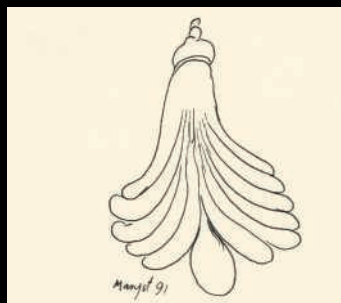
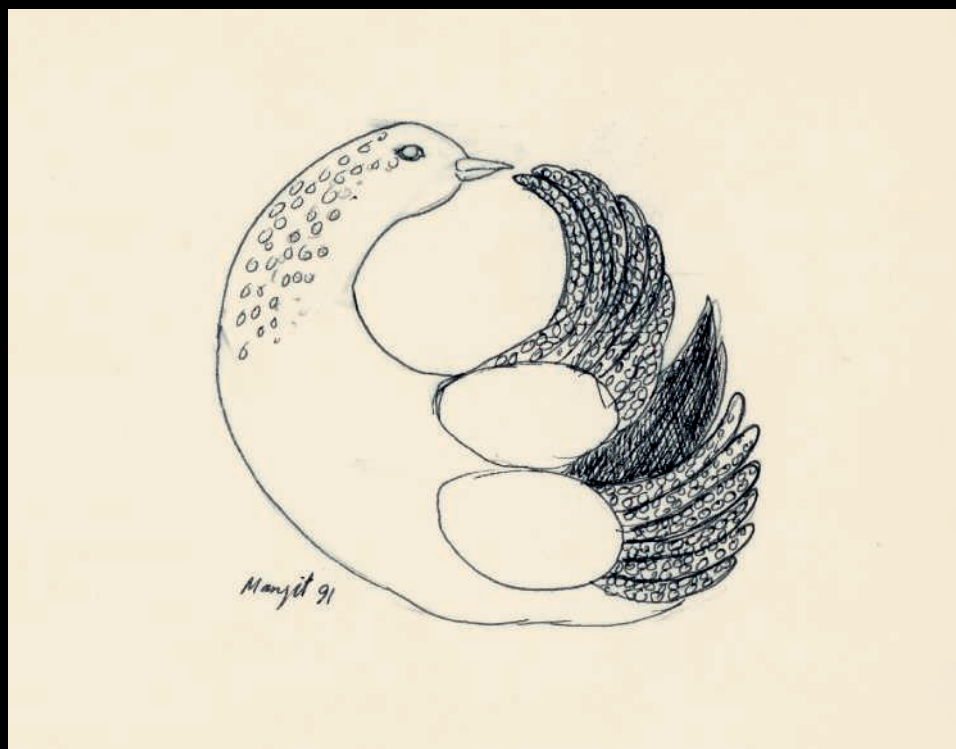
(11)

IN₹ 10,00,000–15,00,000

US\$ 15,100–22,600

PROVENANCE:

Acquired directly from the artist





114

114

K. G. SUBRAMANYAN (1924–2016)

Untitled (Man; Woman)

initialed in Tamil and dated '80' (lower right, each)

gouache and pencil on paper

10 x 10 in. (25.4 x 25.4 cm.) each

Executed in 1980; Two works on paper (2)

IN₹4,00,000–6,00,000

US\$6,000–9,100



115

GANESH PYNE (1937–2013)

Untitled (Girl with Plait); Untitled (Babu)

signed and dated in Bengali (lower left, one)

tempera on paper

5 $\frac{3}{8}$ x 6 $\frac{7}{8}$ in. (13.7 x 17.5 cm.); 5 $\frac{1}{2}$ x 7 $\frac{1}{8}$ in. (14.3 x 20 cm.)

Executed in 1963, circa early 1960s; Two works on paper (2)

IN₹12,00,000–18,00,000

US\$18,100–27,200

PROVENANCE:

Acquired directly from the artist, circa late 1980s



Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)



NATIONAL ART TREASURE - NON EXPORTABLE

★ 116

JAMINI ROY (1887-1972)

Untitled (Gopinis)

signed in Bengali (lower right)

tempera on card

18¾ x 28¼ in. (47.6 x 71.8 cm.)

Executed after 1920

IN₹10,00,000-15,00,000

US\$15,100-22,600

PROVENANCE (LOTS 116-117):

Formerly in the collection of the artist's son, Moni Roy

Acquired from the above, *circa* 1980s



NATIONAL ART TREASURE - NON EXPORTABLE

★ 117

JAMINI ROY (1887-1972)

Untitled (Gopini)

signed in Bengali (lower right)

tempera on card

26½ x 19½ in. (67.3 x 48.6 cm.)

Executed after 1920

IN₹10,00,000-15,00,000

US\$15,100-22,600

Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)



118

NATIONAL ART TREASURE - NON EXPORTABLE

★ 118

ABANINDRANATH TAGORE (1871-1951)

Untitled

signed in Bengali and dated '2nd april 1943' (lower right)
pencil on paper
9 x 7¼ in. (22.9 x 18.4 cm.)
Executed in 1943

IN₹6,00,000-8,00,000

US\$9,100-12,100

PROVENANCE:

Acquired in Calcutta, *circa* late 1980s

NATIONAL ART TREASURE - NON EXPORTABLE

★ 119

NANDALAL BOSE (1882-1966)

Untitled (Ploughing)

signed and dated in Bengali and stamped (upper right)
ink and wash on paper laid on card
11½ x 15½ in. (29.5 x 39.4 cm.)
Executed in 1949

IN₹2,50,000-3,50,000

US\$3,800-5,300

PROVENANCE:

Acquired in Calcutta, *circa* late 1980s



119



NATIONAL ART TREASURE - NON EXPORTABLE

*120

JAMINI ROY (1887-1972)

Untitled (Gandhi)

initialed 'J.R.' (lower right)

gouache on card

9 $\frac{7}{8}$ x 7 $\frac{3}{4}$ in. (25.1 x 19.7 cm.)

Executed after 1920

IN₹4,00,000-6,00,000

US\$6,000-9,100

PROVENANCE:

Formerly in the collection of the artist's son, Moni Roy
Acquired from the above, circa 1980s

121

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Head)

signed and dated 'Souza 62' (lower right)

oil on canvas

32¼ x 24⅞ in. (81.9 x 61.3 cm.)

Painted in 1962

IN₹60,00,000-80,00,000

US\$90,600-120,800

PROVENANCE:

Sotheby's London, 8 May 1997, lot 356

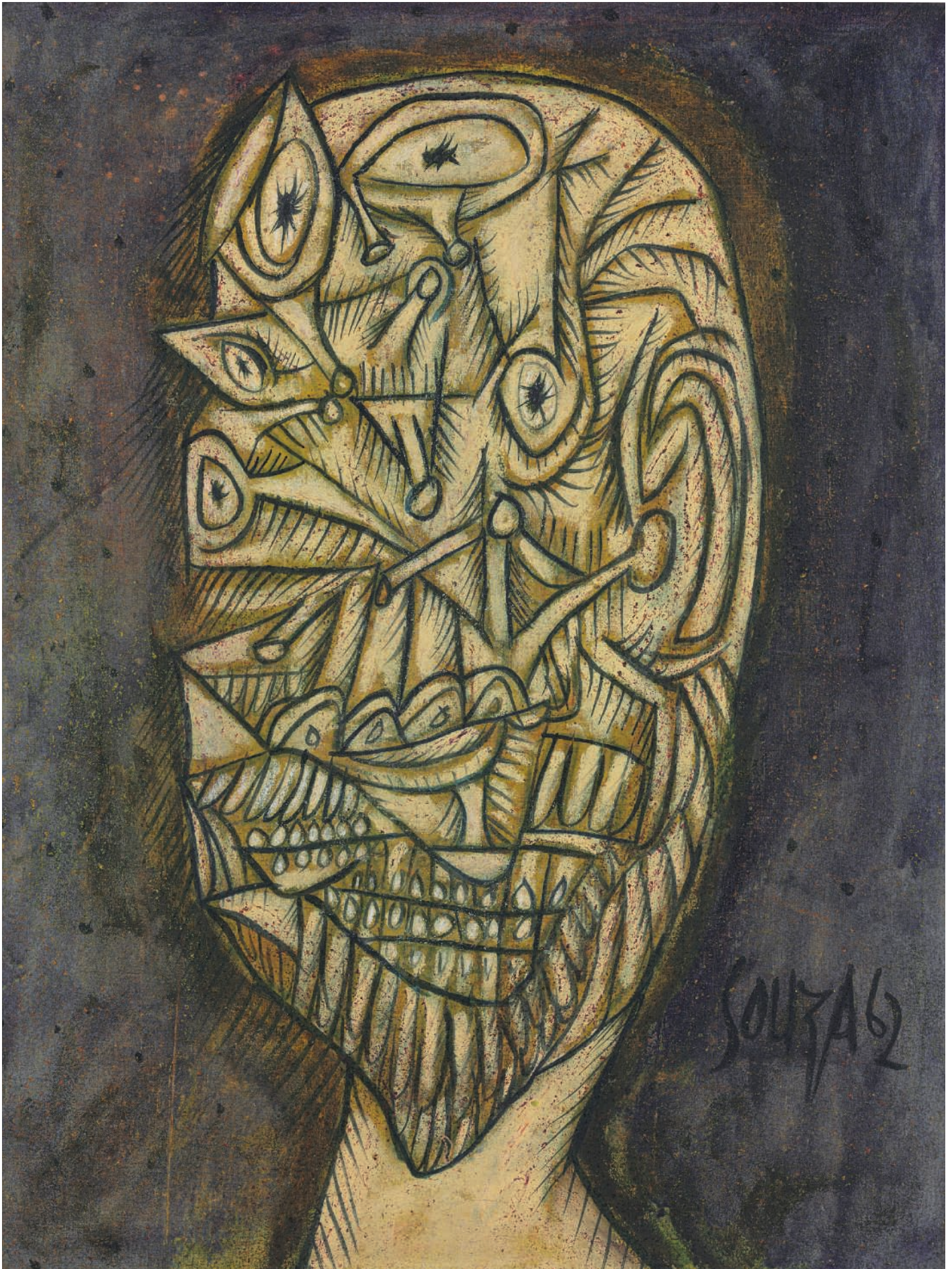
Apparao Galleries, Chennai

Acquired from the above by the present owner

"I started using more than two eyes, numerous eyes and fingers on my paintings and drawings of human figures when I realised what it meant to have the superfluous and so not need the necessary. Why should I be sparse and parsimonious when not only this world, but worlds in space are open to me? I have everything to use at my disposal." (Artist statement, *FN SOUZA*, exhibition catalogue, Gallery One, London, 1961)

Painted in 1962, *Untitled (Head)*, represents a critical period in Francis Newton Souza's career when the artist was at the peak of his powers. By this time, Souza had truly come into his own, leading the critic Mervyn Levy to describe him in 1964 as "one of the most vigorously stimulating and committed painters of our time." ('F.N. Souza: the human and the divine', *Studio International Art*, April 1964, p. 134) Closely attuned to sociopolitical and scientific developments, the artist painted a series of large, ominous works during this period, including a group of 'heads', to which the present painting belongs. These grotesquely disfigured portraits reveal Souza's commentary on the state of human society as well as his remarkable skill as draughtsman on a grand scale.

Here, the bold, sinewy lines flowing freely alongside areas of staid, crosshatched delineation are enhanced by the artist's choice of neutral ground, which stands as virtual darkness offsetting the golden tones and striking highlights of the subject's visage. A plethora of eyes, noses and rows of teeth dominate this bust, making it more monster than man. This fantastically grotesque yet recognisably human figure writhes somewhere between anguish and ecstasy as Souza demonstrates his raw and highly idiosyncratic style. In consciously abandoning naturalism, Souza instead imbues this anonymous figure with a psychological potency and gravitas that communicate infinitely more to the viewer, whilst at the same time liberating the artist from the shackles of objective representation. Souza's absolute surety of execution and compositional dynamism is stunningly evident in this work from a pivotal stage in his oeuvre.



Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)



122

MEERA MUKHERJEE (1923-1998)

People in a Row

bronze

22 x 10¼ x 6 in. (55.9 x 26 x 15.2 cm.)

Executed circa 1980s

IN₹50,00,000-70,00,000

US\$75,500-106,000

PROVENANCE:

Acquired directly from the artist, circa late 1980s

A recipient of the Padma Shri, the President's Award of Master Craftsman, and the Abanindranath Award from the West Bengal Government, Meera Mukherjee was a timeless innovator with an unrivalled ability to link tradition with modernity. Mukherjee emerged onto the Indian art scene at a time that was transitional, full of change and eclecticism. Linking age-old practices with contemporary life, she imbued each of her sculptures with a sense of lyricism that transported her subjects from the familiar and ordinary to the magical. The respect and compassion for the common man and the mundane that shapes this transformation stems from the artist's conviction that art existed in every aspect of daily life, waiting to be discovered.

Mukherjee's sculptural practice pioneered a version of the *Dhokra* 'lost wax' method she learnt from the tribal communities of Bastar in Madhya Pradesh, perfecting a technique in bronze



that was entirely her own. Her inventive process and approach consisted of sculpting the works first in wax and then building up the surface with wax strips and rolls, to give a tactile finish to the bronze in which they were eventually cast. Despite the rigidity and harshness of the metal, her sculptures maintain a delicate malleability that imbues them with a dynamic sense of rhythm.

"Meera's world in bronze is full of movement. The viewers' eyes do not only follow the flowing contours of the figures but also the patterns, lineatures and ornamentations animating the surfaces of her bronze sculptures. None of these figures is profane in the Western sense as all of them seem to be imbued with something of the divine and to pulsate with flowing forces and energies." (C. Segieth, *Remembering Meera Mukherjee*, exhibition catalogue, Bernried, 2012, p. 8)



Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)



123

NIKHIL BISWAS (1930-1966)

Untitled (Owl); Untitled (Horse); Untitled (Boar)

signed 'Nikhil' and dated in Hindi (lower left); signed 'Nikhil' (lower right); signed and dated 'Nikhil 56' (lower right)

ink on paper

9 x 10 $\frac{3}{4}$ in. (22.9 x 27.3 cm.); 13 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. (34.6 x 35.9 cm.); 10 $\frac{1}{4}$ x 14 in. (26 x 35.6 cm.)

Executed in 1960, 1956; Three works on paper (3)

IN₹1,50,000-2,50,000

US\$2,300-3,800

PROVENANCE:

Formerly in the collection of the artist's family
Acquired from the above





124

NIKHIL BISWAS (1930-1966)

Untitled (Circus Scene); Untitled (Clown)

signed and dated 'Nikhil 55' (lower right)

signed and dated 'Nikhil 49' (lower right)

ink on paper

13 x 19 in. (33 x 48.3 cm.); 21 $\frac{5}{8}$ x 17 $\frac{5}{8}$ in. (54.9 x 44.8 cm.)

Executed in 1955, 1949; Two works on paper

(2)

IN₹ 1,00,000-1,50,000

US\$ 1,500-2,300

PROVENANCE:

Formerly in the collection of the artist's family

Acquired from the above



Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)



125

GOPAL GHOSE (1913-1980)

Untitled (Forest Scenes)

signed and dated as illustrated
ink and wash on paper
10¾ x 7½ in. (27.3 x 18.1 cm.) two
7½ x 10¾ in. (18.1 x 27.3 cm.) five
Executed in 1959; Seven works on paper (7)

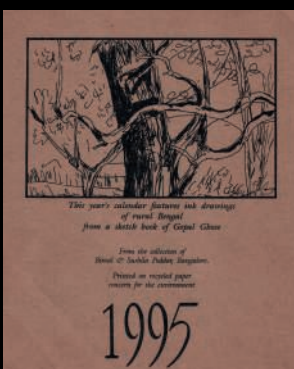
IN₹ 3,50,000-5,00,000

US\$ 5,300-7,500

PROVENANCE:

Formerly in the collection of the artist's daughter
Deepa Bose

Acquired from the above, *circa* late 1980s



1995 calendar featuring the present lot



126

HARI AMBADAS GADE (1917–2001)

Untitled (Matheran)

inscribed '418 / Matheran / By Gade' and bearing a Veteran Art exhibition label (on the reverse)

gouache on paper
14¼ x 16⅞ in. (36.2 x 42.9 cm.)

IN₹4,00,000–6,00,000

US\$6,000–9,100

PROVENANCE:

Gallery Chemould, Park Street, Calcutta
Acquired from the above, *circa* late 1980s



127

NATIONAL ART TREASURE - NON EXPORTABLE

* 127

NICHOLAS ROERICH (1874-1947)

Ladak

signed with artist's monogram (lower right) and titled, dated and signed 'LADAK - 1940 N. ROERICH' (lower centre on mount) further titled, dated and initialed "'Ladak" 1940. N.R.' (on the reverse)

pencil and colour pencil on paper laid on paper
3½ x 5½ in. (8.9 x 14 cm.)

Executed in 1940

IN₹ 5,00,000-7,00,000

US\$ 7,500-10,600

PROVENANCE:

Acquired directly from the artist
The collection of K.P. Padmanabhan Tampy, Trivandrum
Private collection, Kerala
Acquired from the above, *circa* early 1990s

LITERATURE:

Catalogue of Paintings in K.P. Padmanabhan Tampy's Collection,
Trivandrum, 1955 (listed, not paginated)

We are grateful to Guido Trepša, Executive Director of the Nicholas Roerich Museum, New York for his assistance in cataloguing this work.

NATIONAL ART TREASURE - NON EXPORTABLE

* 128

JAMINI ROY (1887-1972)

Untitled (Landscape)

gouache on card laid on card; gouache on card
9¼ x 13 in. (23.5 x 33 cm.)

8½ x 11¼ in. (21.6 x 29.8 cm.)

Executed after 1920; Two works on card

(2)

IN₹ 10,00,000-15,00,000

US\$ 15,100-22,600

PROVENANCE:

Formerly in the collection of the artist's son, Moni Roy
Acquired from the above, *circa* 1980s



There is no place for thought in the process of painting. Your entire body and mind reach a state of equilibrium [...] the paint and the canvas meet in a union in one brief moment.

– Vasudeo S. Gaitonde

Vasudeo Santu Gaitonde's artistic career is characterised by an unquenchable yearning for experimentation and an almost reverential introspection. Gaitonde embraced and thrived upon an ephemeral sense of 'nothingness', a contemplation that would inform, inspire and define his art as an outward expression of an individual's inner silence. "I am first and foremost an individual. I cannot subscribe to any collective thinking and I will not acknowledge any thought that does not appeal to my reason. Emotions [are] intrinsically individual in their impact and revelation. And what I seek to portray, being true to myself remains personal. I can only hope for a certain understanding by others. That is the reason I don't caption my paintings and why a single colour dominates my compositions." (Artist statement, P. Pundir, 'An Untitled Canvas', *The Indian Express*, 5 January 2014).

Gaitonde graduated from the Sir J.J. School of Art in Bombay in 1948 and quickly associated himself with the seminal Modernist collective, the Progressive Artists' Group. However, it was not long before he turned to a more solitary path as artist and philosopher, distinguishing himself from his contemporaries by abandoning figuration and turning instead to colour and light as his subjects. As critic Holland Cotter stated, "He learned to use color as an independent expressive element and to break representational forms down to their abstract core. In doing so, he revealed an important historical truth: Indian painting had always been, fundamentally, about abstraction." (H. Cotter, 'An Indian Modernist with a Global Gaze', *The New York Times*, 1 January 2015)

Set upon this path of non-objective painting, in 1964 Gaitonde travelled to New York on a Rockefeller Fund Fellowship, where he saw the techniques and sensibilities of the Abstract Expressionist colour field painter Mark Rothko. He also witnessed first-hand the rise of the Conceptual Artists like Sol LeWitt and Joseph Kosuth whose philosophy championed the primacy of the metaphysical concept in the artist's own mind as art. The philosophical mantra of Conceptual Art that the physical art produced became the final manifestation of an idea from within the artist's consciousness, mirrored Gaitonde's own sensibilities. As Gaitonde describes, "A painting always exists within you, even before you actually start to paint. You just have to make yourself the perfect machine to express what is already there." (D. Nadkarni, *Gaitonde*, New Delhi, 1983, unpaginated).

