

ARTS OF INDIA  
INCLUDING  
THE MOSCATELLI COLLECTION  
OF RAGAMALA PAINTINGS

*King Street 25 May 2017*

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LONDON, SOUTH  
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**28 APRIL**  
**ARTS & TEXTILES OF THE  
ISLAMIC & INDIAN WORLDS**  
LONDON, KING STREET

**19 MAY**  
**AFRICAN AND OCEANIC ART**  
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**25 MAY**  
**SOUTH ASIAN MODERN +  
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LONDON, KING STREET

**25 MAY**  
**ARTS OF INDIA**  
LONDON, KING STREET

**20 JUNE**  
**ART D'ASIE**  
PARIS

**5 JULY**  
**ANTIQUITIES**  
LONDON, KING STREET

# ARTS OF INDIA

## Including the Moscatelli Collection of *Ragamala* Paintings

**THURSDAY 25 MAY 2017**

### PROPERTIES FROM:

The Moscatelli Collection  
The Dharma Collection  
A Private British Collection  
The Property of a Gentleman  
The Collection of  
Dr. Herbert Kayden and  
Dr. Gabrielle Reem

### AUCTION

Thursday 25 May 2017  
at 11.00 am

8 King Street, St. James's  
London SW1Y 6QT

### VIEWING

Saturday	20 May	12.00 noon – 5.00 pm
Sunday	21 May	12.00 noon – 5.00 pm
Monday	22 May	9.00 am – 4.30 pm
Tuesday	23 May	9.00 am – 6.00 pm
Wednesday	24 May	9.00 am – 4.30 pm

### AUCTIONEER

Romain Pingannaud

Front and back cover: Lot 24 (detail)  
Inside front cover: Lot 60 (detail)  
Inside back cover: Lot 90 (detail)

### AUCTION CODE AND NUMBER

In sending absentee bids or making  
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# THE MOSCATELLI COLLECTION OF RAGAMALA PAINTINGS

(LOTS 1-29)

"My first encounter with Indian miniatures was during a visit to the Victoria & Albert Museum in London when one miniature in particular caught my attention: although painted in the 17th century, the miniature seemed timeless in its aesthetics and overall concept. The depiction of the landscape merely consisted of a flat colour with a line at the top to indicate the horizon. In the lower register, a line of a different colour delineated the ground on which a building and some figures were standing in profile. There was no attempt of suggesting a perspective or three-dimensionality. This rendering has no comparison in European paintings of the period. Simplicity made the small miniature extraordinarily powerful and very attractive to me.

From the time of that visit to the Victoria & Albert Museum, I started to look at Indian miniatures with great interest and reverence. I was connecting back with my Italian roots finding a certain similarity between the Sieneese Primitives and some Indian miniatures: the strange perspective, the colourful buildings, the use of different registers occupied by figures to tell different stories, the two dimensional modelling.

Like Maharajas, ragamala paintings are uniquely Indian phenomena and I was attracted by the fact that so much in ragamala paintings revolves around the relationship between the lover and beloved, often a metaphor for the relationship between the human and the divine. I decided to collect ragamala paintings as I was able to assemble beautiful paintings from different Indian art schools, maintaining a theme, an order. As many of the best ragamala paintings are already in public collections and museums, collecting was an enticing challenge. I acquired my first painting as early as the mid 1980s and kept adding to the collection since then.

Since then, many sets of ragamala paintings have come to light. The so-called Bilaspur or Chamba ragamala, is one such example in my collection (lot 22 and lot 23). This collection is not meant to represent a comprehensive listing of ragamala painting. Whilst it has been the subject of a fascinating scholarly publication in 2011 and two exhibitions at the Royal Pavilion in Brighton and the Dulwich Picture Gallery in London in 2012, it is primarily a patient and careful gathering of Indian works of art."

Claudio Moscatelli





Ragamala or 'Garland of Ragas' is the visual depiction of the classical Indian musical form of the raga. In his preface to the catalogue of the exhibition of The Claudio Moscatelli collection of Ragamala paintings, the Director of the Dulwich Picture Gallery Ian A.C. Dejardin stresses that it is 'one of the first exhibitions of its kind in England to focus exclusively on this complex and beautiful genre of Indian miniature painting, involving painting, poetry and music'. Three of the best-known scholars in the field contributed to the exhibition catalogue whose insightful notices have supported the present catalogue notes: Catherine Glynn, Anna L. Dallapiccola and Robert Skelton.

Whilst Ragamala painting flourished from the second half of the 15th century until the second half of the 19th century, it enjoyed much popularity throughout India in the 17th century and 18th century, particularly in the Rajput courts of north India. They developed in the Pahari region a particular lyrical and poetic quality as described by A.K. Coomaraswamy '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). In her discussion of the Moscatelli paintings, Glynn notes that they 'seem at first glance to be carefully constructed and artfully controlled, yet they capture moments of great passion, pain and power. [...] the underlying sentiments evoke excitement and terror, loss and longing, victories and defeats' (Glynn, Dallapiccola, Skelton, 2011, p.32).

Each raga belongs to a family: Bhairav, dedicated to Shiva, Malkos, Hindol, Megh, Dipak 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, ranging from melancholy and longing to peacefulness. 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. According to the 5th-7th century treatise Brihaddeshi 'a raga is called by the learned that kind of sound composition which is adorned with musical notes [...] which have the effect of colouring the hearts of men' (Glynn, Dallapiccola, Skelton, 2011, p.14).

Two popular Ragamala formats exist, that of Damodara Mishra's musical treatise *Sangita Darpana* (circa 1625) which counts six ragas, each with five wives, resulting in a group of thirty-six melodies. Together with the verses accompanying the ragas, it is known as the Painter's system. An expansion of the Painter's system give forty-two paintings in each Ragamala set. Popular in the Pahari region is the Kshemakarna classification defined by the court priest Kshemakarna at Rewa in Madhya Pradesh between 1509 and 1570. A vast body of literary texts on love and devotion, as well as the imagery of Baramasa 'twelve-months' cycles or the romance of Krishna and Radha influenced artists. With time, ragamala painting evolved and 'human beings and human passions became the focus of ragamala painting' (Glynn, Dallapiccola, Skelton, 2011, p.18).

Gathered over three decades, this representative group demonstrates not only the passionate collecting and astute eye of a discerning collector, but also gives some insight into this fascinating genre of Indian painting.





धृतजलरुद्रास्योविघ्नतेदिव्यवस्त्रंजलजविभुतनेत्रोदस्यतोङ्गलधारी।मलयजपरिलि  
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FOLIO 86 FROM THE EARLIEST KSHEMAKARNA RAGAMALA

1

**AN ILLUSTRATION TO A RAGAMALA SERIES: SHANKARA RAGAPUTRA OF MEGHA RAGA**

SUB-IMPERIAL MUGHAL, NORTH INDIA, CIRCA 1610-20

Opaque pigments heightened with gold on paper, Ganesha, Brahma, Shiva, other gods and devotees praise Vishnu in a grove, three lines of black *devanagari* script above, numbered "86" in lower right corner, the reverse with folio number in black *devanagari*  
 8 7/8 x 11 1/4 in. (21.8 x 29.9 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

**PROVENANCE:**

Hosains, London, 1996.

**LITERATURE:**

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 15, pp. 68-69

Ludwig V. Habighorst, *Moghul Ragamala. Gemalte indische Tonfolgen und Dichtung des Kshemakarna*, Koblenz, f.86, p.47

**EXHIBITED:**

Dulwich Picture Gallery, London, 25 January 2012 - 27 May 2012.

Brighton Museum and Art Gallery, 22 October 2011 - 8 January 2012.

The epithet *shankara*, meaning 'auspicious' or 'causing happiness', is usually associated with Shiva, the Destroyer in the Hindu trinity in his role as Chief of the Rudras, or storm gods. However in this case he is represented as Vishnu, the Preserver, being praised by fellow deities including Shiva in his five-headed manifestation as an ash-covered ascetic, with tiger skin *dhoti*, garland of skulls and cobra necklace, the four headed Creator, Brahma, the elephant-headed Ganesha on the left and Indra, Vedic king of the gods, in the centre. Interestingly, the verse does not describe him as Vishnu but merely mentions his appearance - his splendid garment, crown, ornaments, lotus-like eyes and holding a piece of *betel*. Following the migration of this *ragaputra* to the Punjab Hills as *Shankara bharana*, the subject is depicted as Shiva being worshipped in his aniconic phallic form, the *linga*. Unsurprisingly, the Pahari painters, without access to Kshemakarna's verses or painted models from the Deccan, associated the name with Shiva and saw that as a clue to representing this *ragaputra*.

For a note on these paintings, please see the following lot.



FOLIO 66 FROM THE EARLIEST KSHEMAKARNA RAGAMALA:

2

**AN ILLUSTRATION TO A RAGAMALA SERIES : GAUDA  
RAGAPUTRA OF SHRI RAGA**

SUB-IMPERIAL MUGHAL, NORTH INDIA, CIRCA 1610-20

Opaque pigments heightened with gold on paper, devotees worshipping Vishnu in a shrine, four lines of black *devanagari* script above, numbered "66" in lower right corner

8¼ x 10½in. (21 x 26.8cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

**PROVENANCE:**

O. Topham, 1992

**LITERATURE:**

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 14, pp. 66-67

Ludwig V. Habighorst, *Moghul Ragamala. Gemalte indische Tonfolgen und Dichtung des Kshemakarna*, Koblenz, 2006, f.66, p.45

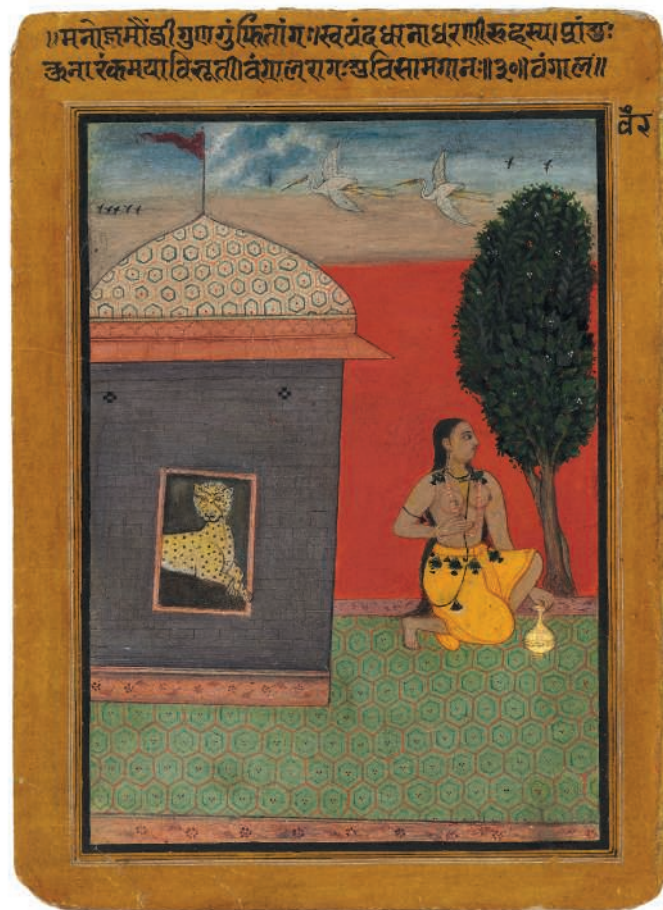
**EXHIBITED:**

Dulwich Picture Gallery, London, 25 January 2012 - 27 May 2012.

Brighton Museum and Art Gallery, 22 October 2011 - 8 January 2012.

The painter of this work has followed the main element of the Sanskrit text, which describes the *ragaputra* as one who takes delight in worshipping the god Vishnu, shown here in a small shrine situated near a lake or stream. He is four-armed and carrying his usual attributes – the discus, mace, lotus and conch. The *ragaputra* adopts the role of a *pujari*, or temple priest, holding a garland and performing the rite of *arati* in which the flame from a metal lamp is waved before the image. He is not depicted dressed in white, or chewing a betel nut as described in the text. On the rocks over which he leans, are garlanded coconuts, vessels for offerings and water together with a pomegranate and some cowrie shells. Four followers from different regions are mentioned in the verse, but only three are shown of whom only one carries a dish of pomegranates. The pomegranate is one of the fruits traditionally offered to a deity in certain circumstances and one of the nine plants that are worshipped in the Durga puja festival.

Although previously attributed to the Deccan, the *Ragamala* series from which this painting, and that of the preceding lot, come is now more commonly catalogued as popular Mughal. It appears to be the earliest surviving example of Kshemakarna's text. For an illustrated article on the set, see Bautze, 1999, pp.155-62 and Habighorst, 2006. Other folios from the same manuscript are in the Cleveland Museum of Art (2001.112). Others have sold at Christie's, New York, 31 March 2005, lot 226 and more recently at Bonham's, New York, 13 March 2017, lot 3141.



A PAGE FROM THE DISPERSED 'BERLIN' RAGAMALA

### 3

#### AN ILLUSTRATION TO A RAGAMALA SERIES: VANGALA RAGINI OF BHAIRAVA RAGA

BIKANER, RAJASTHAN, NORTH WEST INDIA, CIRCA 1605

Opaque pigments heightened with gold on paper, a female ascetic kneeling near a pavilion with a reclining cheetah in the window, within black and white rules and ochre borders, two lines of black *devanagari* script above painting 6½ x 4½ in. (16.5 x 11.5cm.) ; folio 8⅞ x 5¾ in. (20.5 x 15cm.)

£5,000–8,000

\$6,300–10,000  
€5,900–9,400

#### PROVENANCE:

Sotheby's, London, 8 June 2000, lot 23

#### LITERATURE:

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 13, pp. 64–65

#### EXHIBITED:

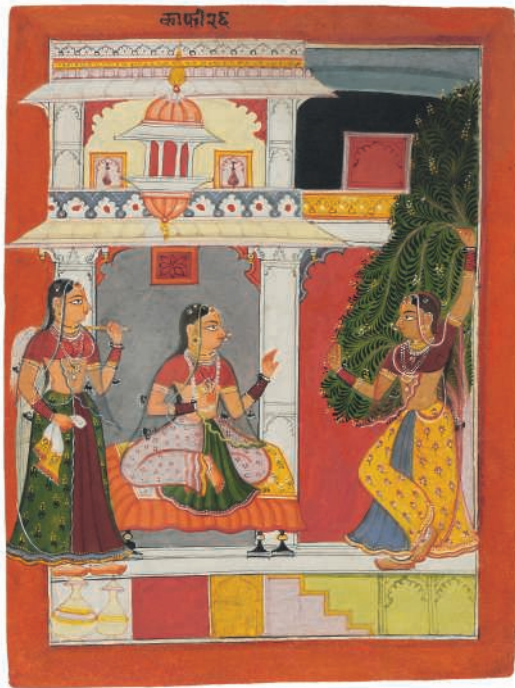
Dulwich Picture Gallery, London, 25 January 2012 – 27 May 2012  
Brighton Museum and Art Gallery, 22 October 2011 – 8 January 2012

*Vangala Ragini* of *Bhairav Raga* was meant to be sung in the morning during the autumn season, as suggested by the hot, red background. The text at the top can be translated: 'His body is decorated with a beautiful string of grass. He wears the skin of a young doe. He is a vigorous youth. His body shines with the brilliance of gold. He sings the sacred hymn, *Vangala*'. Clearly the painter has used artistic license as a female ascetic is depicted here.

This celebrated series is known as the dispersed 'Berlin' *ragamala* as four other pages are in Berlin, one of which bears a colophon with a date of Samvat 1662 (1605–06 AD) (Waldschmidt, 1975, pp. 427–431). Four other pages are in the Kronos Collection (McInerney with Kossak and Najat-Haidar, 2013, cat.7–10, pp.64–70) and another is in the Metropolitan Museum collection, New York (inv.1981.464.1)

In his discussion of the set, McInerney notes that 'once the rajas of India decided to become art patrons, Rajput court painting was born. [...] The diffusion of sophisticated Mughal court painting to [the] Rajput courts did not happen overnight' and it took Akbar's long reign (the emperor died in 1605) for the so-called Popular Mughal, or Sub-Imperial Mughal style to develop. It marries the earlier 'Early Rajput style', a religious art, with the emerging and very influential Mughal court painting, a courtly art. The flat and intense red background of this painting seems to be a Rajput specificity which also appears on *Dakshina Gujari ragini* from the series (McInerney, *op.cit.*, cat.7, p.64).

This set is probably amongst the earliest form of Rajput court painting (McInerney, *op.cit.*, p.66). It has tentatively been attributed to Jodhpur, Marwar (Glynn, Skelton, Dallapiccola, 2011, cat. 13, pp. 64–65) and to Bikaner (Metropolitan Museum of Art; inv. 1987.417.2). Glynn compares the female figure and details of the floral decoration and the brick walls with Jodhpur paintings of the early 17th century (Crill, 1999, fig.1, fig.9 and 10, pp.24–25). However McInerney leaves open the geographic attribution.



**4**  
**AN ILLUSTRATION TO A RAGAMALA SERIES: KAFFI RAGINI OF PANCHAMA RAGA**

SIROHI, NORTH WEST INDIA, CIRCA 1680-90

Opaque pigments heightened with gold on paper, a seated princess entertained by a dancer, her flywhisk bearer to her side, inscription in black *devanagari* above, the reverse with an inscription in black *nasta'liq* script 8 x 6 in. (20.3 x 15.3cm.)

£6,000–8,000

\$7,500–10,000  
 €7,100–9,400

**PROVENANCE:**

Sotheby's, London, 9 October 1978, lot 285

**LITERATURE:**

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 11, pp. 60-61

**EXHIBITED:**

Dulwich Picture Gallery, London, 25 January 2012 - 27 May 2012  
 Brighton Museum and Art Gallery, 22 October 2011 - 8 January 2012

Another Sirohi illustration of *Kaffi (Kafi) ragini* of *Panchama raga* is in the Harvard Art Museums (inv. 1960.155) where it is dated circa 1675. Sirohi in Rajasthan had a vibrant painting atelier in the second half of the 17th century, under the reign of Akheyraj II (1620-73) and his grandson, Bairisal (1676-97). As Glynn notes, most surviving paintings from Sirohi are *ragamala* illustrations and it is 'clear that this subject was a special favourite. [...] Unlike other ateliers that mostly adhered to prescribed iconographic systems, the Sirohi school employed local, popular musical names for some of their images. *Kaffi Ragini*, a lady seated outside a palace facing a woman holding the branch of a lush tree, is unique to Sirohi' (Glynn, Skelton, Dallapiccola, 2011, p.60). The woman wrapping her arm around a tree is an ancient Indian motif, commonly associated with a symbol of fertility. There are strong links between *ragamala* sets from Sirohi and the wall decoration of the Sirohi palace which were probably commissioned by Maharao Shri Akheyraj II. For two other Sirohi *ragamala* illustrations, possibly from the same series, see Ebeling, 1973, cat.196, p. 243 and cat.293, p.270; respectively *Ramgari Ragini* and *Kedar Ragini*.



**5**  
**AN ILLUSTRATION TO A RAGAMALA SERIES: DESHAVARADI RAGINI OF BHAIRAVA RAGA**

BUNDI, RAJASTHAN, NORTH WEST INDIA, CIRCA 1680

Opaque pigments heightened with gold on paper, a princess with raised arms pining for her lover, seated with an attendant holding an incense burner, inscription in black *devanagari* to the reverse  
 Painting 8 5/8 x 4 1/2 in. (21.9 x 11.5cm.); folio 10 x 8 in. (25.4 x 20.3cm.)

£7,000–10,000

\$8,800–12,000  
 €8,300–12,000

**PROVENANCE:**

Sotheby's, New York, 23 March 2000, lot 169

**LITERATURE:**

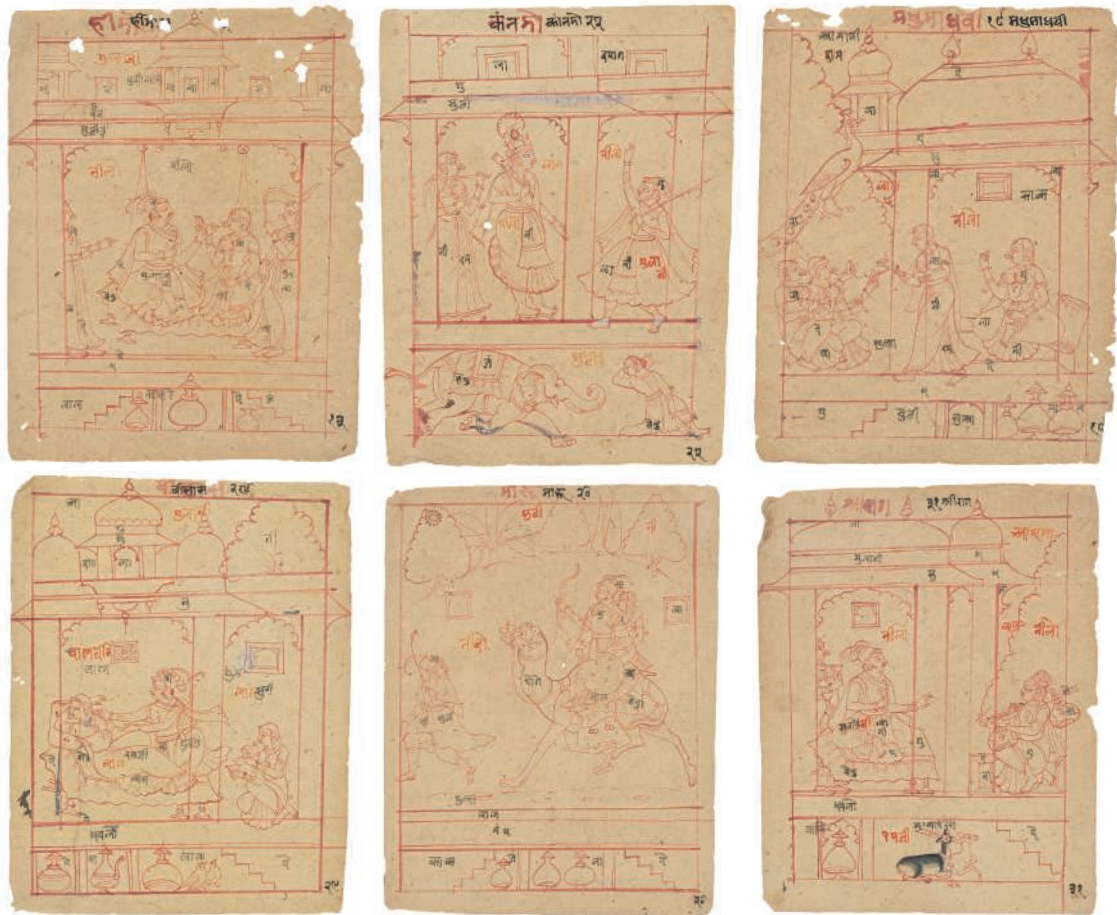
C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 12, pp. 62-63

**EXHIBITED:**

Dulwich Picture Gallery, London, 25 January 2012 - 27 May 2012  
 Brighton Museum and Art Gallery, 22 October 2011 - 8 January 2012

Another depiction of *Deshavaradi Ragini* of *Bhairav raga*, from a Mewar set, is inscribed with a verse that accurately describes our Bundi heroine: 'at ease and in silence, her body twisted as the creeper [vine], arms upstretched, and rolling eyes - such shall be *Deshavaradi*, the fair one'. The upraised arms of the heroine forming a circle are the expression of the lover's 'anguished need to be reunited and made one with her partner' (Waldschmidt, Berlin, 1975, p.141 where the gesture is described as 'crab-claws' or 'karkata-hasta').

In her discussion of the painting, Glynn notes that the composition of this painting, dated circa 1680, is still indebted to the earlier Chunar *ragamala* set of 1591 and that the 'attention to convention for almost two hundred years' in Bundi is noteworthy (Glynn, Skelton, Dallapiccola, 2011, p. 62 and Beach, 1974, fig.1 and 2). See a related Bundi *ragamala* set dated circa 1680 in Beach, *op.cit.*, fig.32; paintings from that dispersed series display almost identical architectural and stylistic elements.



(part)

AN IMPORTANT SET OF PREPARATORY DRAWINGS BY THE SIROHI MASTER

## 6 FIFTEEN PREPARATORY DRAWINGS FOR A RAGAMALA SERIES ATTRIBUTED TO THE SIROHI MASTER, RAJASTHAN, NORTH WEST INDIA, CIRCA 1680

Sanguine, ink and transparent pigments on paper, comprising the following ragas: *vasant ragini*, *kanada ragini*, *hindola raga*, *maru ragini*, *vibhasa ragini*, *madhumadhavi ragini*, *shri raga*, *bilaval ragini*, *bhairavi ragini*, *sarang raga*, *kamoda ragini*, *bangala ragini*, *gunakali ragini*, *dipak raga* and *dhanasri ragini* 8½ x 6¼ in. (20.5 x 15.9 cm.) each (15)

£25,000–35,000

\$32,000–44,000

€30,000–41,000

This set of fifteen drawings is an important and rare addition to our understanding of Rajput painting and their draughtsmanship. These drawings are preparatory works for a *ragamala* set. They are drawn in a sure and fluid hand and carry indications of colours and instructions for the artist to complete the paintings. In his discussion of a drawing from the same set, *Ragini Khambavati*, Prahlad Bubbar notes that they also show 'an assured understanding of form and iconography' (Bubbar, 2016, cat.2, pp.15-16).

In a long essay on the Sirohi Master, Milo C. Beach identifies him 'as an anonymous artist working in South West Rajasthan, perhaps in part at the court of Sirohi and active circa 1670-90' (Beach, Fischer, Goswamy, 2011, pp.479-490). Although Beach notes that 'there is no reliable documentation linking the artist to Sirohi [and that] there is also no firm proof that his patronage was royal, [...] the finesse of his mature style, and his concentration on *ragamalas*, the single most popular subject for royal Rajasthani patrons, strongly suggest this possibility'.

Three *ragamala* series have been attributed to him (series A, dated circa 1670; B, dated circa 1680; and C, dated circa 1690), paintings of which are in various museums including the Rietberg Museum, Zurich, the Art Institute of Chicago, the collection of Gursharan and Elvira Sidhu, Seattle, the Freer Gallery of Art, Washington, the British Museum, London and the Kanoria Collection (for a complete list, see Beach, *op.cit.*, p.480-481).

The style of series A is particularly sophisticated and shows a continuous refinement and consistency. The link to Sirohi is suggested on the basis of a colophon (whereabouts unknown) naming the city of Vasantgarh, capital of the Sirohi state. Despite the lack of information about these series (there are no royal library stamps or historical inscriptions), the quality of these paintings suggest a wealthy patron, most certainly princely.

Sirohi painting is well-known for its use of strong and contrasted colours, which are obviously not visible in this set of drawings. Its style is relatively distant from Mughal innovations such as individualized portraiture or representations of spatial depth. As on the three *ragamala* series mentioned above, the present drawings display a great sense of rhythm and vitality. However as they are unfinished works, it is difficult to compare details of textiles or architectural decoration to the paintings of series A, B and C. On all these works however, the contours of the scalloped dresses, the scalloped arches or the drawings of the various water vessels lying on the foreground surely indicates that they are by the same artist and hand (Beach, *op.cit.*, fig.4 to 8, pp.483-485). They provide a valuable addition to the existing corpus of works by the Sirohi Master and to our knowledge of court painting in the late 17th century.

For a discussion on Sirohi, see lot 4.



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7

**AN ILLUSTRATION TO A RAGAMALA SERIES: VINODA  
RAGAPUTRA OF HINDOLA RAGA**

NORTHERN DECCAN, CENTRAL INDIA, CIRCA 1630-50

Opaque pigments heightened with gold on paper, a prince stands in a grove flanked by a *veena* player and his flywhisk bearer, a tiger, an antelope and a mythical winged beast at his feet, four lines of black *devanagari* script in text panel above, within yellow and black rules and pale yellow borders, "hindol spa 8" (eighth of Hindol) in black *devanagari* in upper border, the reverse with two lines of red *devanagari* "50/ iti hindol parivar" (50/ the family of Hindol), further inscription in blue ink with collection or serial numbers  
Painting 11 x 8½in. (28 x 21.6cm.); folio 13 x 10½in. (33 x 26.4cm.)

£15,000–20,000

\$19,000–25,000

€18,000–23,000

**PROVENANCE:**

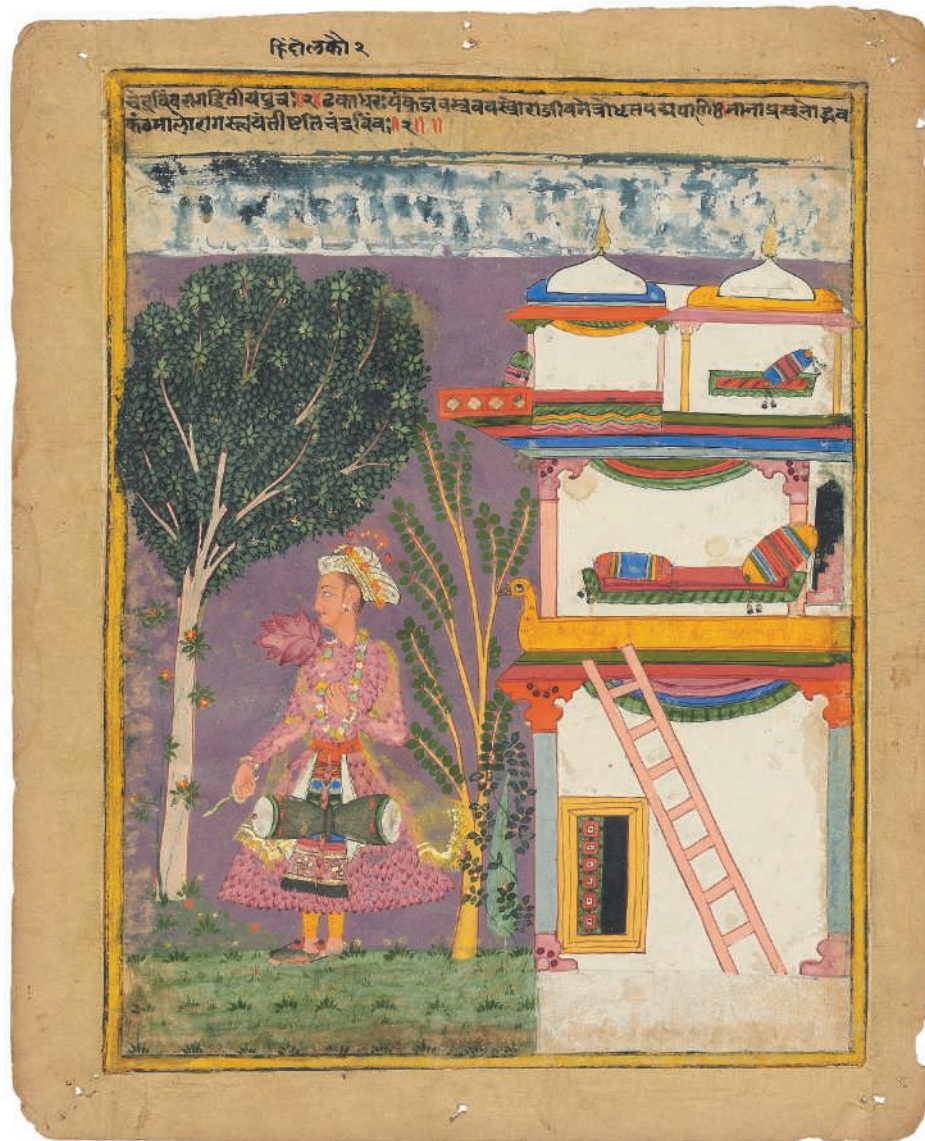
Sam Fogg, London, 2003

**LITERATURE:**

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 16, pp.70-71

This painting, and that of the following lot, belong to a large format *Ragamala* series. Unlike the earliest version of Kshemakarna's text, the inscription here is in the codex form inherited through the Mughal library tradition rather than the horizontal format that had followed on from an earlier use of palm leaf in ancient and medieval India.

These evocative and bold *Ragamala* paintings are generally accepted to come from the northern Deccan, although this attribution whilst plausible, is conjectural. In this fragmentary series we see an expressive use of elements developed from both sub-imperial Mughal and Deccani sources. The bright palette, with the copious use of mauve, brick-red, greens and bright blue is typical of the Deccan and can be compared, for instance, with the colours on a *Ragamala* painting attributed to Aurangabad, circa 1650 (Seyller and Seitz, 2010, no.41, pp.124-25).