Gaitonde completed the present painting in 1973, when his practice had become increasingly refined and sophisticated, characterised by his command over colour, light and texture. Meticulously manipulating different tones and shades on the canvas, this painting is both dense and weightless, maintaining a fine tension between sound and silence and between the translucent surface and almost primordial background. In a rare interview following his move to Delhi, Gaitonde explained, "Everything starts from silence. The silence of the brush. The silence of the canvas. The silence of the painting knife. The painter starts by absorbing all these silences. You are not partial in the sense that no one part of you is working there. Your entire being is. Your entire being is working together with the brush, the painting knife, the canvas to absorb that silence and create." (Artist statement, *The Illustrated Weekly of India*, 7-13 September, 1991, p. 24)

Gaitonde was a quiet painter whose creativity, technical virtuosity and unique artistic philosophy led him to become an ambassador for South Asian Art the world over. In recent years the global recognition and appreciation for Gaitonde's accomplishments have led to major institutional retrospectives at the Solomon R. Guggenheim Museum, New York, and the Peggy Guggenheim Collection, Venice, in 2014-16.

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Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)

129

VASUDEO S. GAITONDE (1924-2001)

Untitled

signed and dated in Hindi and signed, dated and inscribed
'V.S. Gaitonde / 73 / N. Delhi' (on the reverse)

oil on canvas

64 $\frac{1}{8}$ x 40 in. (162.9 x 101.6 cm.)

Painted in 1973

IN₹9,00,00,000-12,00,00,000

US\$1,358,000-1,811,000

PROVENANCE:

Gallery Chemould, Mumbai

Acquired from the above, *circa* late 1980s



130

JAGDISH SWAMINATHAN (1928-1994)

Untitled

signed and dated 'J. Swaminathan / '91' (on the reverse)

oil on canvas

31¾ x 45¼ in. (80.3 x 114.9 cm.)

Painted in 1991

IN₹40,00,000-60,00,000

US\$60,400-90,600

PROVENANCE:

Apparao Galleries, Chennai

Acquired from the above

Jagdish Swaminathan was an eclectic and enigmatic artist, ideologue and cultural reformer. Outside of the cultural milieu of Bombay and the Progressive Artists' Group, Swaminathan's ideas, persona and life-style largely stemmed from his belief that art is a form of purity that is at once primal, spiritual and mystical. Swaminathan is remembered for being a member of the Communist Party of India, a founding member of the artist collective Group 1890, for his short-lived and controversial art journal *Contra*, for starting a movement to reform the Lalit Kala Akademi in the 1970s and for establishing Bharat Bhavan, an interdisciplinary arts centre in Bhopal in the 1980s. These activities kept the artist very much at the forefront of developments in modern Indian art throughout his lifetime.

Swaminathan's counter-cultural approach is clearly evident in his own artistic practice. Divided between distinct phases, his paintings bear influences of surrealism, free association and symbolism. In the 1990s, during the last few years of his life, the artist returned to his symbolist practice after moving back to Madhya Pradesh, inspired once again by tribal arts and motifs.

During this last phase of his oeuvre, Swaminathan maintained the simplicity and well-ordered nature of his canvases. Always innovating and reforming, he pushed his practice one step further and began using his fingers to apply pigment in order to achieve texture, naturalism and the authenticity that he so admired in the tribal arts of central India.

It was during this phase that Abhishek and Radhika Poddar met and befriended Swaminathan. When Abhishek accompanied the artist to Roopanker, the museum of fine arts he founded at Bharat Bhavan in Bhopal, the collector was amazed by the strength of the collection, and still counts it among the best put together by an individual in India.

The Poddars also hosted Swaminathan at their home in Coonor as part of one of their artist retreats. There, Abhishek remembers taking long walks with him, speaking about the extent of his body of work. On one of these walks, Swaminathan picked up three kinds of mud that he used along with red paint, applied with his fingers, to create his very last painting.



The artist at Coonor, 1994



Madhya Pradesh also brought about a basic shift in my painting again. The live and vibrant contact with tribal cultures triggered off my natural bent for the primeval, and I started on a new phase recalling my work of the early sixties. If my work of the early sixties anticipated the journey of the eighties, my present phase recapitulates my beginnings.

- Jagdish Swaminathan, 1993

Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)

131

MAQBOOL FIDA HUSAIN (1913-2011)

Untitled

signed and dated as illustrated

pen and ink on postcard

5½ x 3½ in. (14 x 8.9 cm.) four

3½ x 5½ in. (8.9 x 14 cm.) four

Executed in 1962; Eight works on postcard

(8)

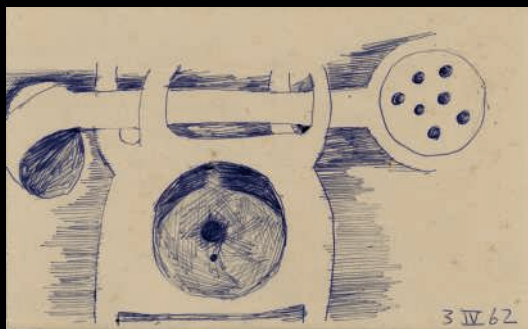
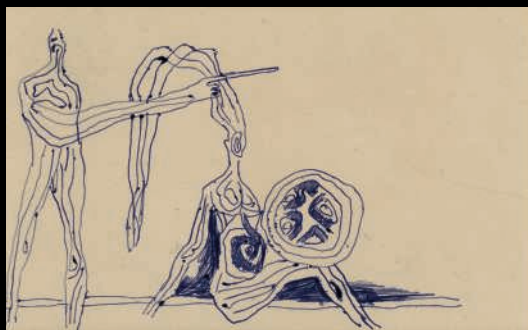
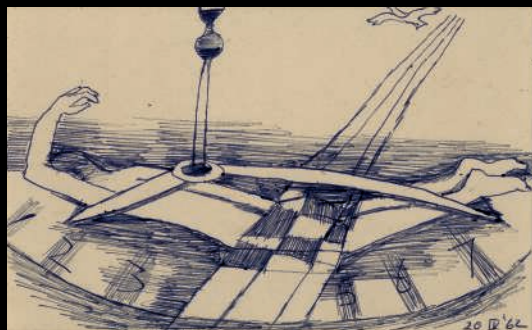
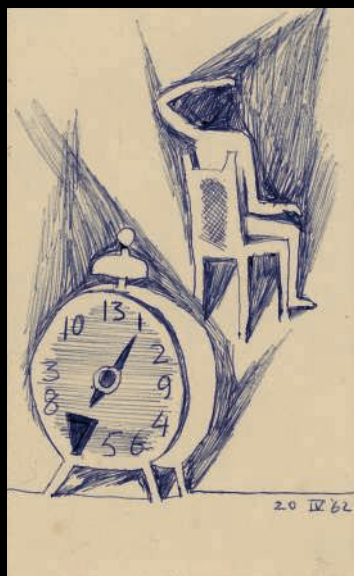
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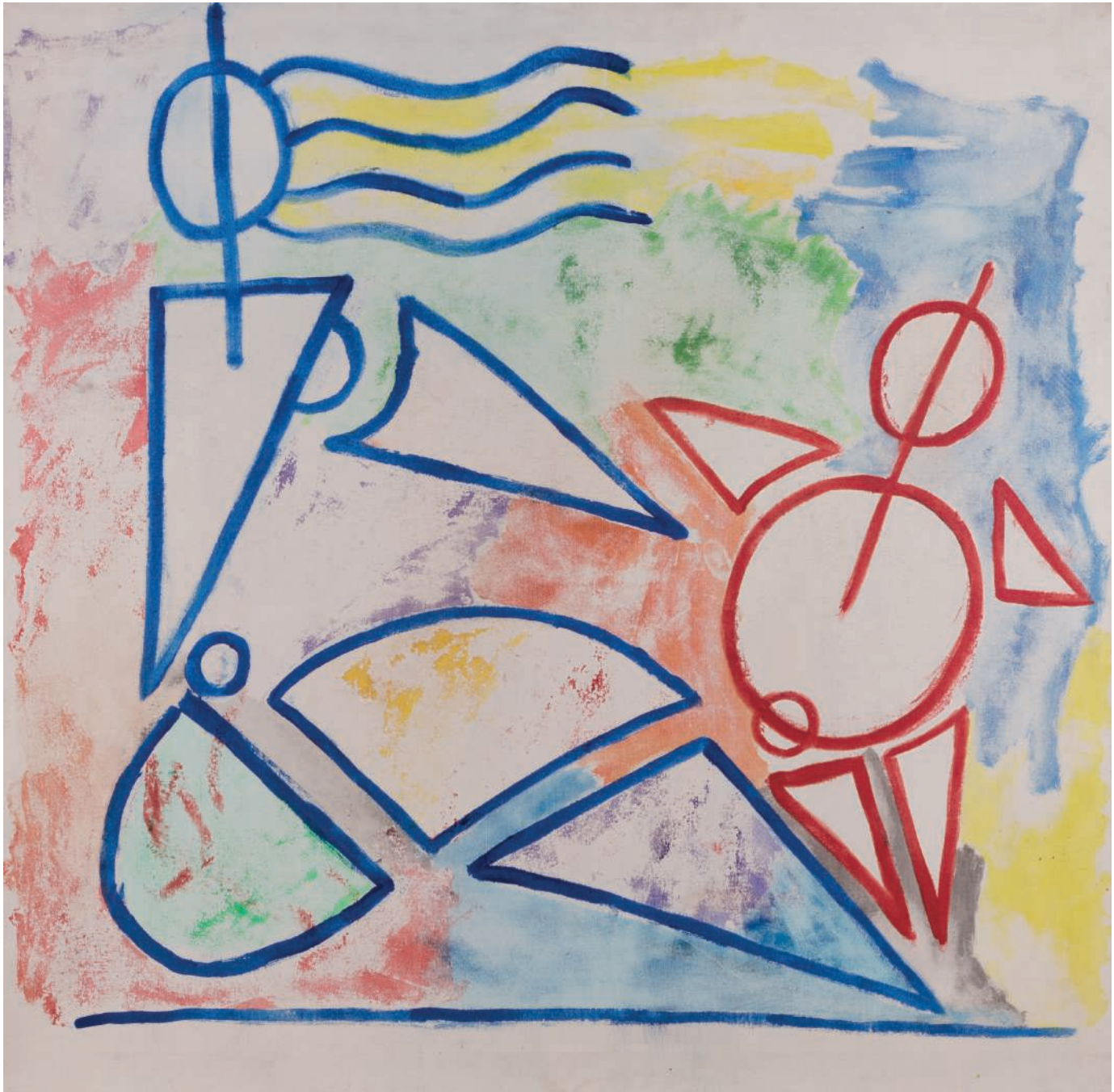
US\$9,100-12,100

PROVENANCE:

Crimson Art Gallery, Bangalore

Acquired from the above





132

MAQBOOL FIDA HUSAIN (1913-2011)
ABHISHEK PODDAR (B. 1968)

Untitled (Mother and Child)

acrylic on canvas

43 $\frac{3}{8}$ x 44 $\frac{1}{2}$ in. (110.2 x 113 cm.)

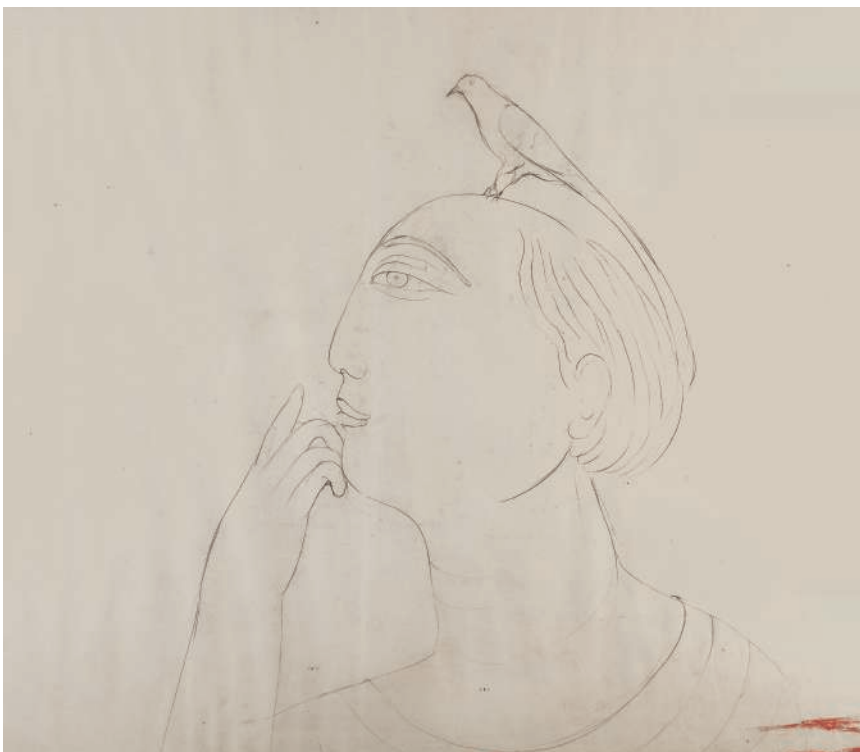
Painted circa late 1980s

IN₹40,00,000-60,00,000

US\$60,400-90,600



133



134

133

MANJIT BAWA (1941–2008)

Untitled (Bharat)

soft pastel on paper
35 x 57 in. (88.9 x 144.8 cm.)

IN₹8,00,000–12,00,000

US\$12,100–18,100

PROVENANCE:

Acquired directly from the artist

134

MANJIT BAWA (1941–2008)

Untitled (Man and Bird)

pencil on paper
20 $\frac{3}{8}$ x 28 in. (52.4 x 71.1 cm.)
Executed *circa* late 1980s

IN₹4,00,000–6,00,000

US\$6,000–9,100

PROVENANCE:

Acquired directly from the artist, *circa* late 1980s



135

MANJIT BAWA (1941–2008)

Untitled

woolen dhurrie

46½ x 78¼ in. (118.1 x 198.8 cm.)

Executed *circa* early 1990s

IN₹8,00,000–12,00,000

US\$12,100–18,100

PROVENANCE:

Acquired directly from the artist

136

JOGEN CHOWDHURY (B. 1939)

Untitled (Lady)

signed and dated in Bengali (upper edge)
further signed and dated 'Jogen / 1990' (on the reverse)
oil on canvas
22 1/8 x 15 in. (56.2 x 38.1 cm.)
Painted in 1988-90

IN ₹12,00,000-18,00,000

US \$18,100-27,200

PROVENANCE:

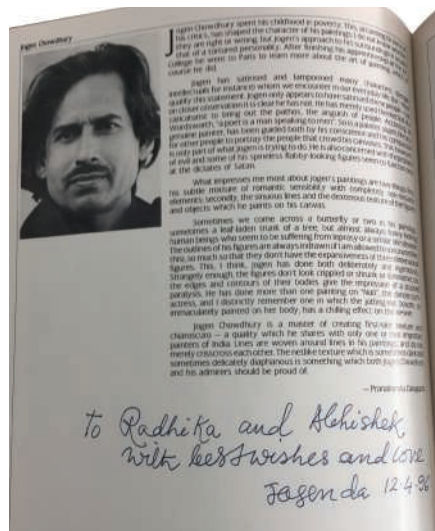
Acquired directly from the artist

Jogen Chowdhury moved to Calcutta in 1947 from a small town in the Faridpur district of what is now Bangladesh. He graduated from the Government College of Arts and Crafts, Calcutta in 1960 and studied in Paris from 1965-68, first at the École des Beaux-Arts then at the legendary print studio, Atelier 17 founded by Stanley William Hayter. After returning to India, Chowdhury worked as a textile designer in Madras until he moved to Delhi in 1972.

Abhishek Poddar met Chowdhury in the 1980s at an art gallery in Calcutta. After interacting with the artist over a few meetings, he began to understand the subtleties of his process and the refined quality of his drawings and paintings, realizing how unique his visual language was. Soon Abhishek was visiting Chowdhury in his Santiniketan home several times a year, learning from him and acquiring one or two of the few works that the artist showed him each visit. He recalls one particular trip, when the intimation of his arrival hadn't reached Chowdhury on time. On this visit, to Abhishek's surprise, the artist's studio was filled with almost fifty works. Grudgingly, Chowdhury admitted that he put away his works whenever

Abhishek visited as the young man would always pick out the best of them! Still a close friend of the collector, Chowdhury has collaborated with him on several design pieces including etched mirrors and crockery, and also created saris and dupattas for his wife, Radhika.

This painting from the late 1980s, executed shortly after the artist joined the faculty at Kala Bhavan, Santiniketan, is colourful and sensitive portrait of a young woman. Here, Chowdhury's overall composition, fluid lines and soft blending of colour creates a sense of serenity despite his subject's solitude. His experience with textile design is also evident in her garment, intricately detailed with floral motifs. As Uma Nair describes, "There is certainly a kind of simplicity to Jogen's work, a hunt for serenity and the purposeful omission of superfluous distractions in the name of creating images of silent dialogue and the power of the poignant presence." (*Abahoman Flowing Life: Jogen Chowdhury*, exhibition catalogue, New Delhi, 2007, p. 8) Chowdhury's portrait is more than a rendition of a figure; his subject is engaging and communicative, her appearance and posture hints at her character and individual strength.



Note from artist to Abhishek and Radhika Poddar



Radhika Poddar wearing a sari designed by the artist featured in *Vogue India*, with her daughter Anya August 2016, p. 148



Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)

137

MEERA MUKHERJEE (1923-1998)

Workers

bronze

15 x 15½ x 10 in. (38.1 x 39.4 x 25.4 cm.)

Executed circa 1980s

IN₹35,00,000-50,00,000

US\$52,800-75,500

PROVENANCE:

Acquired directly from the artist, circa late 1980s

To my mind every artist must also be an artisan, who brings to his work a devotion which moves him through the progress of his work. Like an artisan, an artist must learn to work without cease. He must in fact work harder: because while the work of an artisan has its well-defined contours, the universe of the artist is without palpable bounds. In it, he is faced, like an explorer, with new regions of experience, which he must chart and gain by means of his own skills and unflagging effort. The problems he will face will not be solved by given stereotypes or formulae learnt by heart. The solutions he will have to find by his own struggle with ideas, materials and tools. For the artist it will be a ceaseless, life-long struggle.

– Meera Mukherjee





Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)

138

MANJIT BAWA (1941–2008); PARAMJIT SINGH (B. 1935); ARPITA SINGH (B. 1937); NALINI MALANI (B. 1946); PRITPAL LADI (B. 1955); RAVINDER REDDY (B. 1956); SURENDRAN NAIR (B. 1956); JAYASHREE CHAKRAVARTY (B. 1956); DHRUVA MISTRY (B. 1957)

To Coonor Camp 98

signed and dated 'ARPITA SINGH 98' (lower centre) and signed and initialed 'Manjit, DM, N. Malani, Ladi Jayashree PARAMJIT, Surendran' (lower left)

oil on canvas

45 x 95¼ in. (114.3 x 243.2 cm.)

Painted in 1998

IN₹40,00,000–60,00,000

US\$60,400–90,600

PROVENANCE:

Gift of the artists



From left to right: Nalini Malani, Jayshree Chakravarty, Arpita Singh, Ravinder Reddy, Manjit Bawa, Surendran Nair and Pritpal Ladi painting the present lot at Coonor, 1998



Painted during the third art camp the Poddars hosted at their home in Coonor in 1998, this large canvas represents the joint efforts of nine artists. The artists could paint (and paint over) whatever they chose, giving this collaborative work a constantly evolving form over the course of the camp.

At the cynosure of this canvas floats a blue goddess painted by Manjit Bawa. With her arms spread wide and fiery red tongue stuck out of her mouth, she resembles Kali, presiding over and protecting the camp. Below her, Pritpal Ladi's Trojan horse is being

pulled into place by an army of Lilliputian figures, welcomed by Ravinder Reddy's version of the goddess Laxmi standing on her lotus. Observing this incursion are Surendran Nair's enigmatic swan-man from the land of Cuckoonebulopolis, reclining nudes by Nalini Malani and Dhruva Mistry's spatially aligned Hanuman holding up an invisible mountain, and a seated figure in deep meditation by Malani. The lush landscape is painted by Paramjit Singh, with lotus ponds and bumpy paths painted by Arpita Singh and Jayashree Chakravarty.

Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)

139

ARPITA SINGH (B. 1937)

Untitled

signed 'ARPITA SINGH' (lower right)

oil on canvas

41 x 37 in. (104.1 x 94 cm.)

Painted *circa* 1980s

IN₹35,00,000–50,00,000

US\$2,800–75,500

PROVENANCE:

Acquired directly from the artist, *circa* late 1980s



Radhika Poddar in front of the present lot © Ryan Lobo



Property from the Collection of Abhishek and Radhika Poddar (Lots 101-141)

140

MEERA MUKHERJEE (1923-1998)

Revolt

bronze

15 x 18 x 9 in. (38.1 x 45.7 x 22.9 cm.)

Executed *circa* 1980s

IN₹35,00,000-50,00,000

US\$2,800-75,500

PROVENANCE:

Acquired directly from the artist, *circa* late 1980s

I work on two basic principles. One is celebration of humanism and two, a yearning for reaching beyond the quotidian and rejoicing in freedom and liberation.

- Meera Mukherjee



*At length when many a year had fled,
Up floated, on her lotus bed,
A maiden fair and tender-eyed,
In the young flush of beauty's pride.
She shone with pearl and golden sheen,
And seals of glory stamped her queen.
On each round arm glowed many a gem,
On her smooth brows, a diadem,
Rolling in waves beneath her crown*

*The glory of her hair flowed down.
Pearls on her neck of price untold,
The lady shone like burnisht gold.
Queen of the Gods, she leapt to land,
A lotus in her perfect hand,
And fondly, of the lotus-sprung,
To lotus-bearing Vishnu dung.
Her Gods above and men below
As Beauty's Queen and Fortune know.*

- *The Ramayan of Valmiki, Book 1, Canto XLV*

“What gives Pyne’s work distinctiveness is the artist’s involvement with his art. His life, his world, indeed his whole being is focused on this act of creation. He is most at home with his own inner world of darkness and light from which emerges the strange forms. The canvases are a reflection of this all-absorbing interior life.” (E. Datta, *Ganesh Pyne: His Life and Times*, Kolkata, 1998, p. 17)

Ganesh Pyne is known for his meticulous draughtsmanship and delicate handling of pigment, only completing around ten paintings a year in this careful process. The artist was initially influenced by Abanindranath and Gaganendranath Tagore of the Bengal School. However, his style soon evolved away from the gentle watercolours of his early career towards a more modernist vocabulary. Pyne began using tempera as his primary medium in the mid-1960s and his experiments with indigenous powder pigments and various binding agents allowed him to develop a unique way of building up surface and texture on canvas and create a dream-like atmosphere in his works.

Influenced by the stories his grandmother would tell him as a child, Pyne’s imagination was always ignited, inspiring him to paint masterful pieces full of mysticism and fantasy. The

artist was as fascinated by beauty as he was by decay and impermanence, and also drew on religion, fables and folktales in his work.

In this early painting, Pyne offers his version of the *Samudra Manthan* episode or churning of the ocean described in the ancient Hindu mythological texts including the *Bhagavata* and *Vishnu Puranas*, and in the epics *Ramayana* and *Mahabharata*. Here, an exquisitely rendered figure of the goddess Laxmi, dressed in crimson robes, appears to float out of the waters of *kshirsagar* or the ocean of milk, under the light of Chandra, the pale moon that was born from the same churning. Associated with wealth, fortune and prosperity, the crowned goddess carries a golden fern in her right hand and a pot adorned with jewels in her left. The delicate lotus blossoms that appear next to her in the mist symbolise her usual pedestal.

Pyne was one of the few artists that Abhishek grew very close to in Calcutta, before his family moved to Bangalore in 1990. The collector spent several hours with the reclusive artist in his studio, always meeting him alone, and developed an intimate personal relationship with him. Their friendship led to the acquisition of several of the artist’s early works, including this luminous painting, and a few specially commissioned pieces as well.



141

GANESH PYNE (1937–2013)

Untitled (Laxmi Emerging from the Ocean)

signed and indistinctly dated in Bengali (lower left)
tempera on canvas

19¼ x 22⅞ in. (48.9 x 56.2 cm.)

Painted *circa* late 1960s

IN₹80,00,000–1,20,00,000

US\$121,000–181,000

PROVENANCE:

Acquired directly from the artist, *circa* late 1980s



Modern Masterpieces

LOTS 142-173



Property of a Private Collector, New Delhi

NATIONAL ART TREASURE - NON EXPORTABLE

*142

NICHOLAS ROERICH (1874-1947)

Sasser

inscribed in Russian with colour notes (overall)
further inscribed with title and numbered 'N 11' (on the reverse)
pencil and tempera on paper
9 x 11 $\frac{7}{8}$ in. (23 x 30.2 cm.)
Executed *circa* 1925

IN ₹35,00,000-50,00,000

US\$52,800-75,500

PROVENANCE:

Nicholas Roerich Museum, 1927-1935
Collection of Louis (1888-1979) and Nettie Horch (1897-1991),
New York
Acquired by the family of the previous owner *circa* 1960
Christie's London, 1 June 2015, lot 21

LITERATURE:

Roerich Museum Catalogue, Eighth Edition, New York, 1930,
no. 630, p. 27 (listed)

Having been drawn to India for years, Nicholas Roerich and his wife Helena traveled to India for the first time at the end of 1923, when the Roerich family set out on their Asian expedition that lasted for approximately five years. Their journey would take them to India, Sikkim, Ladakh, Chinese Turkestan, Altai, Mongolia and Tibet. It was the Roerichs' goal to explore unknown regions in order to study the religions, languages and customs of their inhabitants and to absorb the immense spiritual impact these lands held for them.

The Roerichs settled in Darjeeling at the beginning of 1924, and from there would travel to Nepal, Sikkim and the Tibetan Plateau. According to Buddhist legends Sikkim was known as 'the hidden land'; an impenetrable, secret kingdom, hidden by the gates of its highest mountain, Kanchenjunga. A site of great philosophical significance and inspiration to the artist, having first seen an image of it in his childhood, Roerich painted the famous mountain about a dozen times in the year 1924 alone, and continued to come back to this subject many times during his life.

When travelling in the Karakoram mountain range during this expedition in 1925-1928, Roerich, Helena and their son George traversed seven mountain passes between the ancient capitals Leh and Khotan. In his epic book, *Heart of Asia*, the artist provides a detailed account of the treacherous, yet stunningly

beautiful mountain range, underlining that of all the passes crossed on this route, Sasser was the most dangerous, its glacial slope causing George's horse to fall (N. Roerich, *Heart of Asia*, New York, 1929, p. 31). In spite of the constant difficulties experienced by his caravan, Roerich managed to create a vast series of works inspired by the awesome landscapes he saw for the first time, thanks to which a wider international audience was able to become familiar with parts of the world that were virtually unknown at the time.

The present painting is a fine example of Roerich's work *en plein air* caught at a moment of rest near Sasser Pass. With a keen sense of observation and a penchant for accuracy, the artist deftly portrayed the mountains and their atmospheric variations. Using bright white pigment Roerich rendered the sunlit snow covering the peaks of the mountains. With clever use of impasto, the rocky surface beneath the snow can easily be read. This painting is carefully and beautifully executed, reflecting Roerich's exceptional attention to detail, complete with colour notes in various parts of the landscape that would serve as a tool for future completion.

We are grateful to Gvido Trepša, Executive Director of the Nicholas Roerich Museum, New York for his assistance in cataloguing this work.







143

BHUPEN KHAKHAR (1934–2003)

Untitled (Ratnagiri)

signed and dated in Gujarati (lower right)

acrylic on paper

44¾ x 71¼ in. (113.7 x 181 cm.)

Executed in 2002

IN₹70,00,000–90,00,000

US\$106,000–136,000

PROVENANCE:

Sakshi Gallery, Mumbai

EXHIBITED:

Mumbai, Sakshi Gallery, *Landscapes*, 2002

Trained and employed as a chartered accountant, Bhupen Khakhar was a largely self-taught painter whose artistic career did not begin in earnest until, well into his thirties, he moved from Bombay to Baroda. In Baroda, surrounded by artists and intellectuals like Gulam Mohammed Sheikh, “He arrived at a hybrid idiom, in which [Henri] Rousseau, [David] Hockney, Sieneese pedellas, the oleographs of the Bazaar, the temple maps of Nathdwara and awkward observations of ‘Company’ painters, are all fused together. And with this idiom a new world opened, which no painter had ever dealt with before; the vast expanses of half-Westernised modern, urban India.” (T. Hyman, *A Critical Difference*, London, 1993, p. 3)

In this impressive work on paper, Khakhar returns to the seascapes and fishing communities that have found place in his work since the 1970s, including seminal paintings like *Man Eating Jalebee* (1974), *In a Boat* (1984) and *Fishermen in Goa* (1985). This particular panorama, painted in 2002, is inspired by the coastal district of Ratnagiri in Maharashtra. Under a sky full of menacing grey clouds, a group of sail boats loaded with the day’s catch have pulled into a cove along a sandbar populated by a stand of coconut palms and a solitary green mosque. Placing the viewer at a distance from the scene, the only figures visible are small silhouettes unloading the boats and untangling nets.

Khakhar, however, portrays larger, more detailed figures in the decorative red and gold dado with which he encompasses the landscape. Here, the men are out on the water fishing, hauling their nets to land, and laying out their catch to dry. Contrary in palette, mood and style from the painting it frames, the border offers a witty comment on the genre of landscape painting and its place in Khakhar’s essentially figurative, narrative idiom.



144

FRANCIS NEWTON SOUZA (1924-2002)

Untitled

signed and dated 'Souza 54' (lower right)
ink and watercolour on paper
10½ x 8 in. (26.7 x 20.3 cm.)
Executed in 1954

IN₹3,00,000-4,00,000

US\$4,500-6,000

PROVENANCE:

Formerly in the Julian Hartnoll Collection



145

FRANCIS NEWTON SOUZA (1924-2002)

Untitled

signed and dated 'Souza 59' (upper right)
ink and felt tip pen on paper
10 x 8 in. (25.4 x 20.3 cm.)
Executed in 1959

IN₹2,00,000-3,00,000

US\$3,000-4,500

PROVENANCE:

Gallery One, London
Collection of John Muirhead, business partner of
Victor Musgrave, Gallery One
Thence by descent



Property from the Collection of a Gentleman

146

JAGDISH SWAMINATHAN (1928-1994)

Sanstuti

signed and dated in Hindi (on the reverse)

oil on canvas

32 x 44 in. (81.3 x 111.8 cm.)

Painted in 1974

IN₹60,00,000-80,00,000

US\$91,000-121,000

PROVENANCE:

Acquired directly from the artist by the present owner, Bhopal, circa 1970s

LITERATURE:

G. Kapur, *Contemporary Indian Artists*, New Delhi, 1978, pl. 70 (illustrated)

"The bird is there – constantly and faithfully – as a messenger and a message; as one's redemption. And it sings hymns of awareness, coaxingly and persuasively, as a perforation in space releasing the all-enveloping presence. But the bird is not bird: It is also snake, tree and leaf, linking up and holding together spaces and pointing to more. And the mountain is also cloud, human torso and curtain, mischievously inviting to be parted to reveal the vistas beyond." (S. Navlakha, *Fleeting Images*, exhibition catalogue, New Delhi, 1979, p. 4)

In the late 1960s and 1970s, Jagdish Swaminathan began combining elements from nature in his surreal landscapes. Mountains, trees, diagonally stacked stones and the figures of archetypal birds that defied gravity were juxtaposed against broad expanses of colour on his canvases. This painting, titled *Sanstuti* or commendation, epitomises Swaminathan's process of free association. As if suspended in time, the bird floats in space above the mountains and the stones. The reflection in the lower half of the canvas is not a mirror image but an alternative view of reality. The vast emptiness seemingly transcends time and space inducing a meditative stillness that begins to reveal the hidden forces of nature.

Property of a Prominent Collector, New Delhi

147

SYED HAIDER RAZA (1922–2016)

Bija

signed and dated 'RAZA '92' (lower right); further titled in Hindi and signed, dated, titled and inscribed 'RAZA / 1992 / "Bija"
60 x 60 cms / Acrylic on Canvas' (on the reverse)
acrylic on canvas
24 x 24 in. (61 x 61 cm.)
Painted in 1992

IN₹ 1,20,00,000–1,80,00,000

US\$ 181,000–272,000

PROVENANCE:

Aryan Art Gallery, New Delhi
Acquired from the above by the present owner, *circa* 2005

EXHIBITED:

Hong Kong, 10 Chancery Lane Gallery, *S H Raza, Metamorphosis*,
14–28 January 2006

LITERATURE:

S H Raza, Metamorphosis, exhibition catalogue, New Delhi, 2006
(illustrated, unpaginated)

Bija, painted in 1992, demonstrates the seismic shift from Syed Haider Raza's expressionist to geometric style. Though in a strictly formal sense this work bears some resemblance to the Abstract Expressionist paintings of Frank Stella, while Stella was part of a theoretical exploration of the Formalist movement, Raza's work addresses a more spiritual context. The circle becomes less of a graphical component and more of a central point representing concentrated energy. This element manifests itself in various forms throughout Raza's more recent works and is variously interpreted as a beginning, a zero point. *Bija*, meaning seed, represents the cosmic egg or primordial seed of nothingness from which, in Hindu mythology, all creation is born. It becomes the principle around which the artist structures his canvases, and this compositional foundation is similarly derived from meditative aids such as *yantras* and *mandalas*.

Though his works from the 1980s and 90s are far from representational, the concept of nature remains pervasive and integral to their composition. According to Raza, his works from this period are essentially the "[...] result of two parallel enquiries. Firstly, it is aimed at pure plastic order. Secondly, it concerns nature. Both have converged into a single point, the *bindu*, symbolises the seed, bearing the potential for all life. It is also a visible form containing all the requisites of line, tone, colour, texture and space." (Artist statement, *Artists Today: East West Visual Encounter*, Bombay, 1985, p. 18)

Adopting a codified and symbolic language, Raza uses powerful visceral geometric shapes and colours to represent different aspects of the natural world. Raza's use of this sacred geometry cracks wide open the interpretive space of the image; neither specific to a religion, nor bound to a geography, these forms are elemental, primordial and eternal.

"In terms of painting, immense possibilities seemed to open, based on elementary geometric forms: the point, the circle, vertical, horizontal and diagonal lines, the triangles and the square."

– Syed Haider Raza



Property from the Collection of a Gentleman

148

RAM KUMAR (B. 1924)

Untitled

dated, inscribed and signed '1977 / 45 x 70 / Ram Kumar'
(on the reverse)

oil on canvas

45 x 70 in. (114.3 x 177.8 cm.)

Painted in 1977

IN₹50,00,000-70,00,000

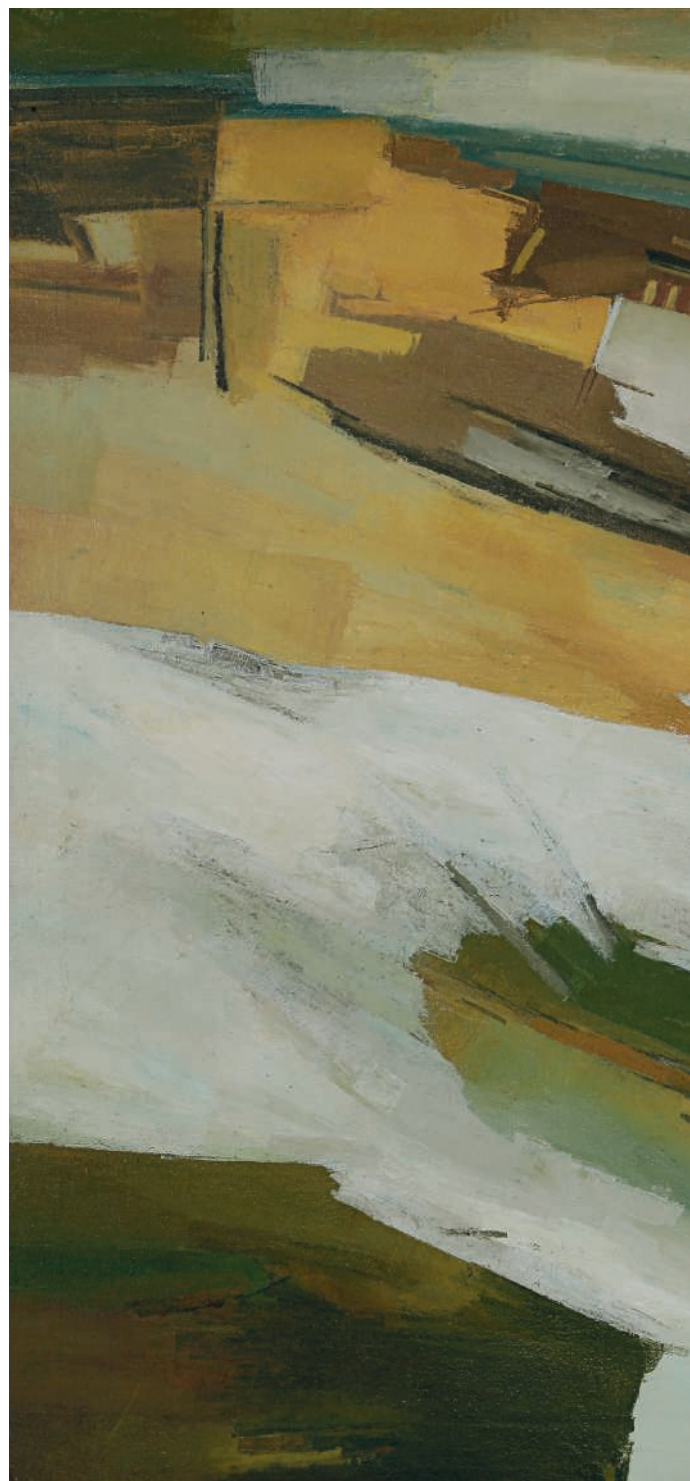
US\$75,500-106,000

PROVENANCE:

Acquired directly from the artist by the present owner, *circa*
1970s


Ram Kumar first visited Benaras in 1960 to sketch his impressions and experiences of the famed holy city on the banks of the river Ganges. Of this trip, made with fellow artist M.F. Husain, he recalls, "Every sight was like a new composition, a still life artistically organised to be interpreted in colours. It was not merely outward appearances which were fascinating but they were vibrant with an inner life of their own, very deep and profound, which left an everlasting impression on my artistic sensibility. I could feel a new visual language emerging from the depths of an experience." (Artist statement, *Ram Kumar: A Journey Within*, New Delhi, 1996, p. 89)

This everlasting impression that Benaras left on Kumar gave rise to a major transition in his painting in the early 1960s, perhaps the most significant development over the course of his career. Abandoning figuration completely, the artist sought to express through his unique abstract visions of the landscape of India's holiest city the stark contrasts he had experienced there, particularly those between divinity and mortality, the celebration of life and the rituals of death.









The pictorial features of the hill, the river, the trees do not interest the painter. The intention in these vast panoramas is to arrive at the fundamentals of nature. He [Akbar Padamsee] seems interested in the total rhythm which moves and animates the universe. The streak of a blood-red river moves across a brown mountainside. Trees stand row upon row, in tones of reds, blues, greens and browns. The shimmering quality of white light flows through a valley, creating a feeling as though the whole earth moves with light.

- Times of India, 2 February 1974

Property from the Collection of a Gentleman

149

AKBAR PADAMSEE (B. 1928)

Untitled (Metascape)

signed and dated 'PADAMSEE 73' (upper left)

oil on canvas

48 x 72 in. (121.9 x 182.9 cm.)

Painted in 1973

IN₹1,50,00,000–2,00,00,000

US\$226,000–302,000

PROVENANCE:

Pundole Art Gallery, Mumbai

Acquired from the above by the present owner, *circa* 1970s

Akbar Padamsee's series of Metascapes, begun in the early 1970s, represent the artist's long, unique involvement with the genre of landscape. In these paintings, Padamsee is concerned with the mythic or archetypal landscape, which is expressed visually by a stringent ordering of timeless elements, such as the earth, the sun and the moon, in temporal space. "Rather than an intent to describe the natural world per se, the artist's object was the total conceptual and metaphysical ken of his visual environment, with his paintings impressing an immediate perceptual experience that relied on expression and sensation rather than realist recognition." (B. Citron, *Akbar Padamsee, Work in Language*, Mumbai, 2010, p. 195)

The use of a bold palette, and the importance the artist places on texture and construction, complements his choice of landscape as subject, their earthy tones heightened with swathes of vibrant red and blue. The colours evoke a sense of movement in an unmoving space; one without any specific chronology or

geography. Speaking about his palette, the artist states, "[...] colours expand and contract, colours travel on the surface of the static painting [...] colour trajectory is strategy [...] A colourist needs to master the art of silencing some colours, so as to render others eloquent." (Artist statement, *India Myth and Reality, Aspects of Modern Indian Art*, Oxford, 1982, p. 17)

This large canvas from 1973, with its deep crimson horizon, is one of the earliest metascapes painted by Padamsee, and was likely part of the first exhibition of these works at Pundole Gallery, Mumbai, in 1974. Summing up their nature, Yashodhara Dalmia describes these expansive paintings as "[...] brilliantly choreographed planes of light and dark made in thick impasto which evoke mountains, field, sky and water. The controlled cadence of the colours breaks into a throbbing intensity as the artist in his most masterly works, evokes infinite time and space." (Y. Dalmia, *Indian Contemporary Art Post Independence*, New Delhi, 1997, p. 17)



150

SYED HAIDER RAZA (1922–2016)

Village Sous La Neige

signed and dated 'Raza '56' (upper left)

gouache, ink and pencil on paper

28½ x 23¼ in. (72.4 x 59.1 cm.)