8

**AN ILLUSTRATION TO A RAGAMALA SERIES: KAMTAWAL RAGA**  
 NORTHERN DECCAN, CENTRAL INDIA, CIRCA 1630-50

Opaque pigments heightened with gold on paper, a prince beating a drum outside a pavilion, dressed in a robe made of lotus petals and holding a large lotus, two lines of black and red *devanagari* script above in text panel, within yellow and black rules and pale yellow borders, "hindol ko 2" (second of Hindol) in black *devanagari* in upper border, the reverse with number "44" in red and black ink, further inscription in blue ink with collection or serial numbers  
 Painting 11 $\frac{1}{8}$  x 8 $\frac{1}{2}$ in. (28.3 x 21.6cm.); folio 13 $\frac{1}{4}$  x 10 $\frac{3}{4}$ in. (33.6 x 27.4cm.)

£12,000–15,000

\$15,000–19,000  
 €15,000–18,000

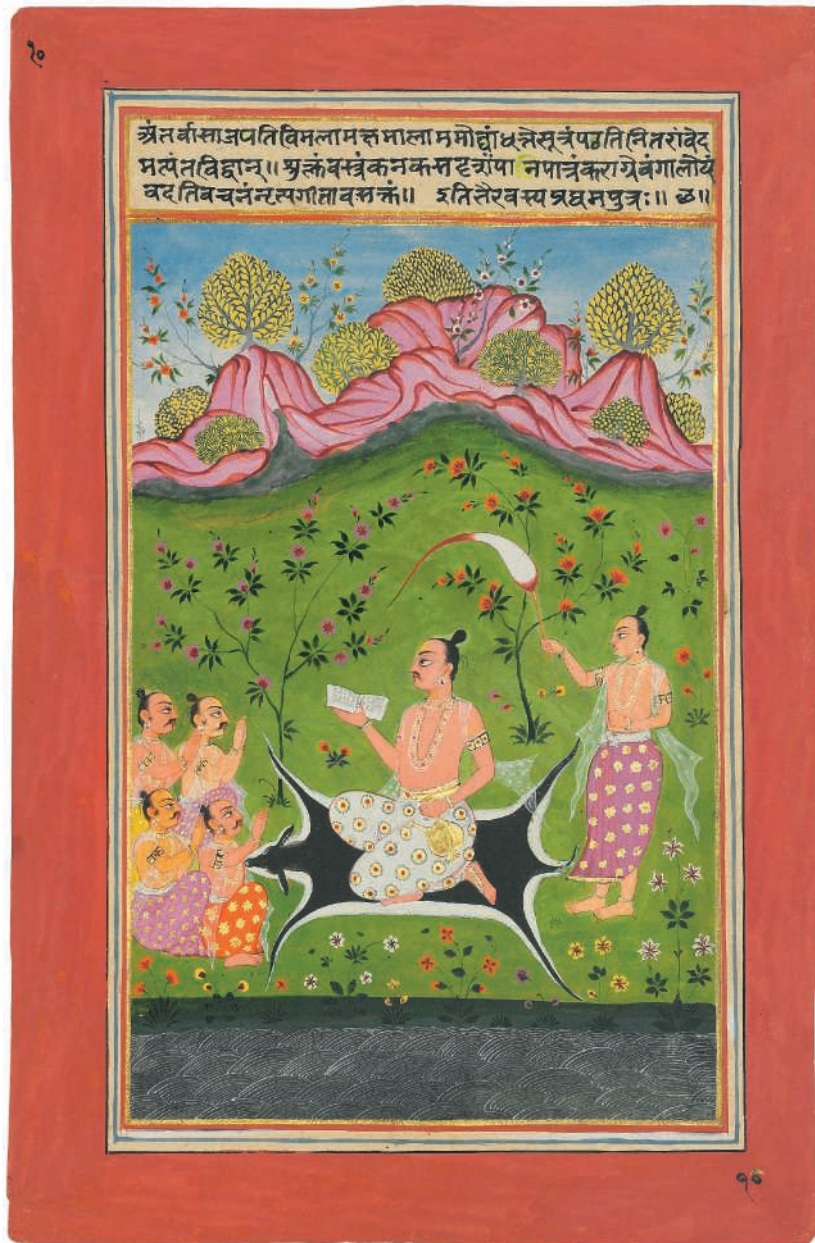
**PROVENANCE:**

Sam Fogg, London, 2003  
 Sotheby's, London, 9 April 2014, lot 73

Mark Zebrowski suggests that a closely related series may be done by Deccani artists working for Rajput patrons stationed in the Deccan plateau (Zebrowski, 1983, pp.46-59). Other interpretations indicate that the paintings could be from Mewar or part of a school of Hindu painting that did not follow traditional Deccani styles. Indeed the copious use of strong yellow, and the style of the women's skirts seen in other paintings of the same series are reminiscent of Mewar painting.

Kshemakarna's verse describes the subject of our painting as something of a rake, the name Vinoda implying sport, pastimes and pleasure; a man to be shown with *betel* in his hand, a white garment and complexion, the crescent moon in his hair and a crown on his head. His royal status is confirmed by the presence of an attendant with a fly-whisk. As shown here, he listens to a musician playing a *vina*, and the sounds appear to have attracted creatures of the forest who share his enjoyment.

For three other folios from the same set, see Fogg, 1999, cat.nos.29-31. For another painting from the same *Ragamala* series and a short discussion on the attribution, please see the preceding lot.



9

**AN ILLUSTRATION TO A RAGAMALA SERIES: PRATHAMA  
PUTRA OF BHAIRAVA RAGA**

NORTHERN DECCAN, CENTRAL INDIA, CIRCA 1690-1700

Opaque pigments heightened with gold on paper, an ascetic seating on a deer skin delivering teachings to devotees, in a lush and rocky landscape, within polychrome rules and wide red borders, three lines of black *devanagari* script above, numbered "10" in upper left and lower right corners  
 Painting 12 x 7in. (30.5 x 17.8cm.); folio 14 $\frac{7}{8}$  x 9 $\frac{5}{16}$ in. (37.8 x 24.4cm.)

£7,000-10,000

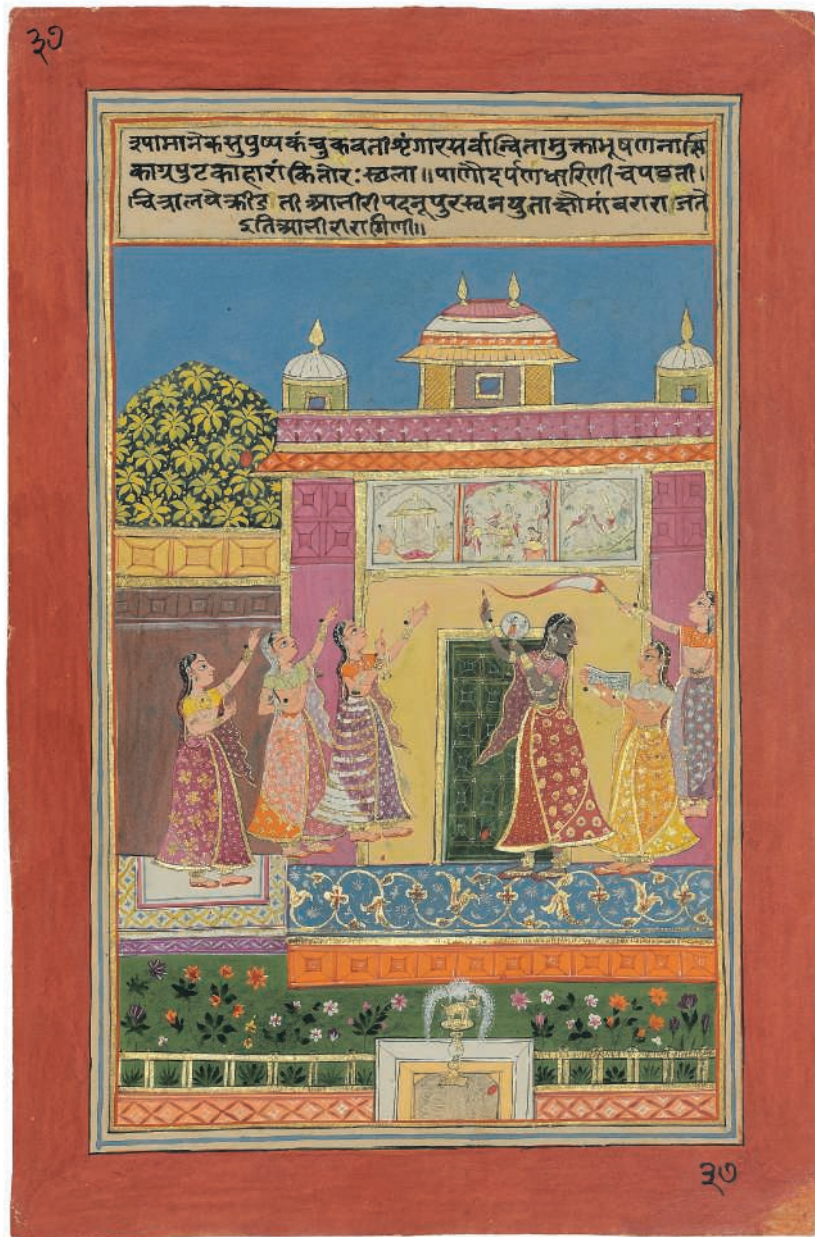
\$8,800-12,000  
 €8,300-12,000

**PROVENANCE:**

Private Collection, France  
 Francesca Galloway, London

This painting and the following lot come from an eighty-six page *ragamala* series which is unusual in its style and iconography, easily identifiable through the tomato-red borders and the striking palette of colours. Although the attribution to northern Deccan had been discussed on the basis of Deccani and Rajasthani features incorporated in these paintings, the latest essay on this *ragamala* series rejects the Rajasthani and Mughal elements and insist on the purely Deccani features such as the rectangular colour fields which divide the painting, filled with geometric and floral ornaments, and the palette of bright pastel tones, deep wine-red, lapis-blue and gold (Seyller, 2010, cat.38-40, pp.117-123). Previously attributed to Aurangabad, they could in fact both have been painted for one of the semi-independent Hindu provincial courts of the northern Deccan, as early as 1640 - the style visible in this painting and the following lot would in fact have been the precursor to the 'mixed' Deccani-Rajasthani style of Aurangabad.

For another painting from the same series, please see the following lot.



10

**AN ILLUSTRATION TO A RAGAMALA SERIES: VANGALA RAGINI  
OR ABHIRI RAGINI**

NORTHERN DECCAN, CENTRAL INDIA, CIRCA 1690-1700

Opaque pigments heightened with gold on paper, a princess holding a mirror and her attendant holding a manuscript in front of a garden pavilion, followed by her retinue, within polychrome rules and wide red borders, four lines of black *devanagari* script above, numbered "37" in upper left and lower right corners

Painting 11¼ x 7in. (30 x 17.8cm.); folio 14½ x 9½in. (37.2 x 24.4cm.)

£7,000-10,000

\$8,800-12,000  
€8,300-12,000

Further illustrated folios from this same *Ragamala* series are in the Virginia Museum of Fine Arts and in the Cincinnati Art Museum, see Dye III, 2001, p. 161; and Smart, Walker, 1985, nos 23 and 24, pp. 45-47; the Walter's Art Museum (W.905) and the San Diego Museum of Art (1990.465). Other folios have sold at auction: Christie's London, 24 April 1980, lot 52 and lot 53; 16 October 1980, lot 241 (illustrated as lot 242); 1 April 1982, lot 172; Christie's, New York, 14 September 2010, lot 200; Christie's Online Only, 29 May-12 June 2014, lots 537 and 538. See also Zebrowski, 1983, figs.32-42.

For another painting from the same series, and note on the whereabouts of other folios, please see the preceding lot.



11 (part)

11

**THREE ILLUSTRATIONS FROM A RAGAMALA SERIES: NANDANA PUTRA, MARWA PUTRA, ABHIRI RAGINI**

POSSIBLY KURNOOL, DECCAN, CENTRAL INDIA, LATE 18TH/EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, a young prince playing with cats; a standing prince holding a spear; a lady collecting flower heads in a garden, each with identification in black *nasta'liq* script above

Painting 11½ x 6¾in. (30 x 17.2cm.); folio 15¼ x 8¾in. (38.7 x 22.4cm.) each (3)

£4,000–6,000

\$5,000–7,500

€4,700–7,000

**PROVENANCE:**

Christie's, London, 11 October 1979, lot 179.

with Mark Zebrowski.

with Sven Gahlin.

Another folio from this *Ragamala* series was formerly in the Edwin Binney 3rd Collection (Binney 3rd, 1973, no.165, p.181). That was formerly in the collection of Mildred and W.G. Archer and was catalogued as Deccani sub-style, mid-18th century.

12

**AN ILLUSTRATION TO A RAGAMALA SERIES: SHYAM KALYAN RAGINI OF SHRI RAGA**

HYDERABAD, DECCAN, CENTRAL INDIA, CIRCA 1760

Opaque pigments heightened with gold on paper, a reclining princess on a terrace overlooking a garden, her servant bringing a candle, the reverse with a line of black *nasta'liq* script

Painting 9¼ x 5⅝in. (23.5 x 14.3cm.);

folio 12¼ x 7⅞ in. (30.7 x 20cm.)

£3,000–4,000

\$3,800–5,000

€3,600–4,700

**PROVENANCE:**

From a European Private Collection; sold at Christie's, London, 19 October 1993 lot 7 (part)

**LITERATURE:**

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 18, pp. 74-75

**EXHIBITED:**

Dulwich Picture Gallery, London, 25 January 2012 - 27 May 2012

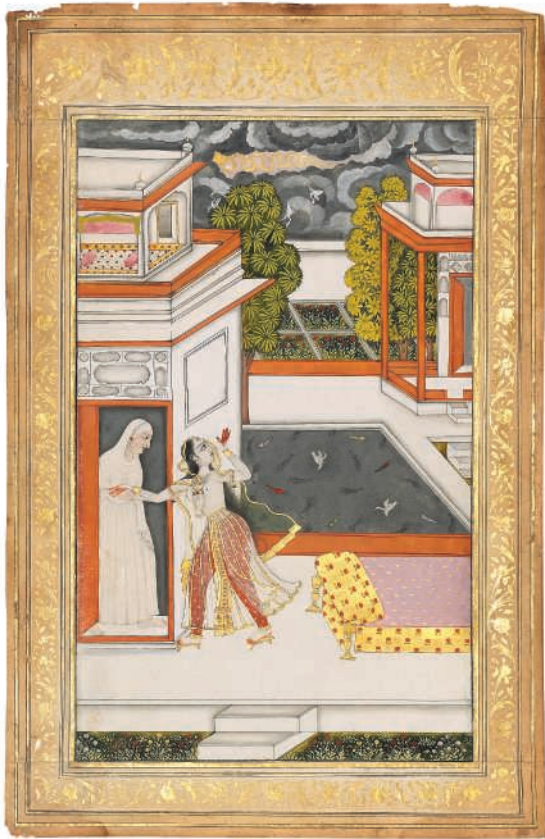
Brighton Museum and Art Gallery, 22 October 2011 - 8 January 2012

In most northern *ragamala* systems, Malashri, as inscribed on the reverse of the folio, is represented as a lady plucking petals from a lotus flowers as she awaits her lover. The artist of our painting does not adhere to the accepted pattern for Malashri, nor is it usual for her to be seen as a wife of the Hindola *Raga*. Robert Skelton suggests, therefore, that the Hyderabad artists had access to an incomplete set of tracings from a north Indian *ragamala* and filled in the gaps with alternative subject matter (Glynn, Skelton, Dallapiccola, 2011, p.74).

In certain *ragamalas* from Hyderabad, this subject has been identified as Shyam Kalyan *Ragini*, which is a popular musical mode to be sung in the evening. It is however difficult to find a *dhyana* describing it in this form and there appears to be some confusion about the name. Kalyan is an auspicious male name and Shyama 'black or dark' is an epithet for the god Krishna, but the name of the *ragini* is sometimes rendered as Shyam (evening) Kalyan – appropriate for music to be played late in the day. For a closely related illustration also described as Shyam Kalyan in the Eva and Konrad Seitz Collection see Seyller and Seitz, 2010, no.50, p.144. For other folios from the same series, and further discussion, please see the following two lots.



12



13

**AN ILLUSTRATION TO A RAGAMALA SERIES: MADHUMADHAVI RAGINI OF HINDOLA RAGA**

HYDERABAD, DECCAN, CENTRAL INDIA, CIRCA 1760

Opaque pigments heightened with gold on paper, a longing princess on a terrace fleeing the incoming storm

Painting 9% x 5%in. (23.8 x 14.3cm.); folio 12¼ x 7⅞in. (30.7 x 20cm.)