Executed in 1956

IN₹15,00,000–20,00,000

US\$22,600–30,200

PROVENANCE:

Pescheteau-Badin Paris, 27 May 2016, Lot 134

Syed Haider Raza arrived in France in October 1950 to attend the Ecole Nationale Supérieure des Beaux-Arts and excitedly recalls absorbing the thriving local scene and eagerly visiting all the museums and soaking it all in. He was greatly influenced by the coloration and composition of the Post-Impressionists. "[...] After arriving in Paris in October 1950, Raza, [...] As advised by Henri Cartier-Bresson, [...] concentrated his studies on the vision, technique and composition of Cézanne. 'I went to the museum again and again and tried to understand what was construction according to Cézanne. I read the book of Kandinsky *Concerning the Spiritual in Art* and I studied particularly Cubism in which paintings were very carefully constructed. I also went to the

extent of finding out what Mondrian and Vasarely had done with pure geometry and what Nicolas de Stael did to it [...]. Raza also travelled far and wide in France, Italy and Spain. As Rudi Van Leyden has noted, 'it was the art of medieval European and early Renaissance that spoke to him convincingly. Byzantine painting, Romanesque sculpture and the Italian primitives appealed to him in their austerity which was capable of conveying the most exquisite poetic sensitivity [...] So much exposure to a new and different visual culture could have easily caused a 'turbulent confusion'. However, instead Raza was able to attain a degree of order and a new kind of landscape started dominating his work.' (A. Vajpeyi, ed., *A Life in Art: S.H. Raza*, Hyderabad, 2007, p. 64)



1951/56





Property from the Collection of a Gentleman

151

VASUDEO S. GAITONDE (1924-2001)

Untitled

signed and dated 'V.S. GAITONDE / 1974'
and signed and dated in Hindi (on the reverse)
oil on canvas
60 x 40 in. (152.4 x 101.6 cm.)
Painted in 1974

IN₹9,00,00,000-12,00,00,000

US\$1,358,000-1,811,000

PROVENANCE:

Acquired directly from the artist by Krishen Khanna
Acquired from the above by the present owner, *circa* 1970s

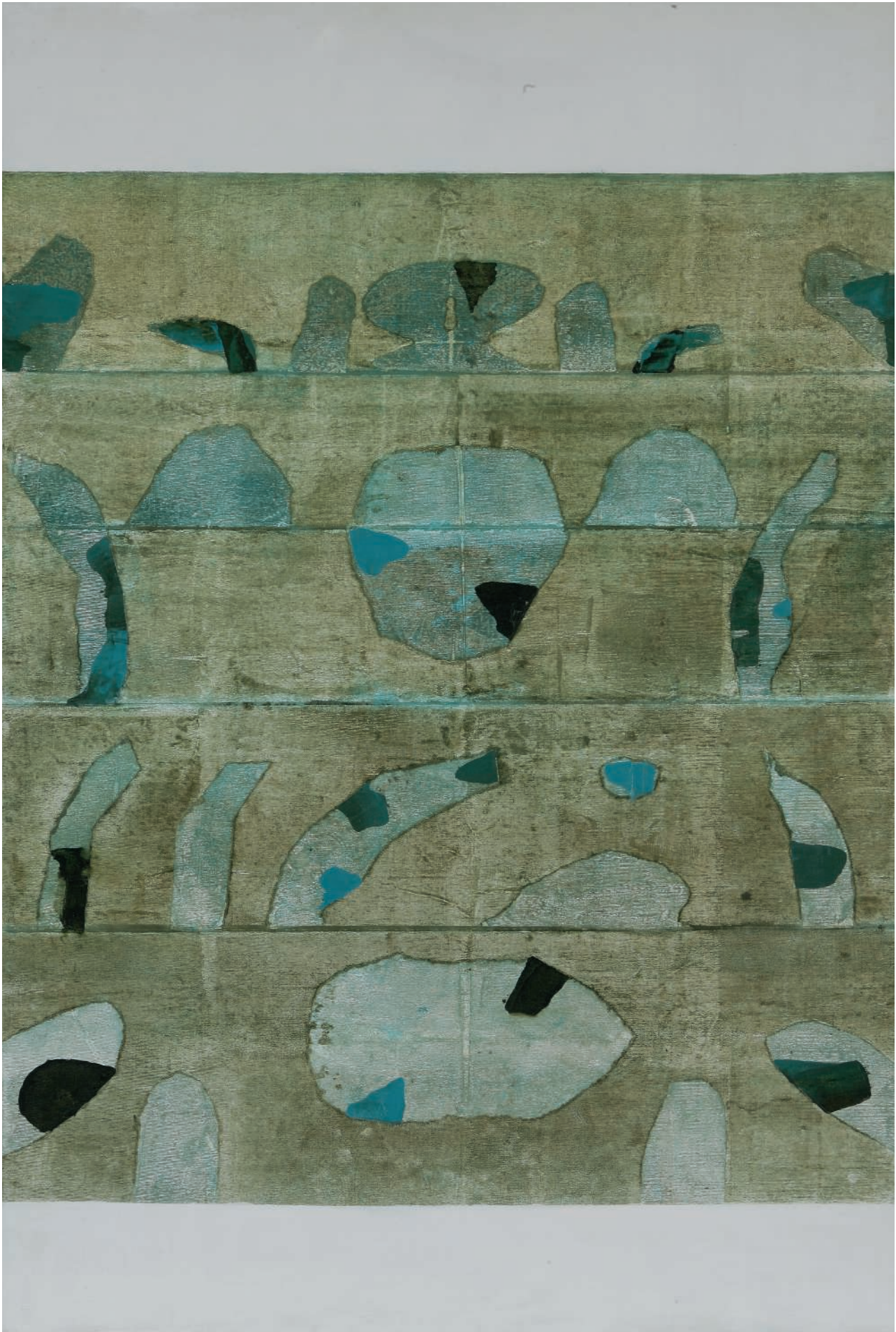
Vasudeo Santu Gaitonde painted the present canvas in 1974, a decade after his travels to New York on a Rockefeller Fund Fellowship. By now practicing in a confident, mature idiom, the 1970s are heralded as the most iconic and coveted period of Gaitonde's oeuvre. His artistic process during the period was sophisticated, refined and all-consuming intellectually, spiritually and physically. It is no wonder, then, that the artist did not complete more than five or six canvases each year.

The largest portion of time and attention during this process, however, was devoted to the formulation of the concept, the incubation and propagation of the painting as an idea in the artist's own consciousness. Only once this gestation was complete could the physical act of painting begin. The technique was meticulous and precise, using a roller, palette knife and even strips of paper to apply the paint in complex layers of colour to create a surface that appears to ebb, flow and glow from within. Gaitonde's mastery over light and colour is evident in this composition with its pools of blues and greens that offer a formal stability to the pulsating pigments, almost organically interchanging with each other in a silent symphony of colour. To this end, "There is an approximation of music and, [...] there is a throbbing mystery about the very process of viewing and responding as if one is sucked into some still centre of hitherto unknown experience." (D. Nadkarni, *Gaitonde*, New Delhi, 1983, unpaginated).

In a 1975 essay, critic Pria Karunakar discusses Gaitonde's technique and use of colour in his paintings noting, "The colour glows; it becomes transparent; it clots. It is this play of pigment, as it is absorbed physically into the canvas that directs the eye. Texture is structure. How he achieves this texture is the secret of Gaitonde's style [...] The order is almost deliberately obscured by the distribution of near-random forms across the surface. These topographical or hieroglyphic forms themselves

are made to dissolve into the field like enamel in an encaustic [...] The continual work of laying on pigment, dissolving it, stripping it off, and overlaying (like a process of nature) comes to a natural close as the pigmentation comes to a natural conclusion. The painter is at the controls, he decides when the painting has arrived at its capacity to articulate, yet he registers things intuitively [Gaitonde states]: 'Like music, I know when it is at an end'. So far his visual sensibility has been absorbed in the action of painting. Now it takes over and finalises. He takes his time about this. He lives with the painting; views it continually." (P. Karunakar, 'V.S. Gaitonde', *Lalit Kala Contemporary 19-20*, New Delhi, 1975, pp. 15-16)

The present canvas with its cypher-like symbols also evokes visual comparisons with sheet music. These calligraphic arrangements present themselves in purely abstract terms, yet with every viewing new meanings seem to emerge as if Rorschach inkblot drawings, appearing and disappearing from our consciousness. The abstract hieroglyphs may also be linked with Gaitonde's engagement with Zen Buddhism - combining notions of both subjective experience and empirical wisdom. Like the Zen philosophy and ancient calligraphy, Gaitonde's work has an inherent structure and control in the midst of its seemingly free-flowing stream of consciousness. His complex multilayered canvases are in essence an experimentation with the genre of painting itself. There may be comparisons to a plethora of forms in our objective reality, however fundamentally the composition is not weighed down by any one particular narrative but is open, subjective and meditative. As Gaitonde himself stated, "A painting is not limited to one canvas. I go on adding an element and that's how it evolves [...] There is a kind of metamorphosis in every canvas and the metamorphosis never ends." (M. Menezes, 'The Meditative Brushstroke', *Art India*, Vol. 3, Issue 3, Mumbai, 1998, p. 69)



NASREEN MOHAMEDI (1937-1990)

Untitled

signed and dated 'Nasreen / '60' (on the reverse)

oil on canvas

45½ x 20 in. (115.3 x 50.8 cm.)

Painted in 1960

IN₹90,00,000-1,20,00,000

US\$136,000-181,000

PROVENANCE:

Formerly in the Collection of Bal Chhabda



The artist in her studio, Bhulabhai Desai Institute, Bombay
circa early 1960s image courtesy Sikander and Hydari Collection

From a young age, Nasreen Mohamedi's life was unequivocally cosmopolitan. She attended St. Martin's School of Art, London from 1954-57 and from 1961-63 was a student at Monsieur Guillard's Atelier, Paris. Through her life, she spent considerable time in Bahrain, Iran and Turkey besides India, and was deeply inspired by Islamic art, architecture and the Arabic language. During a time when many of her contemporaries were engaged in the figurative tradition, Mohamedi's clean, minimalist approach, that first emerged in her oil paintings and later in her ink and graphite drawings was a revelation. With an architect's sensibility and through the language of geometry, she developed a highly personalised vocabulary to record her perceptions of the world.

The first phase of Mohamedi's practice, during the early 1960s, is largely dominated by semi-abstract and lyrical paintings. As

exemplified in this canvas from 1960, bold lines and swatches of colour resemble the virtuoso manner of post-war abstraction in the School of Paris. At this time, Mohamedi had a studio in Bombay at the Bhulabhai Desai Institute alongside other modern Indian artists, including Vasudeo S. Gaitonde who became like a mentor to her.

In 2013, the Kiran Nadar Museum of Art, New Delhi, organised a major retrospective exhibition for the artist. The Museum, in collaboration with the Museo Nacional Centro de Arte Reina Sofa, Madrid and The Metropolitan Museum of Art, New York, also organised the travelling exhibition *Nasreen Mohamedi: Waiting is a Part of Intense Living*, which was one of the inaugural shows for the Metropolitan Museum's new Breuer building in New York earlier this year.



Rabindranath Tagore grew up in a family of reformers and patriots. His father Debendranath Tagore was a leader of the Brahmo Samaj and his family was famous for debating ideas on religion, politics and literature. His approach to life, his graciousness, dignity, fearless universal humanism and true understanding of social responsibility is as inspiring and timely as it was during his lifetime. Today, the world remembers him as the first Asian to win the Noble Prize in Literature in 1913. This achievement alone stands as testament for an extraordinary life, but Tagore was much more than a Noble Laureate – he was the very embodiment of cultural awakening and is considered a national figure influential in shaping modern India.

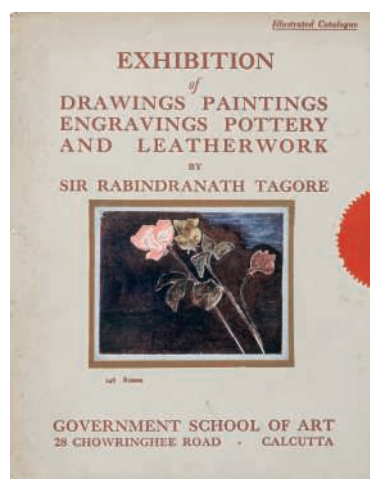
Tagore turned to painting late in his life. By the time of his first exhibition of paintings and drawings at the Galerie Pigalle, Paris in 1930, Tagore, at the age of 69, had been recognised as one of the greatest writers who had ever lived. Tagore had an early inclination toward representational art but had given up hope of being a professional painter around the turn of the century. Over the years, he maintained private journals where he continued to doodle and sketch. Then almost suddenly in 1924, while in Argentina as Victoria Ocampo's guest, his doodles assumed more elaborate and expressive intent.

Ocampo recognised Tagore's talent and found spiritualism in his images of prehistoric monsters, birds and faces – they were much

more than naturalistic interpretations. Compared to his early doodles these were not entirely spontaneous, but inspired by his interest in anthropology and the examples of both primitive and modern art he had seen.

R. Siva Kumar elaborates, "The inclination to know and understand other cultures was innate to his personality, and contributed to his emergence as an artist. A world traveller and a creative artist with interest in cross-cultural contacts, he looked at the art of the countries he travelled to. Sometimes he did this with greater purposefulness and self-awareness, as he did during his 1916 visit to Japan. But often he merely absorbed them, and without discussion or record allowed them to sink to the bottom of his awareness, from where they subliminally guided his thoughts and rose to the surface when required. Primitive and modern art that he saw during his many travels abroad played such a role in his emergence as an artist." (R. Siva Kumar, 'Rabindranath Tagore as Painter and Catalyst of Modern Indian Art', *The Last Harvest*, Ahmedabad, 2011, p. 56)

These influences on Tagore evolved over his lifetime and emerged as expressions of innovation and modernity through his paintings which were unlike anything being produced by Indian artists at the time. Ahead of his time and often at odds with political developments in India, Tagore believed that the highest form of humanity accepted and lived on the ideals of a universal culture.



Exhibition of Drawings, Paintings, Engravings, Pottery and Leatherwork by Sir Rabindranath Tagore, exhibition catalogue, Calcutta, 1932



NATIONAL ART TREASURE - NON EXPORTABLE

* 153

RABINDRANATH TAGORE (1861-1941)

The Vision

signed in Bengali (lower left)

ink and wash on paper

8½ x 11 in. (21.6 x 27.9 cm.)

Executed *circa* 1930s

IN₹25,00,000-35,00,000

US\$37,700-52,800

PROVENANCE:

Acquired directly from the artist, *circa* 1930s

The collection of an aristocratic family, West Bengal

Acquired from the above by the present owner

EXHIBITED:

Calcutta, Government School of Art, *Exhibition of Drawings, Paintings, Engravings, Pottery and Leatherwork by Sir Rabindranath Tagore*, 20-29 February 1932

LITERATURE:

Exhibition of Drawings, Paintings, Engravings, Pottery and Leatherwork by Sir Rabindranath Tagore, exhibition catalogue, Calcutta, 1932, no. 48, p. 15 (illustrated)

NATIONAL ART TREASURE - NON EXPORTABLE

★154

RABINDRANATH TAGORE (1861-1941)

Bouddha-Bihar (Ruined Buddhist Monastery)

titled in Bengali (lower left) and signed in Bengali (lower right)
further inscribed 'Ruined Buddhist Monastery no 262,
Sold to Subimal Chatterjee, Size 27" x 20¼" Rs 600'
(on the mount)

ink and wash on paper; diptych
20¾ x 26½ in. (51.8 x 67.3 cm.) overall
Executed circa 1930s

IN₹1,50,00,000-2,00,00,000

US\$226,000-302,000

PROVENANCE:

Acquired directly from the artist, circa 1930s
The collection of an aristocratic family, West Bengal
Acquired from the above by the present owner

EXHIBITED:

Calcutta, Government School of Art, *Exhibition of Drawings,
Paintings, Engravings, Pottery and Leatherwork by
Sir Rabindranath Tagore*, 20-29 February 1932

LITERATURE:

*Exhibition of Drawings, Paintings, Engravings, Pottery and
Leatherwork by Sir Rabindranath Tagore*, exhibition catalogue,
Calcutta, 1932, no. 262, p. 33 (listed)

"Rabindranath often begins creating even before the subject has taken any conscious form in his mind. This might easily lead one to suppose that mere craftsmanship or mere architectural design or the mere effect of colours were his end, but when the picture is complete we discover all the essential constituents of a work of art in it, all blended in one subject and pervaded by that rhythm of life which the hand of genius alone can impart. That is why his paintings are always real, though rarely realistic." (N. Bose, 'The paintings of Rabindranath', *Visva-Bharati Quarterly*, Calcutta, February 1936, p. 31)





Property from a Family Collection, Calcutta

155

MAQBOOL FIDA HUSAIN (1913–2011)

Untitled (Couple under the Moon)

signed in Hindi (lower right)

oil on canvas

34 x 34 in. (86.4 x 86.4 cm.)

Painted *circa* 1960s

IN₹1,00,00,000–1,50,00,000

US\$151,000–226,000

PROVENANCE:

Acquired directly from the artist, *circa* 1960s

Thence by descent

“His [Maqbool Fida Husain’s] own work of that time celebrates the experience and the sensation of love, while mourning the loss of love that he could already see ahead [...] Husain painted musicians and dancers, horses and bathers, nudes and lovers.” (R. Bartholomew and S. Kapur, *Husain*, New York, 1972, p. 41)

In *Untitled (Couple under the Moon)*, Husain offers a tender depiction of a man sitting with his reclining lover bathed in moonlight. The present canvas was painted in the 1960s, at a time when Husain’s lines become softer whilst his application of paint becomes thicker and more gestural, giving his forms a sense of sculptural monumentality. “Even if the figures are not in motion, the curvilinear forms, their stances, the rhythmic lines, the use of paint are all employed with a sense of urgency and create a feeling of exuberance which is typical of him [Husain] and his personality.” (P. Sen, ‘The Figure in Indian Art’, *Lalit Kala Contemporary* 17, New Delhi, 1974, p. 11)





156

Property of a Distinguished Collector

156

KRISHNAJI HOWLAJI ARA (1914–1985)

Untitled (Still Life)

signed 'ARA' (lower right)
gouache and watercolour on paper
30 x 21¼ in. (76.2 x 55.2 cm.)

IN₹4,00,000–6,00,000

US\$6,000–9,100

PROVENANCE:

Pundole Art Gallery, Mumbai
Artworld - Sarala's Art Centre, Chennai
Acquired from the above by the present owner

157

JEHANGIR SABAVALA (1922–2011)

Untitled (Sculptor's Model)

signed 'Sabavala' (lower right)
gouache on paper
29¾ x 17¼ in. (75.6 x 43.8 cm.)
Executed *circa* late 1940s

IN₹20,00,000–30,00,000

US\$30,200–45,300

PROVENANCE:

Formerly in the collection of the artist's family

EXHIBITED:

Mumbai, Taj Mahal Hotel, *Jehangir Sabavala*, 1951



Property from a Private Collection, Jharkhand

158

HEMENDRANATH MAZUMDAR (1894-1948)

Untitled

oil on board

50¼ x 20 in. (127.6 x 50.8 cm.)

Painted *circa* 1930s

IN₹ 50,00,000-70,00,000

US\$ 75,000-106,600

PROVENANCE:

Acquired directly from the artist, *circa* late 1930s by

Mr. A.K. Mukherjee

Thence by decent

Born in 1894 in erstwhile Bengal, now a part of Bangladesh, Hemendranath Mazumdar was one of the few Indian artists of the early twentieth century to achieve both academic and commercial success. Educated at the Jubilee Art School and the Government School of Arts in Kolkata, he gained a thorough understanding of the European academic style.

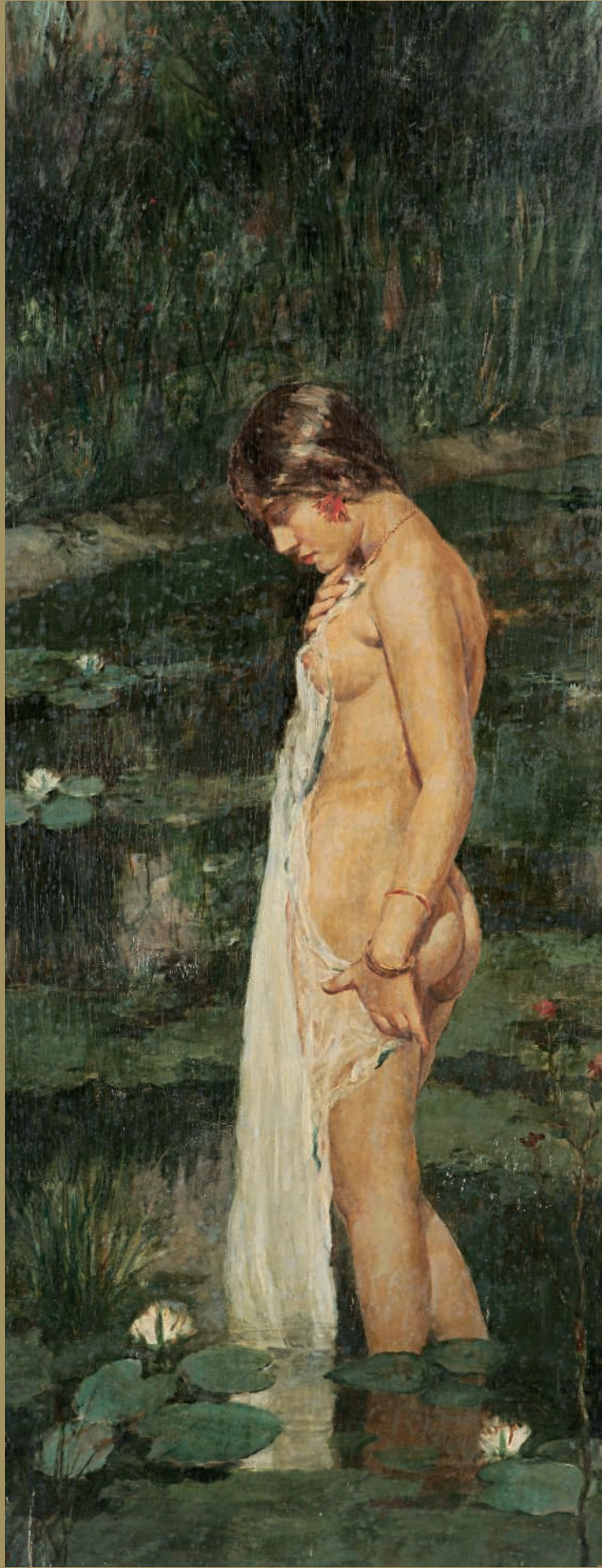
Although he was a close associate of Abanindranath Tagore, Mazumdar was never won over by the ideals of the Neo-Bengal School that Tagore founded. In a 1929 issue of the *Illustrated Journal of Fine Arts*, he wrote an article titled 'The Making of a Picture' in which he defined his working processes as typical of the prevailing academic technique favoured by the British: first producing preparatory sketches, then more detailed pencil and wash studies prior to the final, finely structured painting. Mazumdar's oeuvre then followed in the tradition of Raja Ravi Varma and explored a comparable range of themes centering mainly on idealising, sensual studies of the female form.

Despite also being recognised for his skill in the genre of landscape painting, Mazumdar is best known for his oil paintings of women, usually bathing or draped in wet saris. His wife

frequently sat for these portraits, explaining the similarities seen between many of the artist's subjects. These paintings combine elements of Western Classicism with Indian tradition. The present lot exemplifies this style, featuring a beautiful woman depicted ankle-deep in a lotus pond. Her bowed head, the single flower tucked behind her ear and the modesty and innocence with which she holds her wet sari to her naked body, adds a sense of vulnerability and voyeurism to the painting.

During his lifetime Mazumdar was awarded many high profile commissions, including decorating a celebratory gate to welcome King George V of England to India in 1911, and being appointed the Court Artist of the Maharaja of Patiala (1932-38). Many of his works created during this period still hang in the palaces of princely states including Jodhpur and Bikaner.

Mazumdar's final great achievement was the design of a mural to accompany the *All India Exhibition* of 1948 in Calcutta, following Indian independence the year before. The mural depicted scenes from his childhood in Bengal, serving as testament to his talent and cementing his legacy after he passed away later that year.





159

GANESH HALOI (B. 1936)

Untitled

signed and dated in Bengali (lower right)

gouache on paper

22½ x 29¾ in. (57.2 x 75.9 cm.)

Executed in 2006

IN₹6,00,000-8,00,000

US\$9,100-12,100

EXHIBITED:

Mumbai, Jehangir Art Gallery, *Ganesh Haloi*

29 August - 4 September, 2011

Nice, Musée des Arts Asiatiques de Nice

8 Bengal Masters - Miracles of Existence

2 May - 15 July, 2015

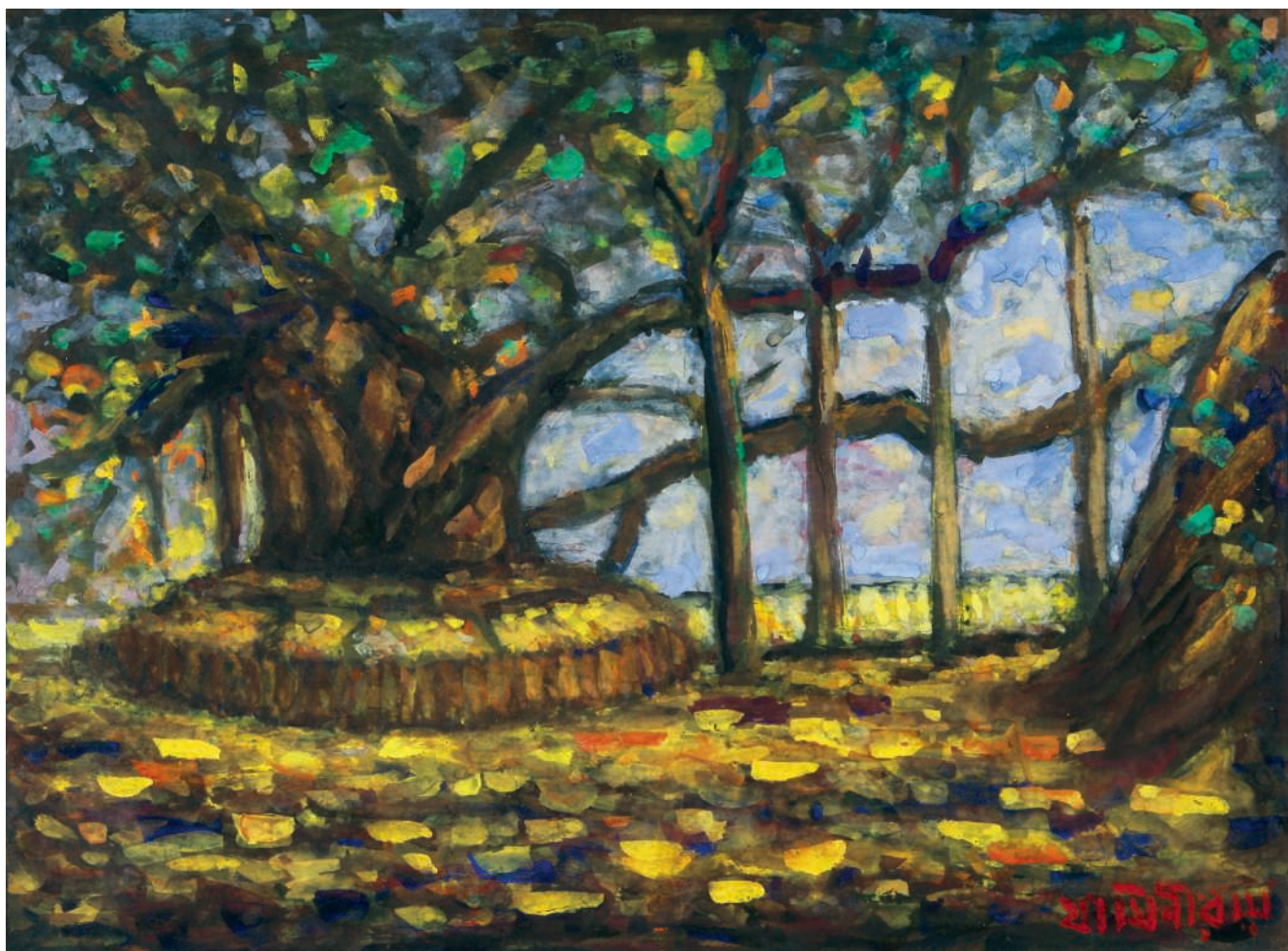
LITERATURE:

Ganesh Haloi, exhibition catalogue, Kolkata, 2011

(illustrated, unpaginated)

8 Bengal Masters - Miracles of Existence

exhibition catalogue, Nice, 2015, p. 86 (illustrated)



NATIONAL ART TREASURE - NON EXPORTABLE

Property from the Biswas Family Collection

★ 160

JAMINI ROY (1887-1972)

Untitled (Banyan Tree)

signed in Bengali (lower right)

gouache on card

16 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (41 x 54.9 cm.)

Executed after 1920

IN ₹ 5,00,000-7,00,000

US \$ 7,500-10,600

PROVENANCE:

Formerly from the collection of Dr. Jamshed J. Bhabha
Gifted by the above to D.B. Biswas, Joint Executive Director
National Centre for the Performing Arts
Thence by descent

0161

SYED HAIDER RAZA (1922–2016)

Untitled (Village dans un Paysage)

signed and dated 'RAZA '55' (lower right)

oil on board

21 $\frac{7}{8}$ x 28 $\frac{1}{8}$ in. (55.6 x 71.4 cm.)

Painted in 1955

IN₹1,20,00,000–1,80,00,000

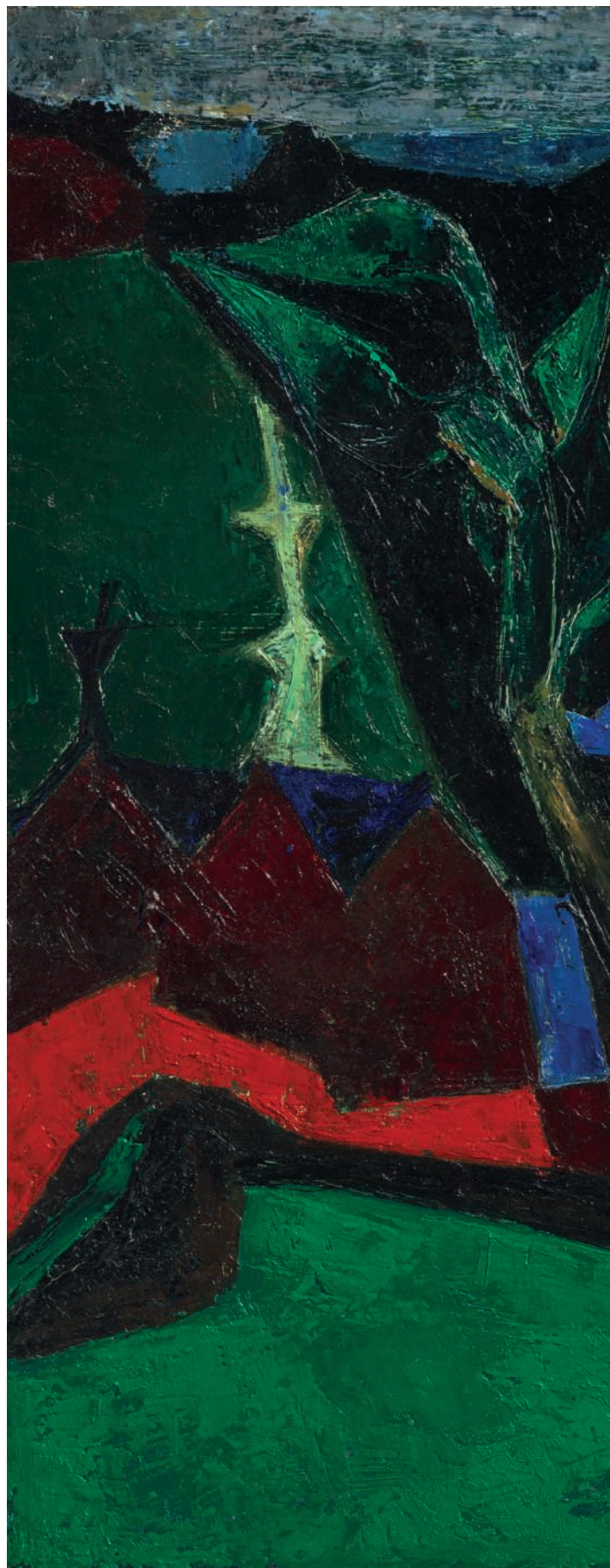
US\$181,000–272,000

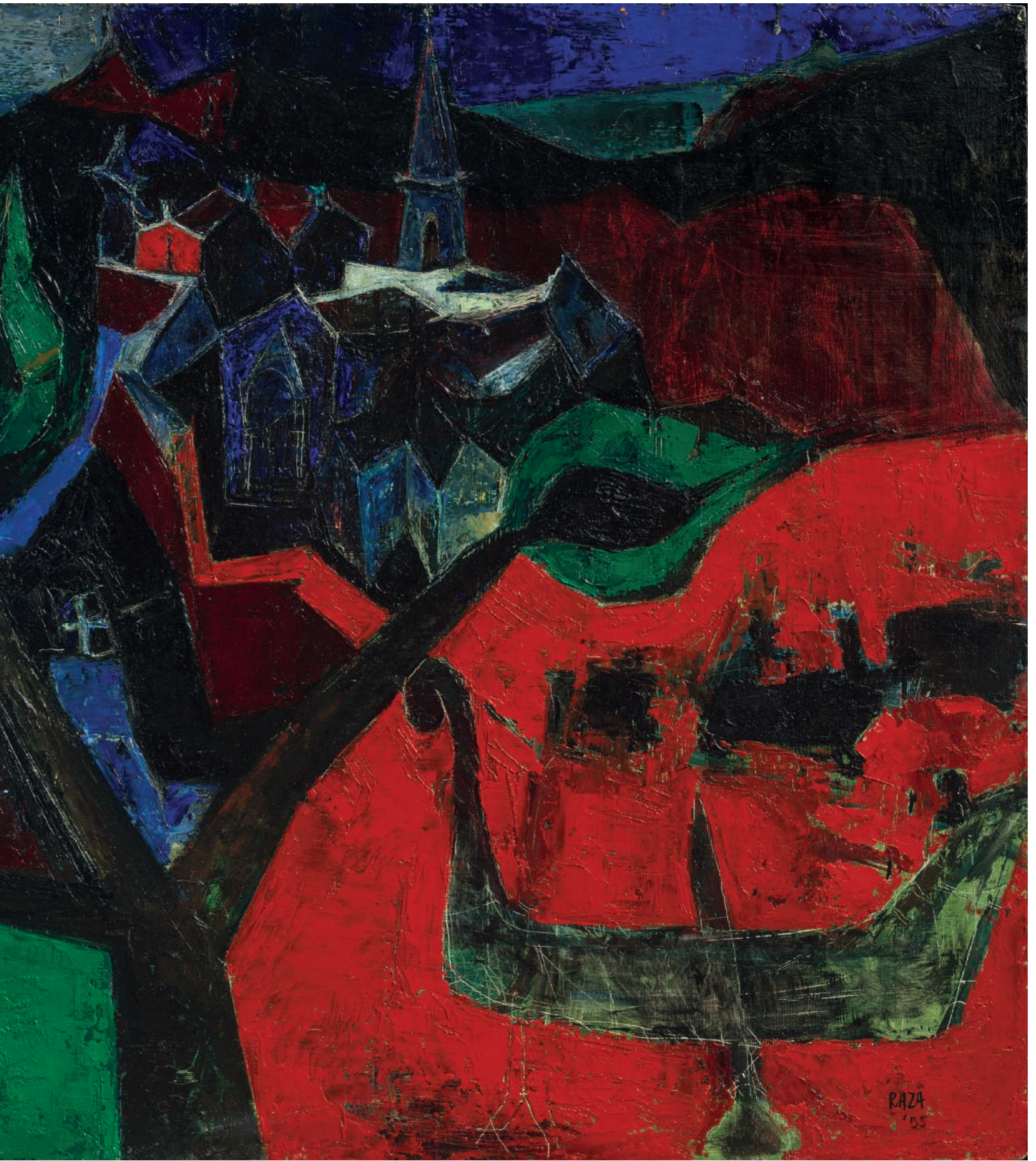
PROVENANCE:

Private Collection, France

One of India's leading modern masters, Syed Haider Raza was a founding member of the revolutionary Bombay Progressive Artists' group formed in 1947, the year of India's Independence. A few years later, Raza left India for France, arriving in October 1950 to attend the Ecole Nationale Supérieure des Beaux-Arts.

The mid 1950s marked a period of experimentation in Raza's body of work, where the artist strove to reconcile his personal vocabulary and the artistic sensibilities of his homeland with the academic and modernist aesthetics in which he had immersed himself in the West. *Untitled (Village dans un Paysage)*, painted in 1955 only a few years after Raza's arrival in France, captures this critical point of transition in his oeuvre. Here, Raza's rigid lines of the early 1950s dissolve as the artist liberates his forms from the almost Cubist constructions that had dominated his practice. Using bold, primary colours, this composition is neatly sectioned by the spreading branches of a dark tree in the foreground. On the left, the rooftops and steeples of a small French village sit quiet under the midnight blue sky. On the right, however, the ground is blood-red, with what appears to be a boat setting sail. This painting represents a moment of departure, as Raza embraced a new visual idiom in which the landscape remained the principle protagonist, but was expressed through colour as a function of the emotions it evoked in the artist rather than through its visual components.





GULAM MOHAMMED SHEIKH (B. 1937)

Mappings: The Nation and the State

signed and dated in Gujarati (lower right)

further signed, titled, inscribed and dated

'GULAMMOHAMMED SHEIKH

Title: MAPPINGS: THE NATION AND THE STATE

Size: 56 X 76 cm / Medium: Gouache / Year: 2001'

(on the reverse)

gouache on paper

22¾ x 30 in. (57.8 x 76.2 cm.)

Executed in 2001

IN₹20,00,000–30,00,000

US\$30,200–45,300

PROVENANCE:

Tao Art Gallery, Mumbai

Acquired from the above by the current owner

The mystical landscapes that populate Gulam Mohammed Sheikh's paintings, with their organic forms and vibrant, almost-psychedelic colours, are informed by a consciousness of the surreal in the seemingly mundane, and a keen awareness of the extensive range of visual cultures always available to artists in India. As Sheikh noted, "When you walk the streets you see all kinds of ephemera from the popular realm. You also live with the consciousness of architecture, sculpture, painting achieved over so many millennia. There is the range of visual discourses to which we are exposed through our art school education, and our travel. So many sources are available to us." (Artist statement, K. Singh, 'Palimpsest', *Gulam Mohammed Sheikh: Paintings 1998-2001*, New Delhi, 2001, p. 14)

Sheikh's *Mappings* series of works was initially inspired by a postcard he found at the British Library bookshop featuring the Ebstorf Mappa Mundi, a circular 13th Century map of the world. For the artist, painted maps like the Mappamundi and Jain vignaptipatra scrolls allowed him to make the historic and mythical tangible, inviting new readings and negotiations between diverse spaces and times. In this jewel-like gouache, the map is carried on the back of a buraq, a figure borrowed from Islamic mythology and contemporary popular culture. Traditionally depicted as a winged horse with a woman's head, the buraq is said to travel as fast as lightning, carrying Sheikh's re-mapped worlds beyond their geographic limits.



163

MAQBOOL FIDA HUSAIN (1913–2011)

Untitled (Alexander the Great)

signed 'Husain' (upper left)

acrylic on canvas

47¾ x 70¼ in. (120.3 x 178.4 cm.)