£4,000–6,000

\$5,000–7,500

€4,700–7,000

**PROVENANCE:**

From a European Private Collection ; sold at Christie's, London, 19 October 1993, lot 7 (part)

**LITERATURE:**

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 20, pp. 78-79

**EXHIBITED:**

Dulwich Picture Gallery, London, 25 January 2012 - 27 May 2012  
Brighton Museum and Art Gallery, 22 October 2011 - 8 January 2012

Here the artist wrongly identifies his model on the reverse as Patamanjari. She is received here by an aged *duenna* as she rushes in from the monsoon storm. Texts describe her as a woman full of passion for her lover implying that she was about to go off as an *Abhisarika*, one who braves the terrors of a dark night in order to reach the trysting place (Glynn, Skelton, Dallapiccola, 2011,, p.78).

For related paintings see Ebeling, 1973, pp.102, 251. Another folio from the series sold at Bonham's, 8 October 2009, lot 259. For other folios from the same series, and further discussion, please see the preceding and following lots.



14

**AN ILLUSTRATION TO A RAGAMALA SERIES: KAKUBHA RAGINI OF MEGHA RAGHA**

HYDERABAD, DECCAN, CENTRAL INDIA, CIRCA 1760

Opaque pigments heightened with gold on paper, a lady in a landscape near a riverside carrying floral garlands and surrounded with peacocks, the reverse with a line of black *nasta'liq* script

Painting 9% x 5%in. (23.8 x 14.6cm.); folio 12¼ x 7⅞ in. (30.7 x 20cm.)

£5,000–7,000

\$6,300–8,700

€5,900–8,200

**PROVENANCE:**

From a European Private Collection; sold at Christie's, London, 19 October 1993, lot 7 (part)

**LITERATURE:**

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 21, pp. 80-81

**EXHIBITED:**

Dulwich Picture Gallery, London, 25 January 2012 - 27 May 2012  
Brighton Museum and Art Gallery, 22 October 2011 - 8 January 2012

The name *Kakubha* implies a summit, splendour or beauty, but also the garlands of *champaka* flowers that hang from this *Ragini's* hands. She is shown as a heroine deserted by her lover, who wanders dejectedly in an open landscape beneath monsoon clouds. For other folios from the same series, and further discussion, please see the two preceding lots.







**AN ILLUSTRATION TO A RAGAMALA SERIES: GAURI RAGINI OF SHRI RAGA**

BIKANER, RAJASTHAN, NORTH WEST INDIA, CIRCA 1680-90

Opaque pigments heightened with gold on paper, a lady sitting on a bough holding floral sprays near a river bank, within narrow gold border and black rules, Bikaner royal collection stamp to the reverse  
 Painting 8 $\frac{1}{2}$  x 5 $\frac{1}{2}$ in. (21.9 x 15cm.); folio 10 $\frac{7}{8}$  x 7 $\frac{1}{8}$ in. (27.7 x 20cm.)

£60,000–80,000

\$75,000–100,000

€71,000–94,000

**PROVENANCE:**

The collection of the Maharajas of Bikaner, Lallgarh Palace Bikaner  
 Sotheby's, New York, 1996  
 Horyushi Collection, Japan  
 Francesca Galloway, London, 2008

**LITERATURE:**

Hermann Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, plate V, p.73  
 J.P. Losty and Francesca Galloway, *Paintings from the Royal Courts of India*, London, 2008, cat.27, pp.68-71  
 C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 1, pp. 40-41

**EXHIBITED:**

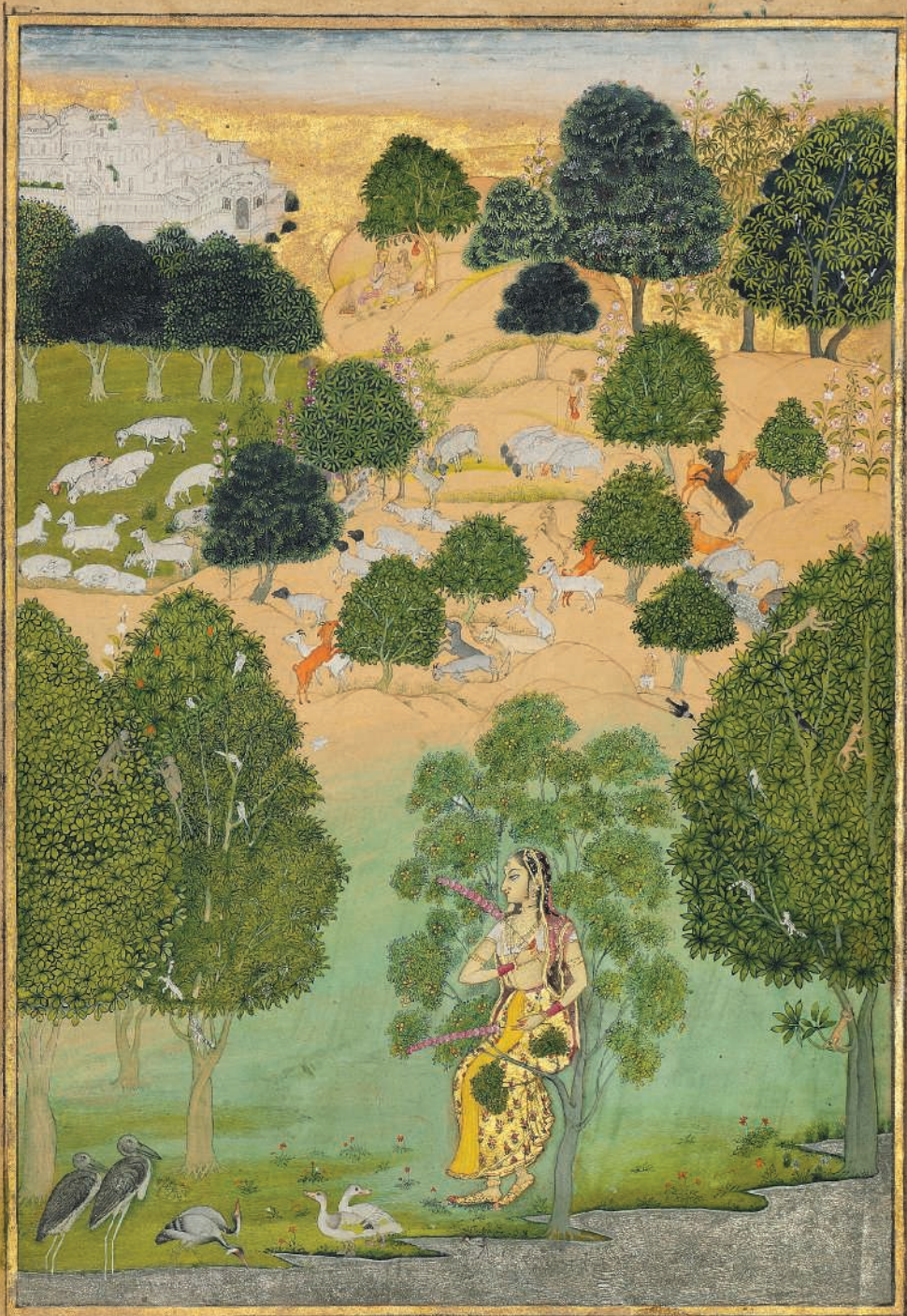
Dulwich Picture Gallery, London, 25 January 2012 - 27 May 2012  
 Brighton Museum and Art Gallery, 22 October 2011 - 8 January 2012  
 Victoria and Albert Museum, London, 1949-50

*Gauri Ragini* has been described as 'with body fair of colour like a *chompaka* flower, she tarries in the garden, confused of mind. In her hand she takes a cluster of wishing-tree flowers. In beauty she is like Urvasi [considered the most beautiful of all the celestial maidens, *apsaras*]: no companion is with her' (Ebeling, 1973, p.118). As Glynn notes in her discussion of the painting, 'the heroine echoes this portrayal [...]. She is placed in the midst of the limbs of a tree, a symbol of the fertility myth. The sentiments associated with this melody are sadness and loneliness as the heroine gathers flowers in a forest awaiting the return of her lover' (Glynn, Skelton, Dallapiccola, 2011, cat. 1, pp. 40-41).

This important painting appears to have been first published by Hermann Goetz in 1950 in *The Art and Architecture of Bikaner State* (plate V, p.73). It is there catalogued as dating from the reign of Maharaja Gaj Singhji (1745-87). It appears to be much earlier however and is comparable to a celebrated *Bhagavata Purana* series painted in Bikaner circa 1690. Although painted over a period of 50 years, about fifteen illustrations painted circa 1690 are comparable in quality and style to the present work. The comments made about them of 'meticulous precision of line, very fine detailing, and a high level of sophistication in the treatment of pictorial elements' would apply to our *Gauri Ragini* (McInerney with Kossak and Najat-Haidar, 2016, cat.25, pp.100-101). McInerney notes that like 'all Bikaner paintings of the period, [it] is greatly indebted to Mughal painting' and points to the 'Mughal apple green, the miniaturistic detail and the high finish'. Another illustration from this *Bhagavata Purana* is published in Losty, 2010, cat.34, pp.86-87. On both the Kronos Collection painting and the present work the fine rendering of the palace in the background and the stylized trees are particularly close.

However Catheryne Glynn stresses the importance of Deccani features in Bikaner painting of the late 17th century which were transmitted to the Bikaner court by Maharaja Anup Singh (r.1669-98) during his imperial service in the Deccan. Glynn characterises the 'Deccani palette of lighter, more pastel colours, and the use of oranges, mauves and greens in a diffuse manner [...] with an interest in the decorative details of costume and background' (Catheryne Glynn, 'Bijapur Themes in Bikaner Painting', in Topsfield, 2000, p.65). This particularly applies to this work. The interest for avian themes - see how many birds and other animals are found in the painting - is another favourite theme of Bikaner artists, inspired by Bijapur works (Glynn, *op.cit.*, p.68). These details are remarkably similar to a Bikaner painting of Animals and Ascetics in a landscape with a 1693 inventory stamp in the Aga Khan museum, Toronto (Losty and Galloway, 2008, cat.27, p.68). Losty notes that 'despite the naturalism of the animals, this is [...] a very Persian way of producing a landscape that had long been abandoned by Mughal artists but that had also come into Golconda in the middle of the 16th century'.

Although our *Gauri Ragini* was probably executed in Bikaner, it has been suggested that paintings such as ours might have been produced in Golconda/Hyderabad under Bikaner patronage (Losty, *op.cit.*, p.70). It leaves open a fascinating field for further research. One of the most elegant and fine Rajput paintings produced during the 17th century, the present work illustrates how artists from the Kingdom of Bikaner combined Mughal and Deccani influences to create some of India's most exquisite paintings.





16

**AN ILLUSTRATION TO A RAGAMALA SERIES: BHAIRAVI RAGINI**  
 SIGNED FAQIRULLAH, PROVINCIAL MUGHAL, NORTH INDIA, CIRCA  
 1750-60

Opaque pigments heightened with gold on paper, a couple holding garlands walking towards a bed chamber, minute signature in black *nasta'liq* script, with wide gold floral margins, inscription in black *nasta'liq* in lower margin "marva"  
 Painting 5 $\frac{3}{8}$  x 3in. (13.6 x 7.6cm.); folio 10 $\frac{3}{4}$  x 7in. (27.4 x 17.8cm.)

£5,000-7,000

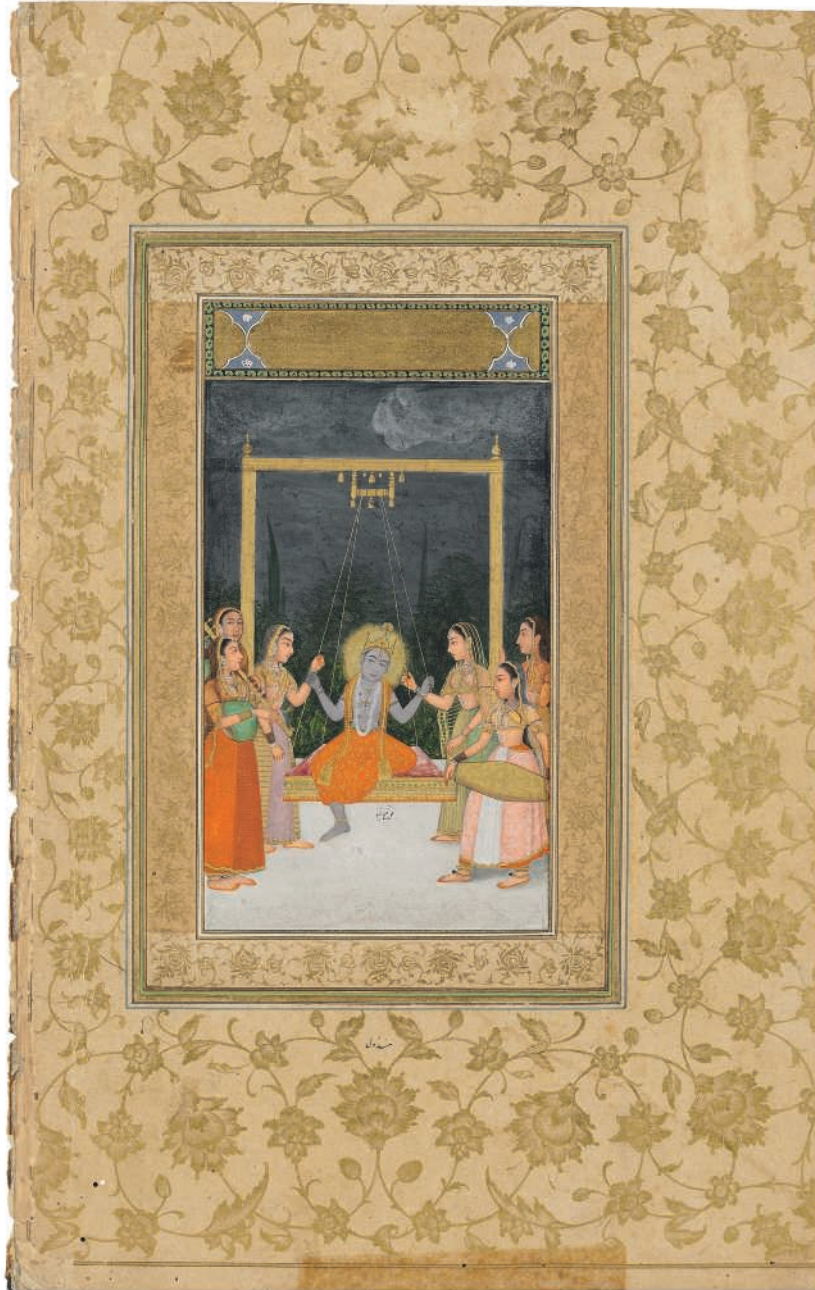
\$6,300-8,700  
 €5,900-8,200

**PROVENANCE:**

Spink & Son, London, 1982  
 With Peter Blohm

Another painting by Faqirullah from the same *Ragamala* series was formerly in the Edwin Binney, 3rd collection (Binney, 3rd, 1973, no. 84). Faqirullah's full name was Muhammad Faqirullah Khan, which he uses on a slightly earlier work on the Johnson album in the British Library (album 17, no. 3). His style was at that time purely Mughal whereas the present picture relates to the style developed in Awadh where Faqirullah probably moved to after the 1750s. A painting by Faqirullah of *A Princess and Her Companions Enjoying a Terrace Ambiance* is in the Los Angeles County Museum of Art (M.2005.159; *India's Fabled City, The Art of Courtly Lucknow*, 2010, fig. 25, p.73). That is attributed to Farrukhabad and dated to circa 1760-70. For another painting from the same series please see the following lot.

A painting of *Dipak Raga* attributed to Faqirullah and dated circa 1750-60 sold at Christie's, London, 26 May 2016, lot 54



17

**AN ILLUSTRATION TO A RAGAMALA SERIES: HINDOL RAGA**  
 SIGNED BY FATH CHAND, PROVINCIAL MUGHAL, NORTH INDIA,  
 CIRCA 1750-60

Opaque pigments heightened with gold on paper, Krishna sitting on a swing surrounded by musicians, minute signature in black *nasta'liq* script below, with wide floral margins, inscription in black *nasta'liq* in lower margin "hindol" painting 5¼ x 3in. (13.3 x 7.6cm.); folio 11 x 7in. (28 x 17.9cm.)

£7,000–10,000

\$8,800–12,000  
 €8,300–12,000

**PROVENANCE:**

Spink & Son, London, 1982  
 With Peter Blohm

This painting and that of the preceding lot come from the same *Ragamala* series produced by the artists Fath Chand and Faqirullah. In around 1760, both artists were exponents of an almost pure Mughal style, notable for its neat and careful execution. However our paintings, like another *Ragamala* illustration by Fath Chand from a different series, show the artist varying his style towards that associated with Awadh (Falk and Archer, 1981, no.202, p.427).

Other paintings by Fath Chand from the same series are in the Los Angeles County Museum of Art, dated to circa 1750-60 (M.2004.180; published in *India's Fabled City, The Art of Courtly Lucknow*, 2010, fig.19, p.242) and the Victoria and Albert Museum – there dated to 1760-70 (IS.42-1996; <http://collections.vam.ac.uk/>).



18

**18**  
**AN ILLUSTRATION TO A RAGAMALA**  
**SERIES: ASAVARI RAGINI**

PANNA, CENTRAL INDIA, CIRCA 1700-10

Opaque pigments heightened with gold on paper, a female ascetic in yellow robes playing a wind instrument to charm the snake held in her right hand, in a grove inhabited by entranced snakes and other animals, seven lines of black *devanagari* script in text panel above, within red borders painting 12 x 9<sup>1</sup>/<sub>2</sub>in. (30.5 x 24cm.); folio 13<sup>1</sup>/<sub>8</sub> x 10<sup>3</sup>/<sub>8</sub>in. (33.2 x 26.3cm.)

£4,000–6,000

\$5,000–7,500

€4,700–7,000

**PROVENANCE:**

Private Collection, USA

Two paintings from a closely related series, although slightly smaller in size, are in the Konrad Seitz Collection and attributed to Panna, circa 1700-10 (Seitz, 2015, cat.52 and 53, pp.167-171). It includes an almost identical composition of *Asavari Ragini*, both in terms of composition and iconography. The female ascetic, her body covered in ash, is playing the flute, the sound of which attracts cobras and wild beasts. Ebeling notes that 'theory links the name to a tribe of jungle dwellers who were renowned for their specialization, snake charming' (Ebeling, 1973, c46, p.116).



19

**19**  
**AN ILLUSTRATION TO A RAGAMALA**  
**SERIES: BHAIRAVA RAGA**

MURSHIDABAD, BENGAL, NORTH EAST INDIA, CIRCA 1755

Opaque pigments heightened with gold on paper, a lord ointed by a lady at night on a dais, a servant to their side, gold *nasta'liq* script above Painting 9<sup>1</sup>/<sub>4</sub> x 5<sup>7</sup>/<sub>8</sub>in. (23.5 x 15cm.); folio 10<sup>7</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>8</sub>in. (27.8 x 17.3cm.)

£6,000–8,000

\$7,500–10,000

€7,100–9,400

**PROVENANCE:**

Private Collection, UK, prior to 1963 with Peter Blohm

This folio comes from the same *Ragamala* series as the following lot. Four other paintings from the series were in the collection of Mrs. D'Arcy Hart (published in Skelton, 1956, nos.4 and 5, p.13).

**20**  
**AN ILLUSTRATION TO A RAGAMALA**  
**SERIES: VASANT RAGINI**

MURSHIDABAD, BENGAL, NORTH WEST INDIA, CIRCA 1755

Opaque pigments heightened with gold on paper, a lord dancing with a lady, musicians and attendants sprinkling water and throwing red colour pigment Painting 9<sup>1</sup>/<sub>4</sub> x 5<sup>7</sup>/<sub>8</sub>in. (23.5 x 15cm.); folio 11 x 7in. (28 x 17.8cm.)

£7,000–10,000

\$8,800–12,000

€8,300–12,000

**PROVENANCE:**

Private Collection, UK, prior to 1963 with Peter Blohm

This folio and that of the preceding lot are from the same *Ragamala* series, painted in Murshidabad in around 1755. Unusually, the paintings both include the portrait of their patron, Siraj al-Dawla, assuming the role of the *nayaka*. He is described by Robert Skelton who discussed the series in an article entitled 'Murshidabad Painting', as the secret onlooker (*Marg*, Vol. X, 1956, pp.10-22). Skelton quotes Ghulam Husayn who praised the looks of the handsome Nawab, saying that he was 'renowned all over Bengal for its regularity and sweetness'. Skelton praises this series for having gained for Murshidabad painting 'a new freedom and freshness of vision...The slightly artificial formality of the earlier style has been swept away, colour takes on a fresh gaiety, and a new feeling for the vitality of living forms is achieved by greater relaxation of line and softer modelling' (Skelton, *op.cit.*, p.14).



## 21

### AN ILLUSTRATION TO A RAGAMALA SERIES: GAUDA MALHARA RAGINI

BUNDI, RAJASTHAN, NORTH WEST INDIA, CIRCA 1670

Opaque pigments heightened with gold on paper, a female ascetic sits on a tiger skin in a domed lake pavilion, within black and white rules and red borders, inventory numbers to the reverse painting 8 x 4½in. (20.3 x 11.4cm.); folio 9¼ x 5⅞in. (23.6 x 15cm.)

£20,000–30,000

\$25,000–37,000

€24,000–35,000

#### PROVENANCE:

Private Collection, Germany  
Francesca Galloway, London, 2013

#### LITERATURE:

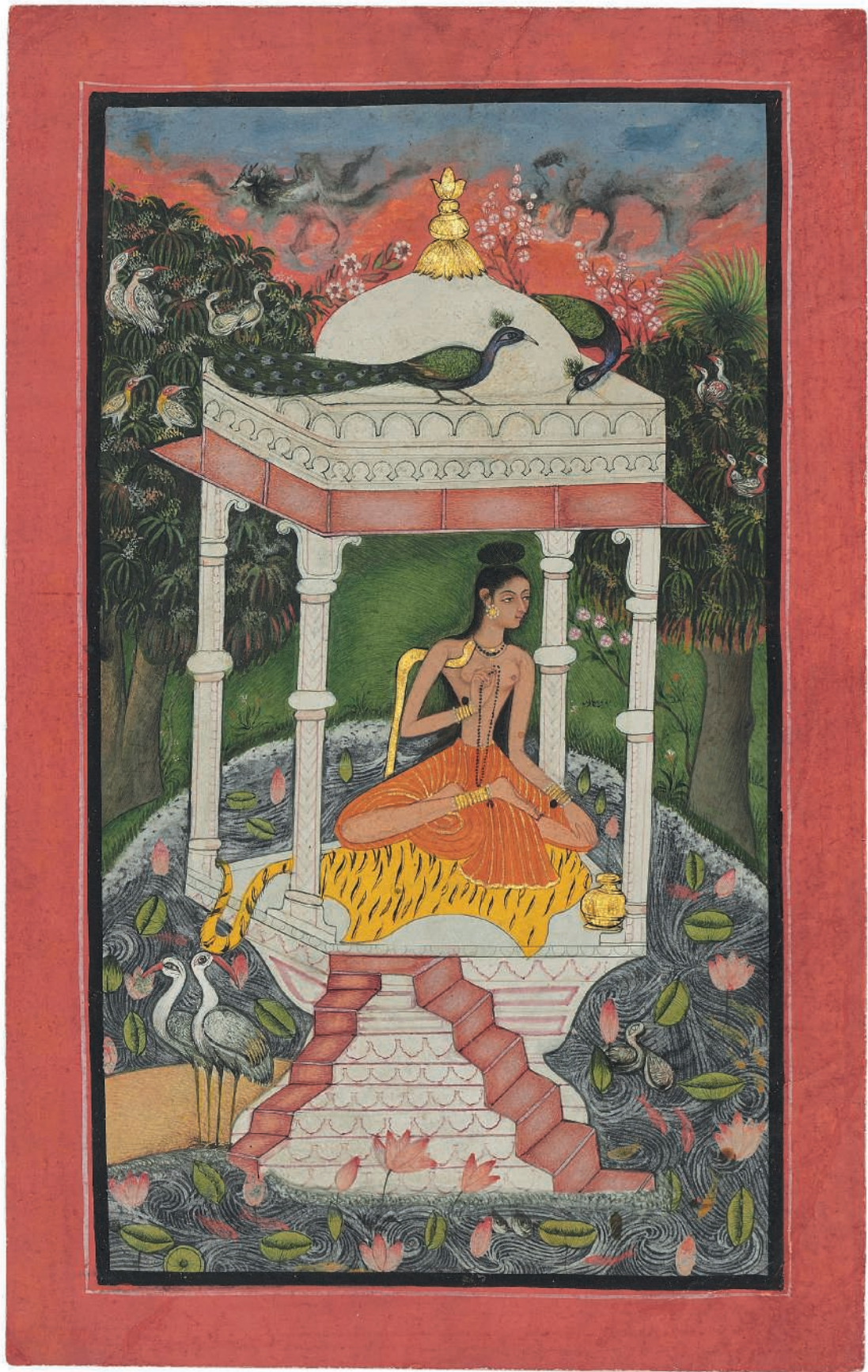
J.P. Losty, *A Prince's Eye, Imperial Mughal Paintings from a Princely Collection, Arts from the Indian Courts*, Francesca Galloway, London, 2013, cat.37, pp.144-145

*Ragamalas* from Bundi and Kotah mostly derive from a late 16th century *ragamala* set painted by displaced Mughal artists, the Chunar *ragamala* of 1591 (Losty, 2013, p.144). Losty notes that 'for two centuries, Bundi artists of *ragamala* sets followed the same iconography and composition of the 1591 set'. A number of related images of *Gauda Malhara* are known which are invariably similar, although most depict male ascetics or ascetics whose gender is unclear. Our painting depicts a female ascetic, a rare feature in this group of Bundi *Gauda Malhara*.

The earliest of all appears to be painted on the walls of the Bada Mahal in Bundi (Losty, *op.cit.*, p.144). It is dated to the third quarter of the 17th century; this would suggest that our painting is amongst the first of this type painted in the Rajput state. Two other *Gauda Malhara raginis*, dated to the first half of the 17th century and to mid-18th century are published in Waldschmidt, 1975, fig.137 and fig.138, p.383-384. Another in the Madhuri Desai Collection, dated circa 1660, identified as *Bangala Ragini*, is published in Barrett and Gray, 1978, p.142 and a fourth is in the National Museum, Delhi (catalogued as 18th century; Ebeling, 1973, C.21, pp.66-67). Whilst Waldschmidt suggests that the iconography of *Gauda Malhara* is usually associated with heavy clouds coming up in the skys, Ebeling notes that it is generally very fluid (Ebeling, *op.cit.*, p.86).

A closely related painting of *Gauda Malhara* painting was in the Françoise and Claude Bourelier Collection which sold at Artcurial, Paris, 4 November 2014, lot 253. Although catalogued as mid-18th century it was re-attributed later as circa 1660-70.







22

**AN ILLUSTRATION TO A RAGAMALA SERIES: KAMALA RAGAPUTRA OF DIPAK RAGA**

CHAMBA, NORTH INDIA, CIRCA 1690-1700

Opaque pigments heightened with gold on paper, a deity holding budding lotus flowers in both hands, sitting on a raised lotus, with bees swarming around, the reverse with two lines of black *takri* script, one line of *devanagari* script, the Royal Mandi library stamp and inventory numbers in pencil 8½ x 6in. (21.5 x 15.4cm.)

£18,000-24,000

\$23,000-30,000  
€22,000-28,000

**PROVENANCE:**

Royal Mandi Collection, inv. no. 2469  
Private Collection, Germany  
Francesca Galloway, London, 2005

**LITERATURE:**

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 8, pp. 54-55

**EXHIBITED:**

Dulwich Picture Gallery, London, 25 January 2012 - 27 May 2012  
Brighton Museum and Art Gallery, 22 October 2011 - 8 January 2012

**INSCRIPTIONS:**

In *Takri*: *cha // raga kamla // 4 // di // raga kamla dipake da putra*  
In *Devanagari*: *raga kamla dipake da putra 35*

The Hindi word for lotus is 'Kamala'. In this delightful rendition of *Kamala Ragaputra*, the artist has included lotus symbolism everywhere possible. Sitting on a large lotus by a lotus-filled pond, the hero holds two large lotus flowers in each hand and even has lotus buds peeking out of his turban, providing much attraction for the white and yellow bees swarming close to his turban.

This painting is part of a *ragamala* series that was once attributed to the Pahari court of Bilaspur. After a recent study of illustrations from the Moscatelli collection, Catherine Glynn re-attributed them to the court of Chamba (Glynn, Dallapiccola and Skelton, 2011, pg. 34).

For other comparable Pahari depictions of *Kamala Ragaputra*, see Waldschmidt 1967, fig. 65 (Bilaspur, circa 1750); Ebeling 1973, fig. 305, pg. 274 (Mankot, circa 1700); Waldschmidt 1975, fig. 147, pg. 496; Sotheby's London, 29 April 1992, lot 8 (Basohli, circa 1680). There are four folios from this series in the Kronos Collections (McInerney, et al., 2016, nos. 45 - 48, pp. 142 - 149). For other folios which have sold at auction recently, see Christie's London, 25 April 2013, lot 184; Christie's South Kensington, 10 June 2013, lots 2-7; Christie's New York, 18 September 2013, lot 357A.

For another folio from this series in the sale, see lot 21.



23

**AN ILLUSTRATION TO A RAGAMALA SERIES: LALITA RAGAPUTRA OF BHAIRAVA RAGA**

CHAMBA, NORTH INDIA, CIRCA 1690-1700

Opaque pigments heightened with gold and silver on paper, a prince seated in a landscape feeding garlands of flowers to two white cranes, the reverse with two lines of black *takri* script, one line of *devanagari* script, Royal Mandi library stamp and inventory numbers in pencil painting 7¼ x 4¾in. (18.4 x 12.1cm.); folio 8½ x 6in. (21.7 x 15.3cm.)

£20,000–30,000

\$25,000–37,000

€24,000–35,000

**PROVENANCE:**

Royal Mandi Collection, inv. no. 2503  
Private Collection, Germany  
Francesca Galloway, London, 2005

**LITERATURE:**

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 7, pp. 52–53

**EXHIBITED:**

Dulwich Picture Gallery, London, 25 January 2012 – 27 May 2012  
Brighton Museum and Art Gallery, 22 October 2011 – 8 January 2012

**INSCRIPTIONS:**

In *Takri*: *prathama // raga lalita // 8 // bhai // bhairava sampata raga lalalita bhara da putra*

In *Devanagari*: *raga lalita bhairava da putra 99*

The *Lalita raga* is a morning *raga* and is performed before the break of dawn. According to Mesakarna's text describing this melody, the music is compared to the voice of a swan. When the text was visualised by Pahari artists, cranes became a substitute for the swans. No *ragamala* paintings are known which depict the aforementioned swan. In the Kshemakarna classification of *ragamalas*, sarus cranes in particular are a distinguishing characteristic of *Lalita Ragaputra*, as illustrated in our example. (Glynn, Dallapiccola, Skelton, 2011, pg. 52).

Seated between three different varieties of trees, our hero is feeding a garland of flowers to two cranes with both hands while wearing a longer garland around his neck. Beautifully dressed, he wears a brightly patterned turban, a silver *jama* and the end of his scarf with flowering plants are heightened with gold.

For other comparable representations of Lalita Ragaputra in Pahari paintings, see Waldschmidt, 1967, fig. 23 (Bilaspur, circa 1750); Ebeling 1973, fig. 328 (Mankot, circa 1700); Archer 1973, Kulu 13 (viii) (Kulu, circa 1700).

For another folio and further discussion on this ragamala series, see lot 22 in the sale.

## 24

### AN ILLUSTRATION TO A RAGAMALA SERIES: *BHAIRAVA RAGA*

NURPUR, NORTH INDIA, CIRCA 1690

Opaque pigments heightened with gold on paper, Shiva holding an alms bowl and a trident seated on the bull Nandi, within black rules and red borders, inscription in black *takri* script to the upper left corner  
8¼ in. (21 cm.) square

£40,000–60,000

\$50,000–75,000

€47,000–70,000

#### PROVENANCE:

Private Collection, Switzerland  
Francesca Galloway, London, 2004

#### LITERATURE:

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 4, p. 46 and p. 48

#### EXHIBITED:

Dulwich Picture Gallery, London, 25 January 2012 - 27 May 2012  
Brighton Museum and Art Gallery, 22 October 2011 - 8 January 2012

#### INSCRIPTIONS:

'...*khma raga bhaira [v]*' (in *takri*)

In all known *ragamala* albums, Bhairava is the head of the first family, and the raga is depicted as an image of Shiva. Although Bhairava is the fearsome aspect of Shiva, Pahari and Rajput paintings usually portray a peaceful and serene image of the deity when illustrating this raga. Our painting depicts a calm figure of Shiva seated on the bull Nandi, holding an alms bowl in his right hand and a trident in his left. The painting succeeds in achieving a bold and dramatic effect with the image of Shiva filling up most of the pictorial space and with the juxtaposition of the bright red textiles against the yellow background.