Painted circa early 1990s

IN₹1,80,00,000–2,50,00,000

US\$272,000–377,000

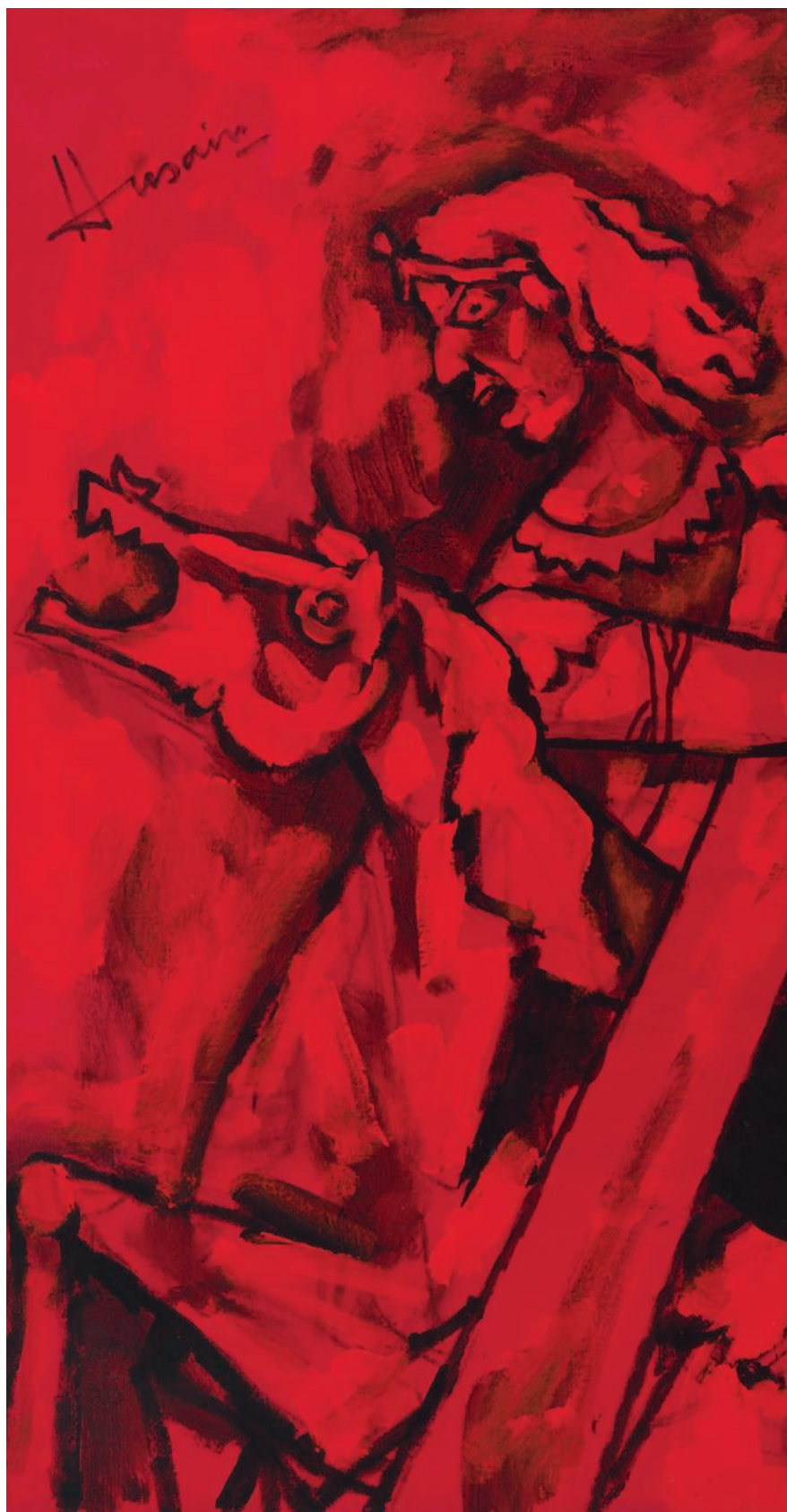
PROVENANCE:

Pundole Art Gallery, Mumbai

Acquired from the above, 1991

Maqbool Fida Husain has long been fascinated by history, civilisation and the heroic epics that transcend the centuries, as evidenced from his earliest explorations of the *Mahabharata* and *Ramayana* to works referencing the mythologies and great battles of Western Civilisation, exemplified in the monumental paintings *Three Graces* and *Portrait of the 20th Century*. According to Chester Herwitz, "It has been a long endeavor of Husain to pictorially engage the epics. To make the epics speak and speak again in contemporary terms. One device he uses in this work is to dramatically shift back and forth in time, intermixing props and figures often with a keen wit." (C. Herwitz, *M.F. Husain, Let History Cut Across Me Without Me*, New Delhi, 1993, p. 5)

In this painting, the battle scene is led by Alexander the Great. Set against a palette of blood red and black, the dark, bold colours enhance his military prowess and blood-thirsty ruthlessness. The overall composition is dramatic, full of movement and energy. Through this painting, we are reminded that the notion of *rasa* (aesthetic rapture) plays an important role in appreciating the great artistry of Husain whose works were often inspired by the inter-disciplines of music, dance, sculpture, and film. Deeply rooted in an Indian ethos and vernacular, Husain understood classical Sanskrit notions on aesthetics at its most fundamental level: that to know how to paint, one must not only comprehend form but movement and music. Herwitz notes, "We may miss something if we do not see in these paintings an amalgam of many art forms enriching each other. There is to be found dance poetry theater music literature film." (C. Herwitz, *M.F. Husain, Let History Cut Across Me Without Me*, Vadehra Art Gallery, New Delhi, 1993, p. 4)







164

164

MAQBOOL FIDA HUSAIN (1913–2011)

Untitled (Bullock Cart)

signed Husain (lower left)

painted wood

8½ x 17½ x ½ in. (21.6 x 44.5 x 1.3 cm.)

Executed *circa* 1950s

IN₹4,00,000–6,00,000

US\$6,000–9,100

PROVENANCE:

Kumar Gallery, New Delhi

Acquired by John Guyer in 1973, while stationed in India, Afghanistan and Sri Lanka. Guyer joined the Peace Corps in India, and was the country director of the program in Afghanistan.

Thence by descent

Bonham's London, 11 June 2015, lot 19

Property from a Family Collection, Calcutta

165

MAQBOOL FIDA HUSAIN (1913–2011)

Untitled (Horse)

signed and dated in Hindi (upper right)

oil on canvas

30 x 30 in. (76.2 x 76.2 cm.)

Painted in 1964

IN₹1,00,00,000–1,50,00,000

US\$151,000–226,000

PROVENANCE:

Acquired directly from the artist, *circa* 1960s

Thence by descent



165

“My horses like lightning, cut across many horizons. Seldom their hooves are shown. They hop around the spaces. From the battlefield of ‘Karbala’ to Bankura terracotta, from the Chinese Tse pei Hung horse to St. Marco horse, from ornate armoured ‘Duldul’ to challenging white of ‘Ashwamedh’ [...] the cavalcade of my horses is multidimensional.” (Artist statement, *Husain*, Mumbai, 1987, p. 83)

From East to West, throughout history, the horse has been a universal fascination and inspiration for artists. From Chinese terracottas of antiquity and ancient Rome to Leonardo, Gericault and Picasso, the horse has been a perennial muse which has transcended time, circumstance and culture. The relationship between the artist and this revered beast is also profoundly personal, becoming a vehicle of outward expression of both an inner meditation and a universal subject.

Maqbool Fida Husain encountered the equine figure throughout his life across and travels across various cultures. He acknowledges the influence of the Tang pottery horses he studied on a trip to China and the equestrian sculptures of Marino Marini he discovered in Italy. However, the horse also resonates with Husain’s admiration for Ancient Greece, a civilisation which championed and deified the equestrian form. The Trojan Horse, Pegasus and Alexander’s prized Bucephalus keep the company of these iconic stallions which permeate the mythological and historical past of hallowed antiquity. The horse is Husain’s most iconic trope appearing in his work as early as the 1950s. In this early example, this horse is depicted with a wild primordial temperament, a metaphor perhaps for the very nature of art for Husain.



166

166

FRANCIS NEWTON SOUZA (1924–2002)

Untitled (Head)

acrylic on paper
13 x 8 in. (33 x 20.3 cm.)

IN₹6,00,000–8,00,000

US\$9,100–12,100

PROVENANCE:

Acquired by present owner, New Delhi, 1998

Property from the Collection of a Gentleman

167

KRISHEN KHANNA (B. 1925)

Untitled (Rear View)

oil on canvas laid on board
60.5 x 47.5 in. (153.7 x 120.7 cm.)
Painted *circa* 1970s

IN₹30,00,000–50,00,000

US\$45,300–75,500

PROVENANCE:

Acquired directly from the artist by the present owner, *circa* 1970s



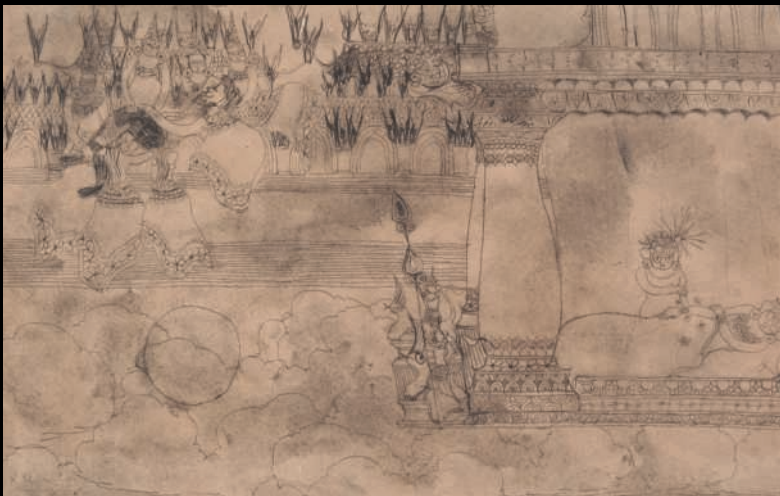
167

“I got involved with painting the rear of trucks with the huddle up and dehumanized cargoes of labourers, a common enough sight in the country. Since the men at the back acquired the character and colour of the cargo that they were carrying, it was only appropriate that they and the tortuous machines be painted in monochrome. A series of grey and dusty pictures were painted.”

– Krishen Khanna

From the early 1970s, Krishen Khanna's work engaged with urban life as he experienced it in the rapidly expanding metropolis of Delhi, particularly through subaltern figures like the *bandwallahs* and manual labourers he encountered. In his *Rear View* series of paintings, for example, the artist “depicts the hard life of rural migrant labourers who form an important part of the urban landscape, in the late hours of the day when the privileged step out for a night of entertainment. Covered with dust, their identity obscured by a thick veil of grime, the figures in these monochromatic paintings seem

to disappear into the fold of the city to which they migrated in the hope of a better life [...] the truck becomes an on-the-spot home, on the move, emphasising rootlessness as well as alienation.” (R. Karode and S. Sawant, 'City Lights, City Limits – Multiple Metaphors in Everyday Urbanism', *Art and Visual Culture in India 1857-2007*, Mumbai, 2009, p. 198) Important works from this series are part of the permanent collections of the National Gallery of Modern Art, New Delhi, as well as the Jehangir Nicholson Foundation in Mumbai.



168

Property from a Private Collection, Chennai

168

K.G. RAMANUJAM (1941-1973)

Untitled (Man and Nature); Untitled (Queen); Untitled (Palace Scene)

signed and dated 'K. Ramanujam 67' (lower right)
signed 'K. Ramanujam' and indistinctly dated (lower left)
ink and wash on paper

15 x 10¼ in. (38.1 x 26 cm.); 11¼ x 7¾ in. (28.6 x 19.7 cm.)

9⅞ x 14¼ in. (23.2 x 36.2 cm.)

Executed in 1967, circa 1960s; Three works on paper (3)

IN₹ 10,00,000-15,00,000

US\$ 10,100-22,600

PROVENANCE:

Acquired directly from the artist

Property from a Prominent Collection, Mumbai

169

BIKASH BHATTACHARJEE (1940-2006)

An Unknown Bride

signed and dated 'Bikash '81' (lower right); further titled and
inscribed "AN UNKNOWN BRIDE" / ARTIST :- BIKASH
BHATTACHARJEE / ADDRESS :- 2D NABO KUMAR RAHA
LANE / CALCUTTA 700004' (on the reverse)

oil on canvas

41⅞ x 40 in. (106.4 x 101.6 cm.)

Painted in 1981

IN₹ 30,00,000-50,00,000

US\$ 45,300-75,500

PROVENANCE:

Acquired directly from the artist

Formerly from the Collection of the late P.C. Jain, Mumbai
Thence by descent



169

Regarded as one of India's most talented surrealists, Bikash Bhattacharjee uses a photo-realistic technique to create macabre and often chimerical depictions of life in India, particularly through figures of the subaltern and women. "The relationship between woman and goddess runs through the artist's oeuvre: beginning with paintings of the woman hidden within the goddess, he progresses to images of ordinary women possessed with divine power [...] Undefined (perhaps indefinable) emotion and an indirect (often inscrutable) method of allusion are conveyed through a slight twist of mouth, the hair or the eyes, painted often without pupils – slight dislocations that lift the work from being a 'mere' portrait." (A. Jhaveri, *A Guide to 101 Modern & Contemporary Indian Artists*, Mumbai, 2005, p. 20)

In this striking painting titled *An Unknown Bride*, Bhattacharjee's subject is dressed in a traditional Bengali wedding sari with all the typical ornamentation including gold jewellery, painted brows and a garland of flowers. However, this is not a celebratory scene. In this painting the bride sits alone in a dark interior, perhaps foreshadowing the dreary domesticity her new life holds. With his unique ability to call upon the surreal and supernatural, Bhattacharjee also renders her eyes completely clouded over, as if she is the one summoning up this vision of her future.



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NATIONAL ART TREASURE - NON EXPORTABLE

Property from a Private Collection, Chennai

*170

NANDALAL BOSE (1882-1966)

Untitled (Ananda Mela); Untitled (Shyamoli); Untitled (Basket Seller)

signed, dated and inscribed as illustrated

pencil and ink on postcard; ink and wash on postcard

5½ x 3½ in. (14 x 8.9 cm.); 5½ x 3¾ in. (14 x 8.6 cm.)

3½ x 5½ in. (8.9 x 14 cm.)

Executed in 1952, 1954, 1955; Three works on postcard

(3)

IN₹6,00,000-8,00,000

US\$9,100-12,100

PROVENANCE:

Formerly in the collection of Kanai Samanta,
a fellow artist at Santiniketan
Private collection, Kolkata
Gallery 88, Kolkata
Acquired from the above by the present owner

NATIONAL ART TREASURE - NON EXPORTABLE

*171

GAGANENDRANATH TAGORE (1867-1938)

The Morning Star

initialed 'G.T.' (lower left); further titled and inscribed

'The Morning Star / Rs. 200/-' (on the reverse)

watercolour on paper

9¾ x 8¼ in. (24.8 x 21 cm.)

Executed circa 1920s

IN₹15,00,000-20,00,000

US\$22,600-30,200

PROVENANCE:

Presented by the artist to the author, Umapasrad Mukhopadhyay,
son of Sir Ashutosh Mukhopadhyay
Thence by descent
Acquired from the above by the present owner

LITERATURE:

8 Bengal Masters - Miracles of Existence, exhibition catalogue,
Nice, 2015, p. 19 (illustrated)



171

What profoundly attracted me was the uniqueness of his [Gaganendranath Tagore] creation, a lively curiosity in his constant experiments, and some mysterious depth in their imaginative value. Closely surrounded by the atmosphere of a new art movement he sought out his own untrodden path of adventure, attempted marvellous experiments in colouring and made fantastic trials in the magic of light and shade.

- Rabindranath Tagore, 1938

Property from a Private Collection, Chennai

172

NARAYAN SHRIDHAR BENDRE (1910–1992)

Untitled (Krishna on Kaliya)

signed and dated in Hindi (lower right); further inscribed and signed '36" x 48" / BENDRE / BNDR/Mar11/65' (on the reverse)

oil on canvas

48 x 36 in. (121.9 x 91.4 cm.)

Painted in 1991

IN₹50,00,000–70,00,000

US\$75,500–105,000

PROVENANCE:

Galerie 88, Kolkata

Acquired from the above by the present owner

EXHIBITED:

Kolkata, Galerie 88, *Krishna*, 2-20 September, 1991

*They trembled
the gopis and gopas
He climbed upon
the flowering blue Katampa oak,
he divided the waters,
danced on captive Kaliya*

–Andal, *Nacciyar Tirumoli*, Hymn 4.4




Kaliya Krishna, circa 950 A.D., Collection of the National Museum, New Delhi image reproduced from *The Great Tradition: Indian Bronze Masterpieces*

“A favourite among the many heroic feats that Krishna performed as a youth was his subduing of the aquatic serpent demon Kaliya who, together with his serpent queens, lived in the waters of the River Yamuna near Mathura, south of Delhi, and terrorized the inhabitants of the region. Climbing upon a tall oak on the river bank, Krishna dived into the deep waters where he battled with and overcame Kaliya. Acquiescing to the entreaties of Kaliya’s distraught serpent wives, he refrained from killing him, obtaining a promise that Kaliya would change his ways and leave the waters of Yamuna. Krishna then danced a triumphant dance upon Kaliya’s serpent hood.” (V. Dehejia, *Chola: Sacred bronzes of Southern India*, exhibition catalogue, 2006, p. 128)

Krishna on Kaliya (Kaliya daman) has been depicted in art across styles and mediums throughout India’s history from early Chola sculptures, such as the bronze illustrated here from the collection of the National Museum, New Delhi, to 20th Century calendar art. In this painting, Narayan Shridhar Bendre gives us his visual interpretation of Krishna’s triumph over Kaliya as extolled in the *Bhagavata Purana*. Bendre’s Krishna is depicted as a humble cowherd. With very little stylisation or modelling, through the gradual elimination of detail and without the use of shadow or perspective. The landscape in the background is rendered with simple yet elegant details.

Throughout his career, Bendre was interested in the depiction of joy and the charms of rural India. He began his career as an artist in the 1930s in Indore with training in landscape painting. During the 1930s and 40s, Bendre travelled extensively in Northern India to pilgrimage sites such as Omkareshwar, and his work during this period depicted its landscapes and people. These paintings were highly celebrated, often featured on the cover of the *Illustrated Weekly of India*, and received Bombay Art Society medals in 1934 and 1941. In 1945, Bendre joined Santiniketan as an artist-in-residence and worked alongside Ramkinkar Baij and Benode Behari Mukherjee. Later, he led the Arts Faculty at M.S. University, Baroda, where he moved in 1959, before finally moving to Bombay permanently in 1966. This portrait of Krishna dancing on Kaliya is one of the last works Bendre painted before he passed away in 1992, shortly after it was exhibited in a group show on the subject of Krishna at Galerie 88 in Calcutta.