There is another folio from this Nurpur series illustrated in Glynn, Skelton, Dallapiccola, 2011, no. 5, pg. 46-48; and an additional folio in the Catherine and Ralph Benkaim Collection (*ibid.*, fig. 10, pg. 33)

For other folios from this Nurpur series, initially attributed to the court of Basohli, see Galloway 2000, nos. 34 & 35; Galloway 1998, no. 8. Another folio sold in these rooms, 20 and 22 October 1992, lot 201.

शुभमस्तु





25

**AN ILLUSTRATION TO A RAGAMALA SERIES: CHANDRA  
RAGAPUTRA OF HINDOLA RAGA OR VAYU**

BILASPUR, NORTH INDIA, CIRCA 1700

Opaque pigments heightened with gold on paper, the crowned deity seated on an antelope, holding a lotus in his right hand, within a white roundel  
6½ x 6¼in. (16.8 x 16cm.)

£15,000–20,000

\$19,000–25,000  
€18,000–23,000

**PROVENANCE:**

Sam Fogg, London, 1999

**LITERATURE:**

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala: Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 3, pp. 44–45

**EXHIBITED:**

Dulwich Picture Gallery, London, 25 January 2012 – 27 May 2012  
Brighton Museum and Art Gallery, 22 October 2011 – 8 January 2012

Chandra, the moon god, is usually depicted in a chariot drawn by antelopes, rather than riding on one. The deity in our example could be Chandra or Vayu, the god of wind, who has an antelope as his vehicle, and is usually associated with an orb.

Catherine Glynn suggests that there are two iconographic representations of Chandra in Pahari painting. The first one illustrates *Chandra Ragaputra of Hindola Raga* as a deity riding an antelope, as seen in our example. The second illustrates the raga as a couple in a landscape admiring a new moon in the sky. (Glynn, Dallapiccola, Skelton, 2011, pg. 44) There are several known variants of this iconography including examples when the god is depicted as a female deity in a chariot drawn by an antelope (see Waldschmidt 1967, fig. 3); or as an orbed male figure seated with a lady in a pavilion. (see Sotheby's London, 29 April 1992, lot 10)

Glynn writes that by 1700, the iconography of *Chandra Ragaputra of Hindola Raga* and of Vayu had become fairly consistent. A large, well known *ragamala* series from Chamba, painted around the same time as our example, comprises a folio depicting Vayu, the wind god, in a very similar fashion, seated on an antelope holding a large lotus. (*ibid.* fig. 17).



26

**AN ILLUSTRATION TO A RAGAMALA SERIES: PANCHAMA RAGAPUTRA OF BHAIRAVA RAGA**

BASOHLI, NORTH INDIA, CIRCA 1680

Opaque pigments heightened with gold on paper, a lord seated on a mat of leaves in a forested landscape, with a black antelope and two brown calves, an identification inscription in black *takri* script above  
8¼ x 8⅞in. (21 x 20.8cm.)

£30,000–40,000

\$38,000–50,000  
€36,000–47,000

**PROVENANCE:**

The W.G. and Mildred Archer Collection  
Francesca Galloway, London, 2005

**LITERATURE:**

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 6, pp. 50–51  
W.G. Archer, *Visions of Courtly India - The Archer Collection of Pahari Miniatures*, Washington D.C., 1976, cat. 7, pp. 12–13  
W.G. Archer, *Indian Paintings from the Punjab Hills*, 1973, Vol. I (text) pg. 43, Vol. II (plates) pg. 28

**EXHIBITED:**

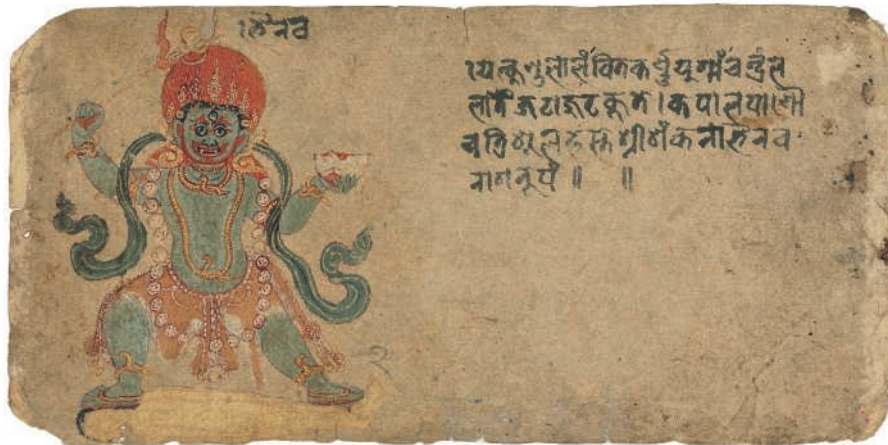
Visions of Courtly India, touring exhibition, United States, 1976 to 1978  
Dulwich Picture Gallery, London, 25 January 2012 - 27 May 2012  
Brighton Museum and Art Gallery, 22 October 2011 - 8 January 2012

**INSCRIPTIONS:**

'*pancham raga bhairava de putra*' (in *takri*)

This striking painting depicts a bearded prince seated in a landscape on a bed of leaves with his pet black antelope and two brown calves. The design on the prince's *jama* has been compared to a turban and a *jama* worn by Raja Kirpal Pal of Basohli (r. 1678–93) in known portraits. He also wears a similar necklace. Although the facial profile is not quite the same, Catherine Glynn suggests that perhaps this might be Kirpal Pal as a young man. (Glynn, Dallapiccola, Skelton, 2011, pg. 50).

For other comparable Pahari representations of *Panchama Ragaputra of Bhairava Raga*, see Archer 1973, Vol. I, Kulu 14, pg. 334, Nurpur 3, pg. 391; Tandan 1982, fig. 49c, pl. XXII; Dye 2001, no. 142, pg. 338.



27

**THREE DOUBLE-SIDED FOLIOS FROM A RAGAMALA SERIES**

NEPAL, CIRCA 1650-75

Opaque and transparent pigments on paper, the first, *Bhairava Raga* and *Bhairavi Ragini*; the second, *Kolava Ragini* and *Panchama Ragaputra* of *Bhairava Raga*; the third, *Malashri Ragini* of *Megha Raga* and *Sarthika Ragini*, the verso and recto of each folio with inscriptions in black and red *devanagari* script

4½ x 9½ (11.5 x 23.3 cm.)

£3,000–5,000

\$3,800–6,200

€3,600–5,900

**PROVENANCE:**

Private Collection, Germany

Christie's, South Kensington, 11 April 2008, lot 3

**LITERATURE:**

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, London, 2011, cat. 22, 23, 24, pp. 82-89.

**EXHIBITED:**

Dulwich Picture Gallery, London, 25 January 2012 - 27 May 2012.

Brighton Museum and Art Gallery, 22 October 2011 - 8 January 2012.

28

**AN ILLUSTRATION TO A RAGAMALA SERIES: SINDHU RAGAPUTRA OF SRI RAGA**

BILASPUR, NORTH INDIA, CIRCA 1750

Opaque pigments heightened with gold on paper, a lord mounting his horse held by a groom, within black and white rules and wide red borders, inscribed in black *devanagari* script below identifying the *raga*, and in black *takri* script above and to the reverse painting 7 x 5¼in. (17.8 x 14.6cm.); folio 8¾ x 7½in. (22.3 x 19cm.)

£6,000–8,000

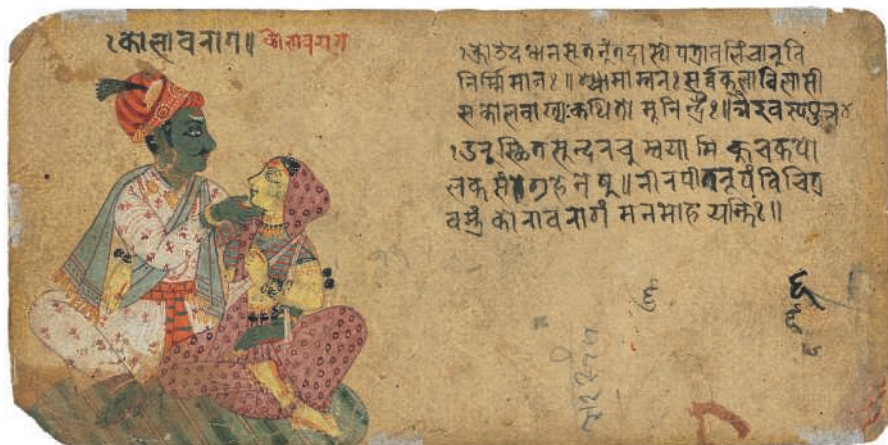
\$7,500–10,000

€7,100–9,400

**PROVENANCE:**

Sam Fogg, London, 1999

According to Kshemakarna's classification of the *ragamala* system (see Glynn, Skelton, Dallapiccola, 2011, pg. 92), the iconography of a man mounting a horse held by a groom is identified as *Sindhu* or *Sindhava putra* of *Sri Raga*. As the identifying inscription in our painting only mentions *Sri Raga*, it is possible that the inscription is incomplete. A very similar painting from Bilaspur depicting the same subject is in the Collections of the Museum Indische Kunst in Berlin (Waldschmidt, 1967, vol.1, pl.66). A folio from the same *ragamala* series as our painting is illustrated in Poster, 1994, no. 199, pg. 244. Another folio from this series sold at Bonhams, New York, 17 March 2014, lot 112.





29

**AN ILLUSTRATION TO A RAGAMALA  
SERIES: BHASKAR RAGAPUTRA OF  
HINDOLA RAGA**

CHAMBA, NORTH INDIA, CIRCA 1690-1700

Opaque pigments heightened with gold on paper, a sun radiating over a lone domed pavilion, with a lady offering a lotus petal to the sun god *Surya*, seated on a seven-headed white stallion, with identification inscription in black *takri* script above, within black and silver rules and wide red borders painting 7¼ x 6⅞in. (18.3 x 17.5cm.); folio 8⅝ x 8¼in. (22 x 21cm.)

£7,000–10,000

\$8,800–12,000

€8,300–12,000

**PROVENANCE:**

with Jagdish Mittal, Hyderabad, before 1968

with Charles Ewart

with Sven Gahlin, London, 1999

**LITERATURE:**

A. Mookerjee, *Ritual Art of India*, London, 1985, p. 25

C. Glynn, R. Skelton, A. L. Dallapiccola, *Ragamala,*

*Paintings from India from the Claudio Moscatelli*

*Collection*, London, 2011, cat. 2, pp. 42-43

**EXHIBITED:**

Dulwich Picture Gallery, London, 25 January 2012 -

27 May 2012

Brighton Museum and Art Gallery, 22 October 2011

- 8 January 2012

**INSCRIPTIONS:**

'5 raga bhaskar hindola de putra' (in *takri*)

'Bhaskar' means the sun, and the melody associated with this painting would be sung in the morning to coincide with the sun rising. Images of Bhaskar are not usually seen in Pahari *ragamala* series as Bhaskar is not included in Kshemakarna's *ragamala* system (see Glynn, Skelton, Dallapiccola, 2011, pg. 92).

In a very minimalist composition, the artist has divided the surface into thirds, with a small shrine occupying the right side of the lower section against an unfinished white background. The shrine is probably dedicated to Bhaskar or Surya (the sun-god). The upper section of the composition, in contrasting colours, is the dark sky with a shining orange orb emanating rays. The orb holds Surya seated on a seven-headed white horse carrying a sword as his lady companion makes a small offering to the god in the form of a lotus petal.

There is another known drawing from Chamba of *Bhaskar Ragaputra of Hindol* with similar iconography, depicting the sun god and a female worshipper seated within a large orb (Ebeling, 1973, no. 306, pg. 274).

For other folios from this series, see Ebeling 1973, no. 303, pg. 273; Waldschmidt 1975, fig. 147, 148, pp. 495-497, Goswamy 1999, no. 165, pp. 218-219. For a folio which sold at auction, see Christie's New York, 16 September 2008, lot 237.



28



29



VARIOUS PROPERTIES

**30**

**A BUFF SANDSTONE HEAD OF THE GODDESS CHAMUNDA  
CENTRAL INDIA, CIRCA 12TH CENTURY**

Carved in high-relief, depicting the fearsome goddess with sunken cheeks, bulging eyes and open mouth, wearing large cylindrical earrings in elongated earlobes, with elaborate headdress comprising a row of skulls, on stand 13 $\frac{3}{4}$ in. (35 cm.) high

£15,000–25,000

\$19,000–31,000

€18,000–29,000

**PROVENANCE:**

Martin Desbenoit, Comissaires-Priseurs associes, Versailles, 21 October 1990, lot 102 (illustrated on the catalogue cover)

This formidable head originally belonged to a large sculpture of Chamunda, the dread goddess. She is a powerful vision of death and destruction. According to Hindu texts, Chamunda or the wrathful emaciated form of Parvati emerged from the forehead of Durga, another epithet of Parvati, in a terrifying form to conquer the demon brothers Chanda and Munda. 'She opens her mouth wide, sticking out an extraordinarily long tongue with which licks every drop of blood falling from the demon's body'. According to the *Devi Mahatmya*, she is also Kali, the Dark One. Her creation is vividly described in the *Markandeya Purana*: 'From the forehead of Durga, contracted with wrathful frowns, sprang swiftly a goddess of black and formidable aspect, armed with a scimitar and noose, bearing a ponderous mace, decorated with a garland of dead corpses, with yawning mouth, lolling tongue, and bloodshot eyes, and filling the regions with her shouts' (Michell 1982, p.220 and p.205).

Three representations of the wrathful goddess are now kept in the Allahabad Museum which support the dating of the present sculpture (no accessible inventory numbers; [http://www.museumsofindia.gov.in/repository/search/alh\\_ald/basic/chamunda/0/1/10?museumId=alh\\_ald](http://www.museumsofindia.gov.in/repository/search/alh_ald/basic/chamunda/0/1/10?museumId=alh_ald)). The first is attributed to Jamsot, Allahabad, Uttar Pradesh, dated circa 12th century; the second, although without any mention of its provenance, is dated circa 11th century (inv. no 1406?); and the third is attributed to Gurgi, Rewa, Madhya Pradesh and is left un-dated. The emaciated face of our Chamunda shows a square jaw line, bulging eye balls, sharp prominent cheek bones, deeply recessed cheeks and pointed chin. Those features are found on the 11th/12th century Allahabad examples. Unfortunately, neither present a headdress in good condition enough to allow for a certain comparison. However, the second Allahabad Chamunda shows a crown made of skulls sharing the same marked smirk as those found on our head. Both also share the same oversized round earrings.

The expression of our goddess conveys a very tangible wrath. It is also extremely finely carved. Her matted hair arranged in a high chignon held together with a crown of smiling skulls is related to the hair style of a Chamunda figure in Metropolitan Museum, New York dated 10th-11th century (1989.121 ; [www.metmuseum.org](http://www.metmuseum.org)). A sandstone head of Chamunda now at the British Museum and dated to the 11th century also offers a close comparable example (1872.0701.84 ; [www.britishmuseum.org](http://www.britishmuseum.org)). The British Museum Chamunda was acquired by at the Stuart sale at Christie's in June, 1830 and was originally attributed to Central India, circa 9th-10th century (Goswamy, *op.cit.*, cat.451, p.220).

The examples in Allahabad and New York which compare to our head of Chamunda would support a 12th century dating. However, further research would be necessary to confirm the attribution to Uttar Pradesh.





**31**

**A SANDSTONE RELIEF OF A GOD AND TWO ATTENDANTS**

RAJASTHAN OR MADHYA PRADESH, CIRCA 12TH CENTURY

Finely carved, depicting a male deity standing in *tribhanga*, on a pedestal, in the central niche between narrow columns, flanked by two female attendants standing under flowering plants, the figures adorned with multiple necklaces and armbands, sashes tied at their waists  
12 $\frac{1}{8}$  x 9 $\frac{1}{2}$ in. (32.7 x 24.4cm.)