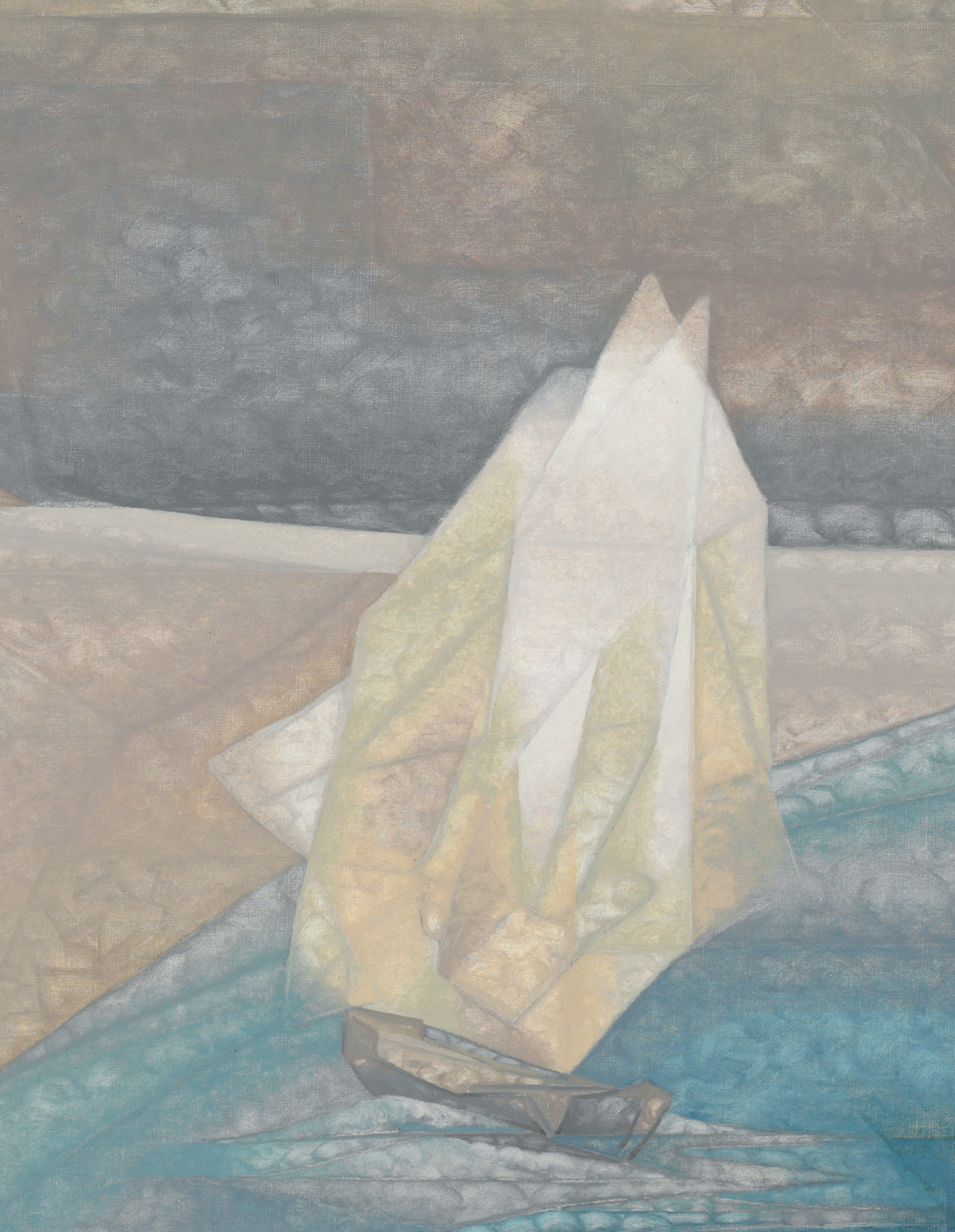


Located between the real and the ideal, the landscapes Jehangir Sabavala creates are intuitive and timeless. Paintings like this one, part of a series of works that the artist undertook in the late 1980s, are carefully planned and constructed based on meticulous linear schema and highly nuanced colour planes comprising several minutely graded 'broken tones'. The end results are images of land, sea and sky unlike any others, at once restrained and emotionally charged.

In this mysteriously titled series of works, the interplay between light and shadow is particularly important. "Light does not simply fall, in these paintings; the light slants, slides, stipples, slopes, and points up peaks. The witnessing illumination plays a pivotal role: it identifies the edges of Sabavala's dramas of distance and longing; it plays chess with its Manichean rival, the gathering darkness, the creeping shadow. Sudden disclosure, gradual realisation: the light in these paintings is unpredictable, plays tricks on the eyes. Most often, it seems to bear testimony

to the fragility of life in a hostile terrain, the plangency of vision in an atmosphere fraught with violence." (R. Hoskote, *Recent Paintings, Jehangir Sabavala*, Chennai, 1993, unpaginated)

Underlining the complexity of this achievement in Sabavala's paintings, Richard Lannoy notes, "The technique which he evolved quite slowly [...] is based on transparency, glazes, effects of inwardly glowing objects obtained by exploiting the white of the canvas as a kind of backlighting. This gives the surface of his paintings a glistening crystalline sheen. The individual hues and tones, being mixed separately in subtly but cleanly differentiated gradations, impart to the picture surface a cleanliness and clarity of hue which is very unusual. [...] His mastery of light effects is based on a lifetime's study of natural Indian light without resort to banal naturalism." (R. Lannoy, 'The Paradoxical Alliance', *Pilgrim, Exile, Sorcerer - The Painterly Evolution of Jehangir Sabavala*, Mumbai, 1998, p. 16)



Property from a Private Collection, Chennai

173

JEHANGIR SABAVALA (1922-2011)

Under the Shadow of... IV

signed and dated 'Sabavala '89' (lower left)

oil on canvas

59 x 39¼ in. (149.9 x 100 cm.)

Painted in 1989

IN₹1,80,00,000-2,50,00,000

US\$272,000-377,000

PROVENANCE:

The Gallery Arts Trust, Chennai

Acquired from the above by the present owner

EXHIBITED:

Mumbai, Jehangir Art Gallery, *Recent Paintings, Jehangir Sabavala*
17-24 February, 1993

New Delhi, All India Fine Arts and Crafts Society, *Recent Paintings
Jehangir Sabavala*, 11-17 March, 1993

Mumbai and New Delhi, National Gallery of Modern Art, *Jehangir
Sabavala, A Retrospective*, 19 December 2005 - 9 January 2006

LITERATURE:

Recent Paintings, Jehangir Sabavala, exhibition catalogue, Chennai
1993 (illustrated, unpaginated)

R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*
Mumbai, 2005, p. 162 (illustrated)



Jehangir Sabavala: A Retrospective, NGMA, Mumbai, 2005-06
exhibition view with the present lot; image courtesy the Trustees
CSMVS Museum, Mumbai



END OF SALE

SYMBOLS USED IN THIS CATALOGUE

*

Lots which are Antiquities and/or Art Treasures under the Antiquities and Art Treasures Act 1972 which cannot be exported outside India

Ω

Lots have been imported into India and in order to remove the **lots** from a Free Trade Warehousing Zone and release into Indian free circulation, customs duty at 10.3% will be added to the hammer value and the applicable VAT/CST will be charged on the duty inclusive value of the hammer.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark any **lot**

EXPLANATION OF CATALOGUING PRACTICE

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration.

Buyers are recommended to inspect the property themselves. Written **condition** reports are usually available on request.

1. MF HUSAIN

In our qualified opinion a work by the artist.

2. Attributed to MF HUSAINΔ

In our qualified opinion a work of the period of the artist which may be in whole or part the work of the artist.

3. Circle of MF HUSAINΔ

In Christie's qualified opinion a work of the period of the artist and closely related in his style.

4. School of MF HUSAINΔ

In our qualified opinion a work by a pupil or follower of the artist.

5. Style of MF HUSAINΔ

In our qualified opinion a work in the style of the artist, possibly of a later period.

6. After MF HUSAINΔ

In our qualified opinion a copy of the work of the artist.

7. 'signed'

Has a signature which in our qualified opinion is the signature of the artist.

8. 'bears signature' and/or 'inscribed'

Has a signature and/or inscription which in our qualified opinion might be the signature and/or inscription of the artist.

9. 'dated'

Is so dated and in our qualified opinion was executed at about that date.

10. 'bears date'

Is so dated and in our qualified opinion may have been executed at about that date.

11. 'seal'

Has a seal which in our qualified opinion is a seal of the artist.

12. 'bears seal'

Has a seal which in our qualified opinion might be a seal of the artist.

ΔThis term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to Authorship. While the use of this term is based upon careful study and represents the opinion of experts, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any **lot** in this catalogue described by this term.

CATALOGUE EXCHANGE RATE

INR 66.25 = US\$1

We may convert and display in our catalogue the INR prices in US\$ using this exchange rate. Please note this is for the convenience of our clients only and is not binding in anyway. The rate of exchange was established at the latest practical date prior to the printing of the catalogue any may therefore have changed by the time of the sale. Bidders should bear in mind that **estimates** are prepared well in advance of the sale and are not definitive. They are subject to revision.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots (sold & unsold) will be removed and warehoused by G4Si at:
G4S International Ltd
C/o SEQUEL LOGISTICS PRIVATE LIMITED
Plot No. 23, Marol Industrial Area,
MIDC Main Road,
Behind Hotel Saffron Spice,
Andheri (East),
Mumbai - 400 093
India

All Lots will be held at G4Si /Sequel Logistics Pte Ltd warehouse from 17 December onward and will be available by appointment only.

Opening Hours:
09:00 to 17:00 hrs. – Monday to Friday

Contact: CHRISTIE'S
Telephone: +91 22 2280 7905

Opening Hours:
10:00 to 18:00 hrs – Monday to Friday

COLLECTION

Lots will only be released from G4Si / Sequel Logistics Pte Ltd warehouse on production of the collection order from:

CHRISTIE'S India Private Limited
B 11 Dhanraj Mahal, Chhatrapati Shivaji Marg
Apollo Bunder, Mumbai 400 001, India

Lots will not be released until all outstanding charges due to Christie's, Customs and G4Si have been settled in full.

Method	Where	Charges Due	Packing as required/Costs
Collection of Lots (by appointment only from 20 December)	G4S International Ltd c/o SEQUEL LOGISTICS, Andheri (East), Mumbai - 400 093	Duty & Tax payable at local rate based on invoice value. Customs Documentation INR 14,900 Per entry/invoice of imported lots only. Handling INR 2,700 per lot Art handlers INR 5,000 per handler per day during working hours 08:00-17:00 hrs	Bubble wrap: Free at client's own risk Soft wrap: (Card Jacket, Acid Free Paper Blanket) dependant on size of art work. Min - INR 3,000/lot Max - INR 6,000/lot
Local Deliveries (with fine art vehicle, temperature controlled, soft wrapping and accompanied by fine art handlers)	Mumbai Only	Duty & Tax payable at local rate based on invoice value. Customs Documentation INR 14,900 Per entry/invoice of imported lots only. Handling INR 2,700 per lot Art handlers INR 5,000 per handler per day during working hours 08:00 -17:00 hrs Delivery (excluding insurance, available on request) INR 7,400/lot during working hours	Bubble wrap: Free at client's own risk Soft wrap: (Card Jacket, Acid Free Paper Blanket) dependant on size of art work. Min - INR 3,000/lot Max - INR 6,000/lot Wooden Crates: works would be soft wrapped, as above, and placed inside a bespoke crate charged at INR 11,850/cubic meter
National & International Deliveries (as per client's requested mode & instruction)	National (within India) International	Customs Documentation INR 14,900 Per entry/invoice Handling INR 2,700 per lot Art handlers INR 5,000 per handler per day during working hours 08:00 -17:00 hrs Delivery to Airline and onward shipment dependant on art work size & final destination. Comprehensive quote on request	Wooden Crates Mandatory for National & International movements: works would be soft wrapped, as above, and placed inside a bespoke crate charged at INR 11,850/cubic meter

IMPORTANT INFORMATION

- All sold lots are stored at G4Si facility after the sale, all deliveries and collections can only be completed by appointment and with G4Si. Release will only be granted if all charges mentioned above are paid and upon presentation of collection order produced by Christie's India Pte Ltd.
- All lots will be stored free of charge for a period of 30 days from auction at G4Si local facility.
- After 30 days from the date of the auction all lots will be subject to a daily storage rate and administration charges of INR 1,000 per lot per day (plus applicable service Tax) at the discretion of Christie's India Pte Ltd. This will be payable in full prior to release.
- As set out in the Conditions of Sale, risk and responsibility for the sold lots (including frames or glass where relevant) passes to the buyer at the expiration of 30 days from the date of the sale or on collection by the buyer if earlier. Buyers are respectfully reminded that it is their responsibility to ensure the purchased lots are covered by adequate insurance.
- Lots sold at the auction may be subject to import restrictions and taxes. It is the buyer's sole responsibility to obtain the relevant import licence for their country of residence and settle any duty / tax payable.
- Lots can only be released / shipped once full payment of all charges, including handling and shipping charges has been received. Payments for all Storage & Collection charges are to be paid to G4Si. Payment can be made by bank transfer / credit. The items will not be released until confirmation of cleared funds.

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These conditions of sale set out the terms on which we offer on behalf of the seller the **lots** listed in this catalogue for sale and, if you make a successful bid, will form a contract for sale between you and the seller. By bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured grey.

Christie's acts as agent for the seller and does not own itself or have a financial interest in any of the lots.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to Symbols under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue and any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including its nature or condition, artist, period, materials, approximate dimensions or provenance are our honest opinion. In reaching our opinion we use the standard of care a buyer would reasonably expect from an auction house of Christie's standing taking into account the **estimate** of the lot. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate.

2 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. The nature of the **lots** sold in our auctions means that they will rarely be in perfect condition. **lots** are sold in the **condition** they are in at the time of the sale.

(b) Any reference to **condition** in a catalogue entry will not amount to a full description of condition, and images may not show the **condition** of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. It is your responsibility to make sure you have received and considered any **condition** report. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice.

3 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

Information about our responsibility for our description of, and statements about, **lots** in the catalogue and any **condition** report can also be found in paragraphs E2. Please be aware that our **condition** reports are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser for any **lot** and particularly if you are interested in a **lot** of high value.

(b) Pre-auction viewings are open to the public free of charge. Our specialists are available to answer questions and provide **condition** reports at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the **lot** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimate** as a prediction or guarantee of the actual selling price of a **lot**. **Estimates** do not include the **buyer's premium** or any applicable taxes.

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. You will be asked to provide the following prior to the auction:

(i) For individuals: Government issued photo identification (PAN cards for Indian residents) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) For corporate clients: Your Certificate of Incorporation or equivalent document(s) as well as details of your principal place of business, copy of PAN card (for Indian companies), mailing address, business telephone number and details of beneficial owners and directors.

(iii) For trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. For help, please contact us on +91 22 2280 7905.

(b) We may also ask you to give us a financial reference and/or a deposit as a **condition** of allowing you to bid. For help, please contact us on +91 22 2280 7905

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B 1 (a) above, a financial reference and/or a deposit as a **condition** of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact us on +91 22 2280 7905.

3 SHIPPING BY CHRISTIE'S

(a) By registering to bid, you agree that if you are the successful bidder in accordance with paragraph C9, as part of the pre-agreed contract of sale you instruct Christie's to arrange shipment of the **lot** at your cost to the delivery address in paragraph (b) or (c) below. If you wish to obtain an estimate of the shipping costs for a particular lot before you bid, please contact +91 22 2280 7905. You may notify us in writing at any point before the auction or within 30 days of the auction that you do not wish Christie's to ship your **lot** but if you do so, you will be required to pay non-refundable VAT on the hammer price in accordance with paragraph D2(e).

(b) For new bidders, we will assume that the address provided in B1(a) above is the address for delivery of your lot. If you wish your **lot** to be delivered to an alternative address, you must inform us at the time of registration.

(c) For existing bidders, we will assume that any delivery address previously provided to us remains the correct address for delivery of your **lot**. Where you have not previously specified a delivery address, we will assume that you require delivery of your lot to the primary address in our records at the time of registration. If you wish your lot to be delivered to an alternative address, you must inform us at the time of registration.

4 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If you do not in our opinion satisfy our bidder identification and registration procedures, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

5 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, they will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for them.

6 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact us on +91 22 2280 7905.

7 BIDDING SERVICES

We offer the bidding services described below. Please be aware that our written and telephone bidding services and Christie's LIVE™ are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

8 PHONE BIDS

We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

9 INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <http://www.christies.com/about-us/contact/terms-and-conditions/>

10 WRITTEN BIDS

We must receive written bids 24 hours before the auction. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. You can find a written bid form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received and accepted first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We have complete freedom to refuse admission to our premises or any auction and to reject any bid.

2 RESERVES

The **reserve** cannot be more than the **low estimate**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number.

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the bidding order;
- (c) withdraw or divide any **lot**;
- (d) combine any two or more **lots**;
- (e) re-open or continue the bidding even after the hammer has fallen; and
- (f) whether during or after the auction, restart or continue the bidding, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision is final and in the absence of any evidence to the contrary, the auction record maintained by the auctioneer will be conclusive.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B7 and B8); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING BY THE SELLER

The auctioneer may at his sole option bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards until a bid is made, and then continue up from that amount.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide where the bidding should start and the bid increments. The usual bid increments are shown on the written bid form at the back of this catalogue.

7 CURRENCY OF BIDS

All bids in the auction must be placed in Indian Rupees (INR).

8 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies. Any conversion is for guidance only and we cannot be bound by any rate of exchange. Please be aware that our currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

9 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will only invoice the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

D THE BUYER'S PREMIUM, DUTIES AND TAXES

1 THE BUYER'S PREMIUM

We provide services of facilitating the sale of **lots** from the seller to the buyer and in the course of such facilitation services, we also provide bidders with the following:

- (a) sourcing, photographing, valuing, cataloguing and preparing **condition** reports;
- (b) allowing successful buyers to participate in the auction process;
- (c) handling, the **lots** offered for sale as per the buyer's instructions; and
- (d) unless otherwise instructed, packing, dispatching, transporting and delivering the lots offered for sale to the delivery address in B3.

As a consideration for the above services, we charge a premium to buyers on which tax is applicable in accordance with paragraph D2(g) below. The premium is calculated on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including INR 65,00,000, 20% on that part of the **hammer price** over INR 65,00,000 and up to and including INR 15,00,00,000, and 12% of that part of the **hammer price** above INR 15,00,00,000.

2 DUTIES AND TAXES

- (a) You are responsible for all duties and taxes (including any Value Added Tax, Central Sales Tax, Service Tax, Cessator Customs Duties) payable as a result of the sale of the **lot**. If you have any questions about duties and taxes, please contact us on +91 22 2280 7905.
- (b) Unless you are a buyer who has met the requirements set out in D2(c) or D2(d) below, you will be charged 13.5% VAT or Central Sales Tax (as applicable) on the **hammer price**.
- (c) If you are a dealer registered outside the State of Maharashtra, have provided us with the required documents (including a Statutory Form C) and Christie's is instructed to pack, transport, ship and deliver your **lot** to a delivery address outside Maharashtra in accordance with paragraph B3(a), you will be charged 2% Central Sales Tax on the hammer price.
- (d) If you are a buyer outside of India, who will pay from a bank account outside India, and Christie's is instructed to pack, transport, ship and deliver your lot to a delivery address outside of India in accordance with paragraph B3(a), you will not be charged any Central Sales Tax or VAT on the **hammer price**.
- (e) If you are a buyer under D2(c) or under D2(d) but subsequently notify us that you do not wish Christie's to ship your lot, the taxes in D2(b) will apply. Similarly, if you are a buyer under D2(c) or under D2(d) but subsequently specify an alternative delivery address which no longer meets the conditions in D2(c) or D2(d) as applicable, the taxes in D2(b) will apply. Where the circumstances in this paragraph apply, you must pay any extra tax amounts that are due under D2(b) immediately.
- (f) Lots denoted with an Ω symbol next to them have been imported into India and stored in a Free Trade Warehousing Zone. We will clear such lots from a Free Trade Warehousing Zone using our Importer Exporter Code and release into Indian free circulation upon payment of customs duty at rate of 10.3% on such clearance. Customs duty at 10.3% will be added to the hammer value and the applicable VAT or CST will be charged as per D2(b) or D2(c) above on the **hammer price** and customs duty.
- (g) In addition to the above, you will be charged a 15% Service Tax inclusive of the applicable Cesses on **buyer's premium** for all **lots**.
- (h) If you are obliged by law to withhold tax from the **buyer's premium** payable to us, you must discharge the withholding tax liability and provide us with the withholding tax certificate.
- (i) In respect of **hammer price** payable by you to a non-resident seller we undertake to discharge the tax liability, if any, by way of deposit of taxes for and on behalf of the non-resident seller.
- (j) All VAT, Central Sales Tax, Service Tax, Cesses and Customs Duties shown above are the rates at printing the catalogue and may change in accordance with the law.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
 - (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If any of the above **warranties** are incorrect, the seller shall not have to pay more than the purchase price paid by you to us. The Seller will not be responsible to you for any reason for loss of profits or business, expected savings or interest, costs, damages, or expenses. The seller gives no warranty in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligation upon the seller, which may be added to this agreement by law are excluded.

2 OUR AUTHENTICITY WARRANTY

If your **lot** is not **authentic**, subject to the terms below, we will refund the purchase price paid by you (our "**authenticity warranty**"). The meaning of **authentic** can be found in the glossary at the end of these **conditions of sale**. The terms of the **authenticity warranty** are as follows:

- (a) It is provided for a period of 5 years from the date of the sale.
- (b) It is given only for information shown in the **UPPERCASE type** of the "**title heading**", subject to the qualifications below. It does not apply to any information other than the title heading even if the other information is shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **title heading** or part of a **title heading** which is qualified. Qualified means limited by a clarification in the description of the **lot** or by the use in the title heading of one of the terms listed in the section headed **Qualified title headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in the **UPPERCASE type** title headings of the catalogue description means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified title descriptions** and all **descriptive information** carefully before bidding on any **lot**.
- (d) The **authenticity warranty** applies to the **title heading** as amended by any saleroom notice.
- (e) The **authenticity warranty** does not apply if the **title heading** either matches the generally accepted opinion of experts at the date of the sale or draws attention to any conflict of opinion;
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the **sale catalogue**, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**;
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of sale and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty you must:
 - (i) give us written details of any claim within 5 years of the date of sale. Regrettably, if you fail to do so your claim cannot be accepted;
 - (ii) if Christie's requires you to do so, obtain the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us confirming that the **lot** is not **authentic**. We reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale;
- (i) Your only right under this **authenticity warranty**

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than this total amount. We will not be responsible to you for any loss of profits or business, expected savings or interest, costs, damages or expenses.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **total amount due**:

- (i) the **hammer price**;
- (ii) the **buyer's premium**; and
- (iii) any duties, Central Sales Tax, Value Added Tax, Service Tax and Cesses.

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for **lots** bought at Christie's in India in one of the ways set out below:

(i) Wire transfer

You must make payments to:

Christie's India Private Limited, The Hongkong and Shanghai Banking Corporation Ltd, 52-60 M.G. Road, Mumbai 400 001. Account number: 006-043111-001, IFSC HSB0400002 or if you are an overseas buyer to the bank details provided on your invoices.

(ii) Credit Card. We accept most major credit cards subject to certain conditions provided the cardholder is present. Details of the conditions and restrictions applicable to credit card payments are available from us using the contact details set out in paragraph (d) and (e) below.

(iii) Banker's draft

You must make these payable to Christie's India Private Limited and there may be conditions.

(iv) Cheque

You must make cheques payable to Christie's India Private Limited and they must be from accounts in Indian Rupees from an Indian bank. Confirmed payment through a bank may take between 2 and 5 working days.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's India Private Limited, B-11 Dhanraj Mahal, Chhatrapati Shivaji Marg, Apollo Bunder, MUMBAI 400 001.

(e) For more information please contact us on +91 22 2280 7905 or fax on +91 22 2280 7911.

2. TRANSFERRING OWNERSHIP TO YOU

The seller will transfer ownership of the **lot** to you when we have received full and clear payment of all amounts due to us.

3 TRANSFERRING RISK TO YOU

(a) If you are covered under paragraph D2(b) the risk in and responsibility for the **lot** will transfer to you on the occurrence of the earlier of when you or your agent collect the **lot** or at the end of the thirtieth day following the date of the sale, unless we have agreed otherwise with you. In this case, risk in and responsibility for the **lot** will transfer to you at the end of the period we agree with you; or

(b) If you are covered under paragraph D2(c) the risk in and responsibility for the lot will transfer to you on delivery at your premises outside of the State of Maharashtra or if you are covered by D2(d) on delivery at your premises outside of India.

(c) If you have registered to bid under D2(c) or D2(d) but subsequently change your instructions as specified in D2(e), then paragraph F3(a) above will apply.

(d) Delivery shall be complete on transfer of risk and responsibility to you in accordance with (a) or (b) above.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **total amount due** in full by the due date, we will be entitled to do one or more of the following (as well as enforcing any other rights we have by law):

(i) We can charge you a late-payment fee worked out at a rate of 5% a year above the prime lending rate of the State Bank of India from time to time on the unpaid amount due;

(ii) We can cancel the sale of the **lot**. If we do this, we may sell the **lot** again on behalf of the seller, in which case you must pay us any shortfall between the total amount originally due to us and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission;

(iii) We can hold you legally responsible for the **total amount due** and may begin legal proceedings to recover it together with our late-payment fee, legal fees and costs as far as we are allowed by law;

(iv) We can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(v) We can at our sole option reveal your identity and contact details to the seller; and

(vi) We can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G DELIVERY, COLLECTION AND STORAGE

1 DELIVERY OR COLLECTION

Once you have made full and clear payment, we will arrange shipment of the **lot** to your delivery address in accordance with paragraph B3 unless you have notified us otherwise. If you have notified us that you do not wish Christie's to ship your **lot**, or your agent must collect the **lot** within thirty working days from the date of the auction.

(a) We will not deliver the **lot** or permit collection of the **lot** until you have made full and clear payment of all amounts due to us for the **lot** and any other **lots** invoiced together with it.

(b) If you have paid for the **lot** in full but do not take delivery of the **lot** (or, where you have notified us that you do not wish Christie's to ship, if you or your agent do not collect the **lot**) within 30 days after the sale, you hereby authorise us to sell the **lot** on your behalf. If we do this we will pay you the proceeds of the sale after taking our storage charges, any revised tax amounts applicable under paragraph D2(e), and any other amounts you owe us and any **Christie's Group** company and you agree to accept such payment as full and final settlement.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's on +91 22 2280 7905.

2 STORAGE

(a) If you do not take delivery of the **lot** (or, where you have notified us that you do not wish Christie's to ship, if you or your agent do not collect the **lot**) within 30 days from the date of the auction, we or our appointed agents can:

(i) charge you and you will have to pay all storage fees while the **lot** is still at our saleroom; or

(ii) charge you and you will have to pay all transport and storage costs if the **lot** is removed to a warehouse.

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

(a) We will enclose a transport and shipping form with each invoice sent to you.

(b) You may notify us in writing at any point before the auction or within 30 days of the auction that you do not wish Christie's to ship your lot but, if you do so, you will be required to pay non-refundable VAT on the **hammer price** in accordance with paragraphs D2(e) and D2(b), and risk in the **lot** and responsibility for the lot will transfer to you or your agent in accordance with paragraph F3(a). If you ask us to do so, we may suggest handlers, packers, transporters or experts for your shipment. However, if we do so, we are not responsible for their acts, failure to act or neglect. For more information, please contact Christie's on +91 22 2280 7905.

(c) We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's on +91 22 2280 7905. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

(d) If you are covered under D2(c) or D2(d), we shall pack, transport, ship and deliver your property at your premises as per your instructions received in writing prior to the bidding. We shall engage our handlers, packers, transporters and provide you with the **estimate** of cost. Cost of shipment and transportation would be additionally invoiced to you along with the applicable Central Sales Tax, Service Tax and Customs Duties.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Any **lot** exported from India must be done in compliance with the export and foreign exchange laws of India. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's on +91 22 2280 7905.

3 ANTIQUITIES AND ART TREASURES

(a) **Lots** marked with the symbol * are Art Treasures by the artists set out in 3(b) below and/or Antiquities under the Antiquities and Art Treasures Act 1972. These **lots** cannot be exported outside of India. If you are the successful bidder for any such **lot** you agree not to export such **lot** outside of India.

(b) Rabindranath Tagore; Amrita Sher-Gil; Jamini Roy;

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

Nandalal Bose; Ravi Verma; Gaganendranath Tagore; Abanindranath Tagore; Sailoz Mukherjea; and Nicholas Roerich.

(c) You are responsible for meeting the requirements of the Antiquities and Art Treasures Act 1972 and any related state legislation.

(d) Please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

(e) If you were the successful bidder for any antiquity, you agree to keep confidential the name and address of the seller where shown on any antiquity related paperwork.

I OTHER TERMS

1 OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. We have no liability to you in relation to the seller's warranties in paragraph E1 above.

(b) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale.

(c) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(d) If, in spite of the terms in paragraphs (a) to (c) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price plus **buyer's premium** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, expected savings or interest, costs, damages, or expenses.

2 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is or may be unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

3 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing you may not videotape or record proceedings at any auction.

4 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues). You cannot use them without our written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

5 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

6 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your estate and anyone who takes over your rights and responsibilities.

7 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

8 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at <http://www.christies.com/about-us/contact/privacy/> or as otherwise required by law or government organisation.

9 WAIVER

No failure or delay to exercise any right or remedy provided under these conditions of sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

10 LAW AND DISPUTES

This agreement and any rights arising out of this agreement will be governed by Indian law. Before either of us starts any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to a lawsuit brought by a third party and this dispute could be joined to that proceeding), we shall refer any dispute or difference arising out of this agreement to arbitration to be settled by an arbitral panel consisting of three arbitrators. You shall nominate one arbitrator and we shall nominate another. The two arbitrators so nominated shall jointly nominate the third arbitrator. The third arbitrator shall act as the presiding arbitrator. Such arbitration shall be held in India in accordance with the rules of the International Chamber of Commerce, India. The decision of the arbitration panel shall be final and binding on you and us. The arbitration proceedings shall be held in Mumbai, India and shall be conducted in the English language. Subject to the above, the courts in Mumbai, India will have jurisdiction over this agreement. However, we will have the right to bring proceedings against you in any other court.

11 REPORTING ON CHRISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on christies.com. Sales totals are hammer price plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

J GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

- (i) The work of a particular artist, author or manufacturer, if the **lot** is described in the **title description** (and not qualified) as the work of that artist, author or manufacturer;
- (ii) A work created within a particular period or culture, if the **lot** is described in the **title description** (and not qualified) as a work created during that period or culture;
- (iii) A work for a particular origin source if the **lot** is described in the **title description** (and not qualified) as being of that origin or source; or

(iv) In the case of gems, a work which is made of a particular material, if the **lot** is described in **UPPER CASE type** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us for providing the services listed in D1 above.

catalogue description: the description of a **lot** in the catalogue for the sale, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

provenance: the ownership history of a **lot**.

qualified has the meaning given to it in paragraph E2 and **Qualified title headings** means the section headed **Qualified title headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice".

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

title description has the meaning given to it in paragraph E2.

total amount due: has the meaning given to it in paragraph F 1 (a).

UPPER CASE type means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

04/11/16



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Corona Poddar

WRITTEN BIDS FORM

CHRISTIE'S INDIA

THE INDIA SALE

SUNDAY 18 DECEMBER 2016 AT 4:30PM
At The Crystal Room at The Taj Mahal Palace
Hotel, Apollo Bunder, Mumbai 400 001, India

SALE NUMBER: 14871 (LOTS 1-71)
SALE NUMBER: 1205 (LOTS 101 - 173)

(Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

INR 5,00,000 to INR 10,00,000	by INR 50,000
INR 10,00,000 to INR 20,00,000	by INR 1,00,000
INR 20,00,000 to INR 30,00,000	by INR 2,00,000
INR 30,00,000 to INR 50,00,000	by INR 2,00,000; 5,00,000; and 8,00,000 (e.g., INR 42,00,000; 45,00,000; 48,000,000)
INR 50,00,000 to INR 1,00,00,000	by INR 5,00,000
INR 1,00,00,000 to INR 2,00,00,000	by INR 10,00,000
INR 2,00,00,000 and above	At auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** in accordance with the Conditions of Sale - Buying at Christie's). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including INR 65,00,000, 20% on any amount over INR 65,00,000 up to and including INR 15,00,00,000 and 12% of the amount above INR 15,00,00,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receives written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's acts as agent for the seller and does not own the property itself.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: +91 22 2280 7905

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS. CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT CHRISTIE'S. TEL: +91 22 2280 7905 FAX: +91 22 2280 7911

Client Number (if applicable)	Sale Number
Billing Name (please print)	
Primary Residential Address	
City	Post Code
Shipping Address (if different to above)	
City	Post Code
Daytime Telephone	Evening Telephone
Fax (Important)	E-mail

SHIPPING

Please check the above shipping address carefully and update if necessary. **If you wish to ship out of Maharashtra or out of India you must indicate the correct shipping address PRIOR to the sale to ensure that the appropriate taxes are applied to your purchase.**

We assume that by registering to bid, you instruct Christie's to arrange shipment of your lot(s) at your cost to the above shipping address. If you wish to obtain an estimate of the shipping charges for a particular lot before bidding, please ask one of our bid registration team.

If you do NOT wish Christie's to ship your lot, you may notify us either now (by ticking the box below) or in writing within **30 days** of the sale. **Please note that all lots that are NOT shipped with Christie's must be taxed at the standard Maharashtra VAT rate (currently 13.5%) even if you intend to ship outside Maharashtra or outside India.** See our Conditions of Sale (in particular paragraphs B3, D2 and H1) for more detail.

I do NOT wish Christie's to ship my lot(s). I am aware that as a result I must pay the standard Maharashtra VAT rate (as well as all other relevant taxes and duties) on my purchase regardless of my intended shipping destination.

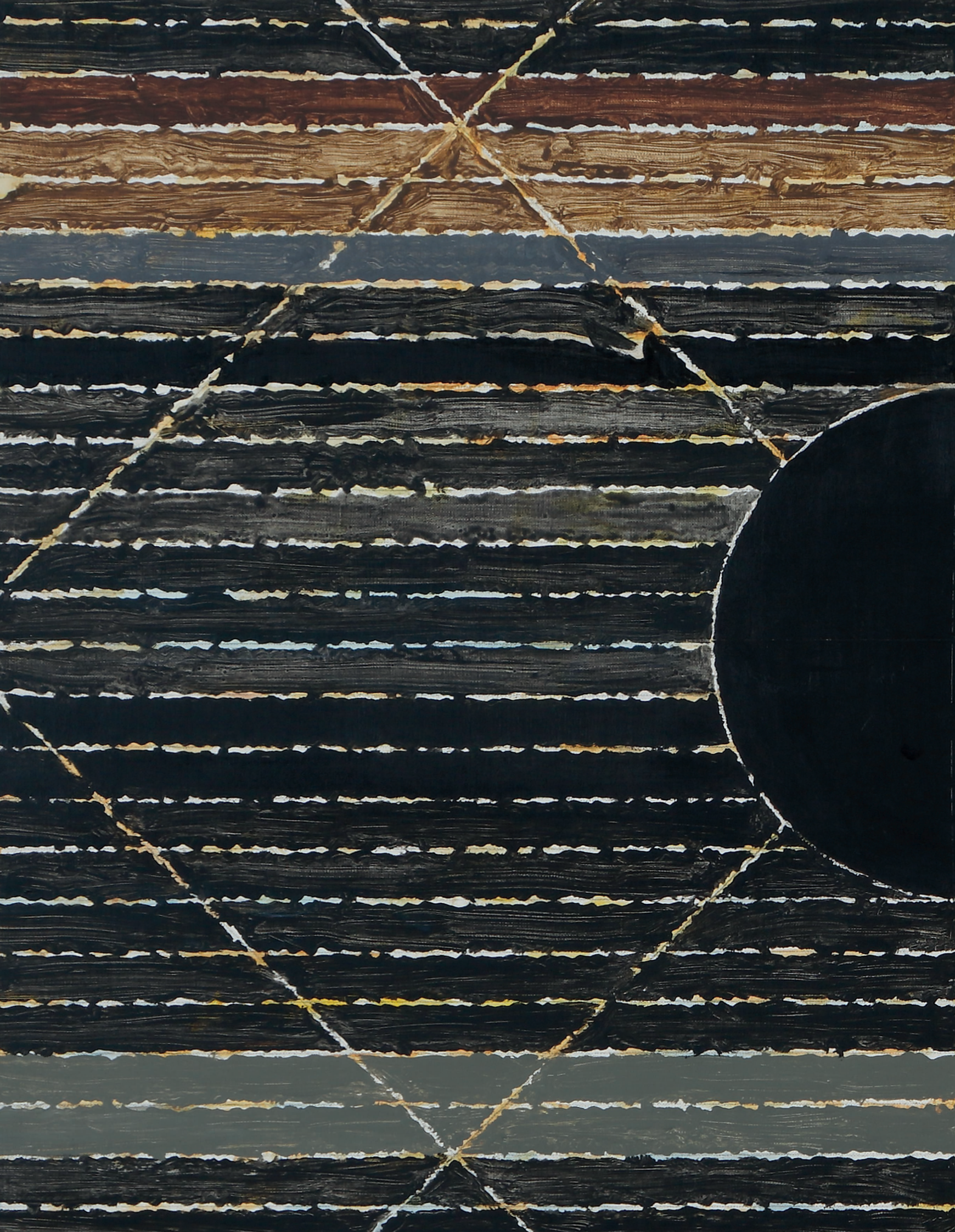
I HAVE READ THIS WRITTEN BID FORM AND ACCEPT THE CONDITIONS OF SALE - BUYING AT CHRISTIE'S

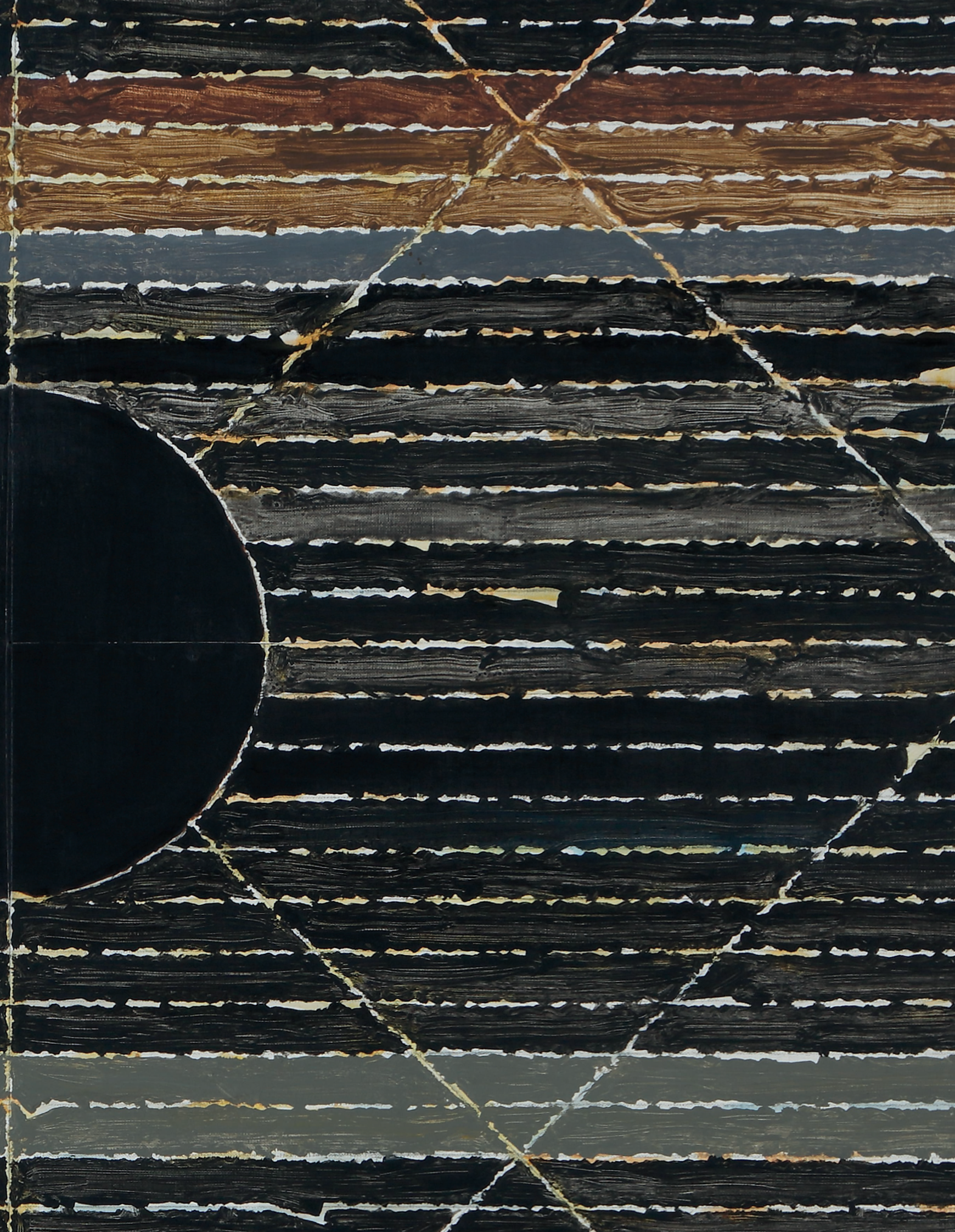
Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (PAN cards for Indian residents) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation or equivalent document as well as PAN cards (for Indian companies), details of your principal place of business, mailing address, business telephone number and details of beneficial owners and directors. Other business structures such as trusts, offshore companies or partnerships: please contact Christie's at +91 22 2280 7905 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid INR (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid INR (excluding buyer's premium)







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