£3,000–4,000

\$3,800–5,000

€3,600–4,700

**PROVENANCE:**

Acquired by the current owner in Delhi whilst stationed as a Greek diplomat, 1963–64

THE ART OF THE JAINS



## 32

### A LARGE AND EARLY VIEW OF THE JAIN PILGRIMAGE CENTRE OF SATRUNJAYA NORTH WEST INDIA, FIRST HALF 18TH CENTURY

Opaque pigments on cotton cloth, a panoramic aerial view depicting various processions of men, women and monks making pilgrimage to many different Jain shrines, set in a colourful hilly landscape with caves, trees and pools, on yellow and red ground, modern lining

£30,000–40,000

\$38,000–50,000

€36,000–47,000

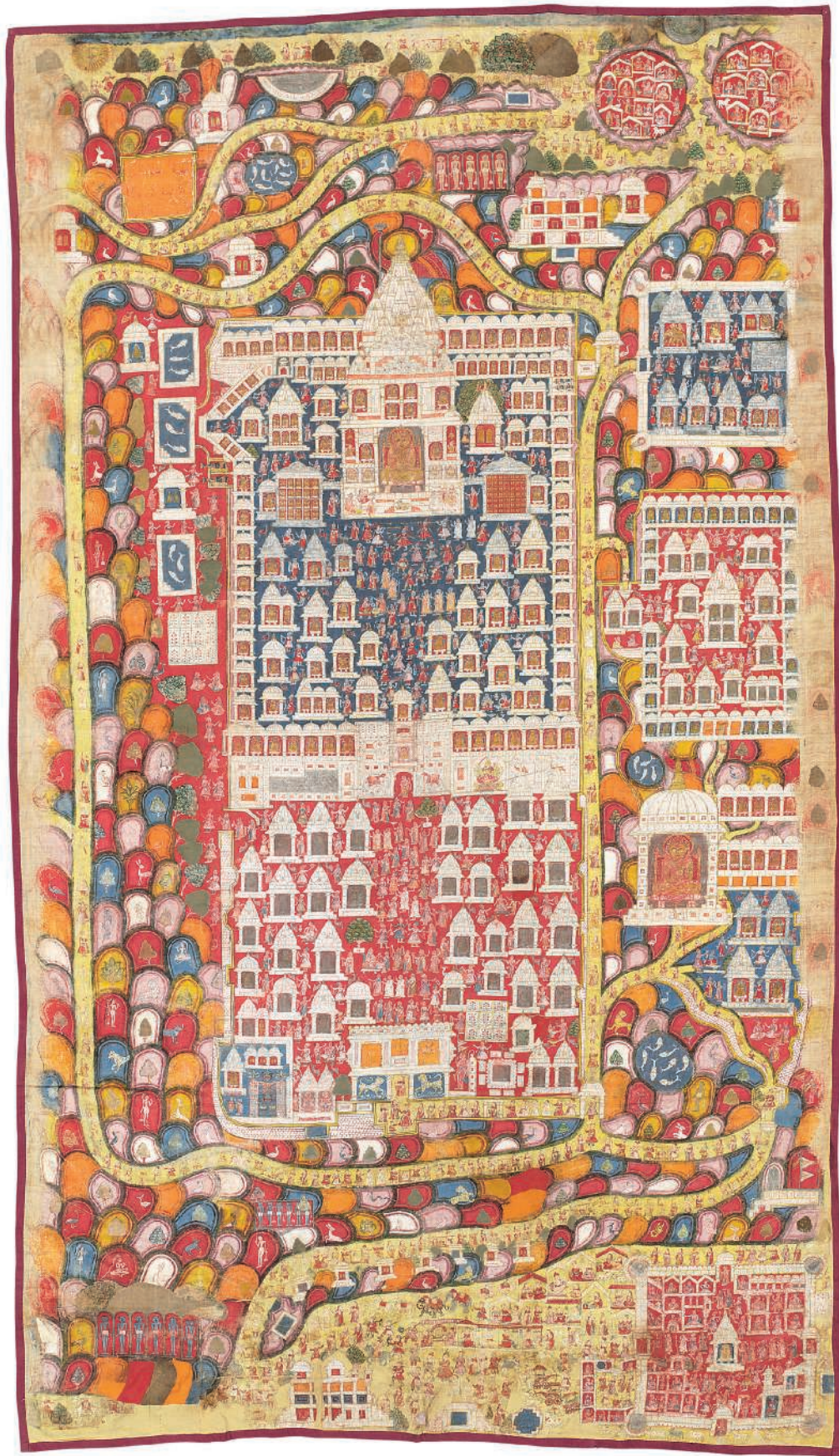
This impressive painted map is an overview of the temple complex of Satrunjaya in Gujarat, the most important Jain pilgrimage site. It is an early example of its kind as most maps that survived today are dated to the late 18th and 19th century.

The holy site is where Rishabhanatha, the first Jina, attained perfect knowledge. Monumental maps such as this one serve a surrogate for those unable to visit the shrines and were displayed within Jain temples during the *Kartik Purnima* (full-moon) festival to mark the most auspicious time to begin a pilgrimage. Their large scale allows for thousands to view it at a time and receive the same merit in lieu of visiting the actual site. Pilgrimage is an important part of the Jain religion. As the figures in this painting are both men and women and are depicted clothed, they are probably members of the Svetambara, or "white-clad" sect. Svetambara Jains hold five mountainous places important for making pilgrimage: Satrunjaya, Girnar, Mount Abu, Sammeda and Ashtapada.

The complex is divided over two ridges, the main shrine complex on the left was built by Kumarapala in 1213 and dedicated to the Jina Adinath, while the one on the right was established later by Jain merchants. This map can be dated to the beginning of the 18th century as the second complex is not as developed as it appears on later 18th and 19th century maps.

Other maps of Satrunjaya are in the National Gallery of Australia and dated 1897-98, attributed to Gujarat or Rajasthan (NGA.2005.945); in the Paul F. Walter collection (Pal, 1994, cat.117, pp. 252-253) and in the Victoria and Albert Museum (IS.32-2012). For an in-depth discussion of Jain pilgrimages see Pal, 1994, cat.117, p.252-253.

A number of maps of Satrunjaya painted on cloth, although mostly dating to the 19th century sold at Christie's in the past, including Christie's, New York, 22 March 2000, lot 43; 20 March 2009, lot 1342 and Christie's, London, 01 October 2012, lot 273; 26 May 2016, lot 83. An 18th century map painted on wood panels sold at Christie's, New York, 21 March 2007, lot 359. A late 19th century map is in the Victoria & Albert Museum, London (IS.32-2012).



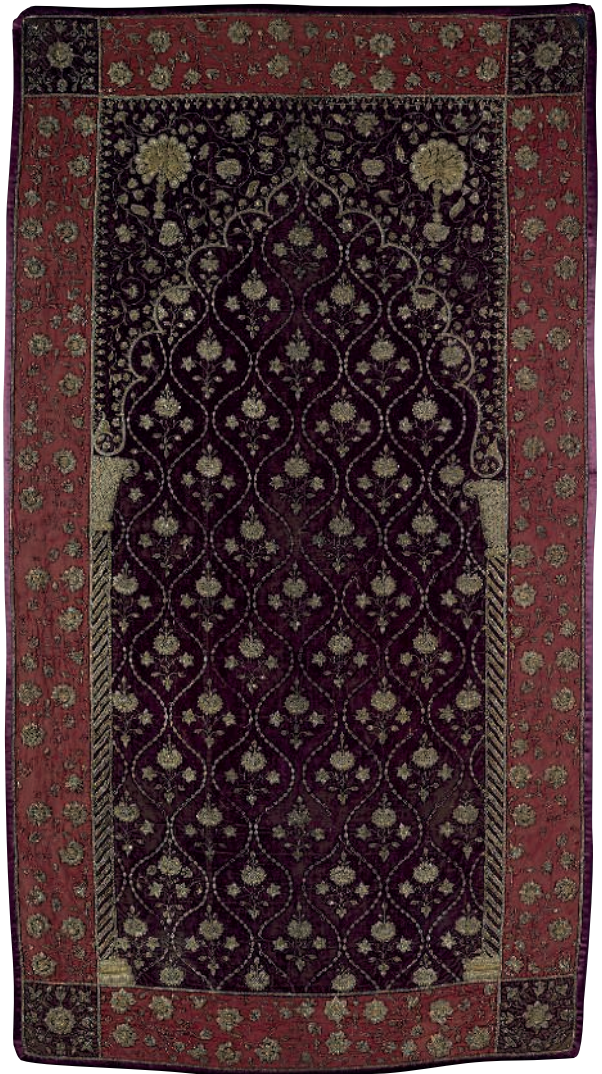


**33**  
**A BRASS JAIN ALTAR**  
 NORTH WEST INDIA, 15TH/16TH CENTURY

With the twenty-four *tirthankaras*, on stand  
 9in. (22.8cm.) high

£3,000–5,000

\$3,800–6,200  
 €3,600–5,900



PROPERTY FROM THE DHARMA COLLECTION

■ \* **34**  
**A SILVER AND GILT-THREAD EMBROIDERED WALL HANGING**  
 GUJARAT, POSSIBLY SURAT, NORTH WEST INDIA, 19TH CENTURY

Intended as a backdrop to a divinity figure in a home shrine, on deep purple  
 ground with pink borders, mounted, framed and glazed  
 71½ x 42in. (181.6 x 106.8cm.)

£3,000–5,000

\$3,800–6,200  
 €3,600–5,900

A very similar heavily embroidered wall hanging is in the CSMVS Museum (ex Prince of Wales Museum), Mumbai. It is attributed there to Gujarat, probably Surat and dated to the 19th century (Pal, 1994, cat.110, pp.244–245). These hangings, known as *chod*, are used as ornamental backdrop to the main divinity image in a home shrine. They are usually matched with a square canopy used of the head of the Jina. According to Pal, 'Jain devotees commission such sets generally at Surat, particularly at the celebration of the end of the forty-eight-day fast'.



VARIOUS PROPERTIES

35

**A LARGE JAIN PATA OF THE COSMIC MAN (LOKAPURUSHA)**  
GUJARAT, NORTH WEST INDIA, 17TH CENTURY

Opaque and gold pigments on textile, the standing *tirthankara* with five rows of animals and figures at his chest and upper arms, the *jambudvipa* at his waist, and ten rows of further animals and figures at his legs; a seated white *jina* at top center flanked by the *jinas* *Mallinatha* at upper left and *Parsavanatha* at upper right, each surrounded by squares of similar figures, two further deities at shoulder height, all interspersed with texts and numerical charts, mounted, framed and glazed  
50¼ x 29 in. (129 x 74 cm.)

£7,000–10,000

\$8,800–12,000  
€8,300–12,000

**PROVENANCE:**

Christie's, New York, 16 September 2008, lot 484

*Lokapurushas* depict the correlation between man and the universe by relating the cosmos to the proportions of the human figure. Divided into three parts, *adhholoka* is represented from below the navel to the base; *madhyaloka* reduced to just the *jambudvipa* and represented by a round disk at the waist; and *urdhvaloka* is depicted by the torso, neck and head. The heavens and hell are further subdivided into multiple levels represented by multicolored squares to indicate where different deities, demons, animals and humans live.

*Mallinatha*, the nineteenth *jina* at upper left, is identifiable by his *kailasha* and elephant vehicle.

*Parsavanatha*, the twenty-third *jina* at upper right, is easily recognized by his green color and the seven-hooded snake serving as his canopy. The additional imagery of the two *jinas* and related texts reinforce the Jain depictions of the metaphysical universe.

Another illustration of *Lokapurusha* is at the Victoria & Albert Museum, London (IS.35:25-1971).



36

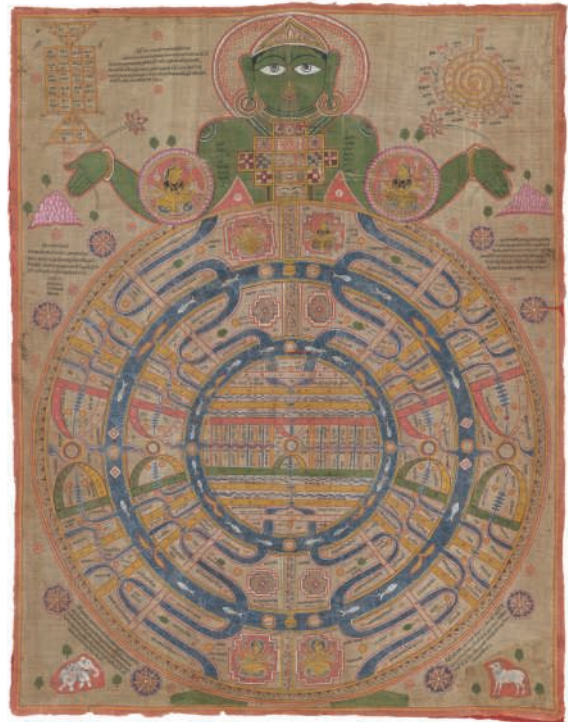
**A LARGE JAIN ILLUSTRATION OF THE WORLD OF MORTALS**  
GUJARAT, NORTH WEST INDIA, 18TH CENTURY

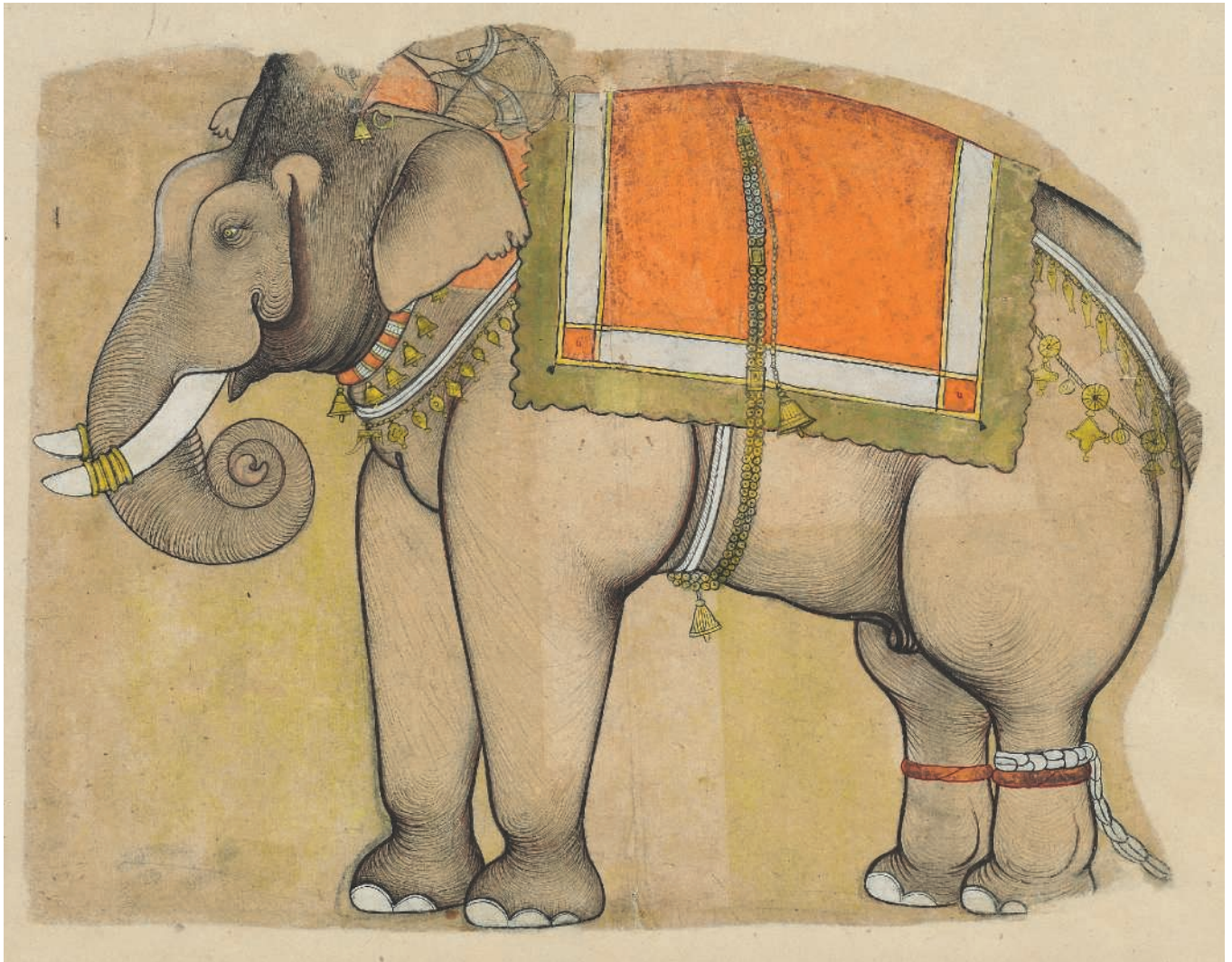
Opaque pigments on paper, the green-bodied deity, possibly the Goddess Padmavati, encompasses a diagram of the world, the three island-continents separated by rivers, the world of Gods in the centre axed around Mount Meru, inscriptions in *devanagari* script around, mounted, framed and glazed  
50½ x 29¼ in. (128 x 74.2/5cm.)

£7,000–10,000

\$8,800–12,000  
€8,300–12,000

Padmavati holds two lotus in her hands. She is a tutelary deity or yakshi. Whilst Jinas are the main focus of Jain devotion, there are many other subservient deities such as yakshas and yakshis.





37

**A LARGE PORTRAIT OF AN ELEPHANT**

SAWAR, RAJASTHAN, NORTH INDIA, CIRCA 1710

Opaque and transparent pigments on paper, richly bedecked, a mahout leaning on his head, now lacking, losses, re-laid on paper, mounted 15 x 19½ in. (38.2 x 49.5 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

**PROVENANCE:**

The Property of a Gentleman, Sotheby's, London, 11 July 1973, lot 112 (illustrated)

A large drawing of an imposing, caparisoned royal elephant with his rider. The elephant has been chained on one of his hind legs and is adorned with a simple orange, white and green elephant cover. The rug is tied in place with rope and gold chains decorated with bells and other gold ornaments including small fish. He has wide gold rings on his tusks.

A distinctive local style of painting developed at Sawar towards the end of Pratap Singh's reign (r.1668-1705) which continued under his successor, Raj Singh (r.1705-1730). This small state in Rajasthan, established during the reign of the Mughal emperor Jahangir (r. 1604-28), is situated in the south-east corner of the Ajmer region, virtually on the borders of Amber, Bundi and Mewar. Bundi and Kotah were the closest major courts and there is definitely an affinity between Sawar elephant drawings and those of Kotah, as can be seen between our example and an early 18th century Kotah study of an elephant's head in the collection of Howard Hodgkin (Filippi, 1997, no 51, p 100). See also two masterful drawings by Shaykh Tajū in the Rao Madho Singh trust Museum, Fort Kotah, dated circa 1730 (Welch, 1997, cat.24, p.126 and cat.27, p.130-131).

This drawing was folded down the centre and has lost part of the rider and the tip of the elephant's head as well as his tail. The drawing, however, has lost none of its power.

38

**AN ILLUSTRATION TO A RAGAMALA SERIES**

MEWAR, RAJASTHAN, CIRCA 1610

Opaque pigments on paper, depicting a couple seated on a palace terrace with attendants and musicians, within black and red rules and yellow borders, with a partial inscription in black *devanagari* script above, mounted

8½ x 6½in. (21.6 x 16.8cm.)

£6,000–8,000

\$7,500–10,000

€7,100–9,400

This folio comes from a *Ragamala* series closely related to the so-called 'Chawand' *Ragamala*. The colophon of that manuscript is dated to Samvat 1662 (1605 AD), signed by the Muslim artist Nisaradi (Nasiruddin) and states that it was copied in Chauda (Chawand). Chawand was the temporary capital of Mewar at the beginning of the 17th century after the destruction of the city of Chitor by the troops of the Mughal Emperor Akbar. The 'Chawand' *Ragamala* is the earliest known *Ragamala* series from Mewar and it along with other related series provides a link between the earlier Rajput style of the 16th century and the 17th century painting of Mewar that was influenced by the Mughal courts.

A folio from the 'Chawand' *Ragamala* was in the Edwin Binney 3rd Collection. Further discussion can be found in that catalogue (Archer and Binney, 1968, no.2, p.18) and in Ebeling, 1973, no.7, p. 159. A folio from that series sold at Sotheby's, New York, 14 November 2002, lot 15. A folio from a closely related *Ragamala* was offered at Bonham's, 10 April 2008, lot 91.



39

**A TANTRIC ILLUSTRATION (PATAKA) OF DEVI**

RAJASTHAN, NORTH INDIA, 18TH CENTURY

Opaque pigments on cloth, the goddess depicted on her *vahara*, preceded by Shiva, followed by an attendant bearing an umbrella, framed

23 x 17½in. (58.5 x 44.5cm.) visible

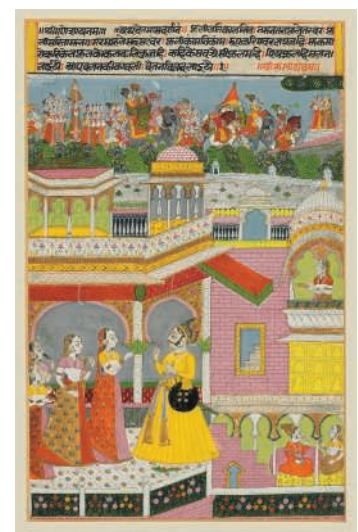
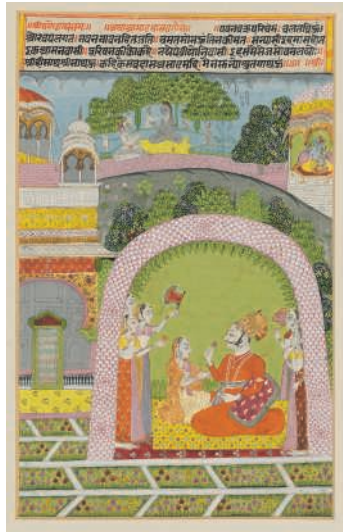
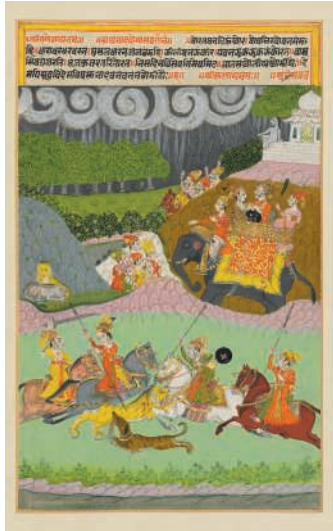
£4,000–6,000

\$5,000–7,500

€4,700–7,000

A similar illustration of the multi-armed Devi riding a tiger, linked to Jain worship, is published in Aryan and Aryan, 2016, cat.15, p.25.





(part)

**40**  
**A COMPLETE SET OF BARAMASA ('TWELVE MONTHS') ILLUSTRATIONS**

BIKANER, RAJASTHAN, NORTH WEST INDIA, MID 18TH CENTURY  
 Opaque pigments heightened with gold on paper, each depicting a month of the year, with a nobleman and his lover engaged in various courtly pastimes, with 4ll. of *devanagari* script in red and black ink in the text panel above identifying and describing each month and scene, mounted  
 Each painting 10¼ x 6¾in. (26 x 16.2cm.)

(12)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

This is a complete set of twelve *baramasa* illustrations. *Baramasa* literally translates to the "Twelve Months" and illustrates the text describing the romantic attributes of each month. The composition of these paintings is typical of a number of Bikaner *baramasa* series, including one that sold at Christie's, Mumbai, 18 December 2016, lot 28. 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). 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 Kartik 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, London, 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 Kotah 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.





41

41

**A PORTRAIT OF THE EMPEROR JAHANGIR**

STYLE OF SAHIBDIN, UDAIPUR, RAJASTHAN, NORTH WEST INDIA, CIRCA 1630

Opaque pigments heightened with gold on paper, the emperor depicted seating and attended to by servants, his fly whisk bearer behind him, in black rules

8¾ x 5½in. (22.4 x 14.4cm.)

£5,000–7,000

\$6,300–8,700

€5,900–8,200

**PROVENANCE:**

The Late Sangram Singh, Jaipur

**LITERATURE:**

Andrew Topsfield, *Court Painting at Udaipur, Art under the patronage of the Maharanas of Mewar*, Zurich, 2002, fig.71, p.109

The Ranas of Udaipur Karan Singh (r. 1620–28) and Jagat Singh (r. 1628–55) attended Jahangir's court where they had the chance to witness the extraordinary stylistic innovations of the imperial atelier, particularly in the art of portraiture (Topsfield, 2002, p.109). However, Topsfield notes 'how little effects these discoveries had on the course of painting at Udaipur' and explains that 'the shared traditional culture of the Ranas and their [...] artists was also too conservative [...] for [them] to emulate, or comprehend, [this] revolutionary naturalism'. This explains why the present portrait is a rarity both in terms of subject and technique of execution although it retains very strong Mewari features.



42

42

**LADIES CONVERSING ON A TERRACE**

ATTRIBUTED TO AHMED-UD-DIN, BIKANER, RAJASTHAN, NORTH WEST INDIA, CIRCA 1740

Opaque pigments heightened with gold on paper, depicting two ladies seated leaning against bolsters, with three standing attendant figures, one holding a flywhisk, within black rules and red borders, with folio number '41' and 9 ll. of black *devanagari* script on the reverse, mounted

8¾ x 5½in. (21 x 14.3cm.)

£4,000–6,000

\$5,000–7,500

€4,700–7,000

43

**AN ILLUSTRATION TO A RAGAMALA SERIES: RAGA MALKOS**

PANNA, CENTRAL INDIA, CIRCA 1700-20

Opaque pigments heightened with gold on paper, depicting a nobleman seated on a carpeted terrace with attendants standing, entertained by female musicians, ornate pavilions and enclosed garden terraces in the background, two lines of black *devanagari* script in the yellow text panel above, with red borders, further inscribed in the upper border 'raga malkosak 7', the reverse with folio number '7' in red and 4 lines in black *devanagari* script

16½ x 11½in. (41.9 x 30.2cm.)

£15,000–20,000

\$19,000–25,000

€18,000–23,000

This large and fine illustration from a *ragamala* set is heavily influenced by Mughal painting. This is visible in the great attention given to the rendering of details such as the textiles, the setting of the scene arranged in a semi-circular composition and the finely depicted sandstone pavilion in the background. However it appears to come from Panna in Madhya Pradesh as recently re-attributed by Konrad Seitz (Seitz, 2015, cat. 56.1–56.3, pp.190–213). Three other paintings from this series are in the Seitz Collection and other folios are published in Ducrot, 2009, MW10, p.197 and Khandavala, 1960, pp.44–45, no.57–a–c. Another folio (possibly depicting *Kamad ragini*) was sold at Christie's, London, 26 May 2016, lot 22.

विलासिणीचमस्चालनेमलध्याः निलोलंशुवहेमपीठः। गंधान्वितःकांचनकांतिवहः। श्रीमालकोशुकराग  
राजः॥११॥

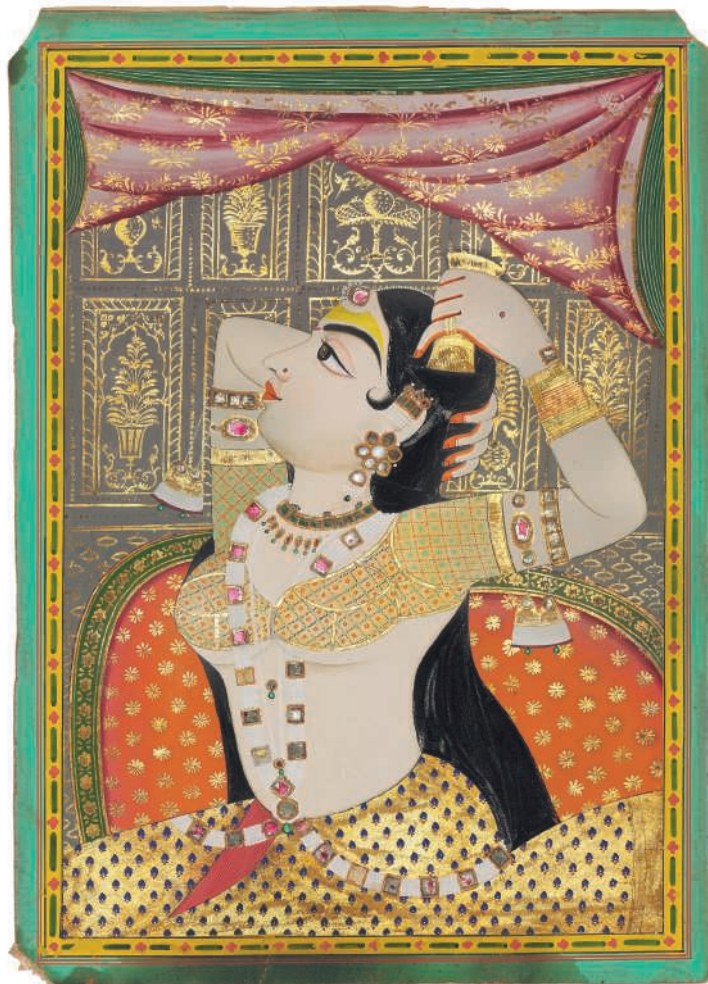




44



45



46

#### 44

##### A PRINCE CONSULTS A HERMIT

RAJASTHAN, NORTH WEST INDIA, CIRCA 1750

Opaque pigments on paper heightened with gold, his hands joined slightly bowing to the blue-skinned holy man, some scriptures on a low dais in the background, the reverse with three lines of black *devanagari* script and collection stamp, mounted 6¼ x 9½in. (15.8 x 24.2cm.)

£5,000–7,000

\$6,300–8,700  
€5,900–8,200

#### 45

##### AN ILLUSTRATION TO A RAGAMALA SERIES: BHAIRAVI RAGINI

MEWAR, RAJASTHAN, NORTH WEST INDIA, LATE 18TH CENTURY

Opaque pigments heightened with silver and gold on paper, a female devotee clad in red and carrying a trident, makes an offering to a *linga* shrine beneath a tree near a stream, a line of black *devanagari* script in a yellow text panel above identifying the *raga*, in black rules, with wide red borders now lacking 12¼ x 8¾in. (32.4 x 22.3cm.)

£3,000–5,000

\$3,800–6,200  
€3,600–5,900

#### 46

##### A COURTESAN COMBING HER HAIR

JAIPUR, RAJASTHAN, NORTH WEST INDIA, SECOND HALF 19TH CENTURY

Opaque pigments heightened with gold on paper, reclining on a red bolster, wearing elaborate jewellery, a gold embroidered red canopy above, mounted 14¼ x 10½in. (36 x 25.6cm.)

£5,000–7,000

\$6,300–8,700  
€5,900–8,200



47

**AN EQUESTRIAN PORTRAIT OF THE NOBLEMAN SHRI HOGA**

RAGHOGARH, NORTH INDIA, CIRCA 1700

Opaque pigments heightened with gold on paper, depicted facing left, wearing a white tunic and dotted turban, holding the reins in his left hand and a flower in his right, his steed finely harnessed, on light green ground, mounted 11 x 7½in. (28 x 19cm.)

£6,000–8,000

\$7,500–10,000

€7,100–9,400

The nobleman Shri Hogha is portrayed riding a muscular stallion which is galloping to the left. He wears a plain white summer *jama* which is tied under his left arm as an indication of his Muslim faith. On his head is a flatly tied turban of gold and blue silk with a scale-like patterning. A gold and enamel punch dagger is tucked into the *patka*, and a sword is attached around his waist with a leather strap. In his right hand he holds a small red poppy, a symbol of royalty. The stallion is magnificently caparisoned with a gold bridle. A gold saddle pommel is inlaid with rubies and emeralds. This painting shows the influence of the Rajput Bundi and Kotah schools, although its monochrome light green background and small, regimented flowers in the foreground are more similar to the Deccani style.

This is a particular fine equestrian portrait and one of only very few surviving from Raghogarh in Central India (which lies in the northern part of today's Madhya Pradesh). It compares very closely to one in the Howard Hodgkin collection, published in Filippi, 1997, no.34, p.81



\* 48

**AN EQUESTRIAN PORTRAIT OF A RULER: MAHARANA ARI SINGH**

SIGNED JUGARSI, UDAIPUR, MEWAR, RAJASTHAN, NORTH WEST INDIA, CIRCA 1768-69 AD

Opaque pigments heightened with gold on paper, the ruler in orange tunic and turban mounting a richly harnessed prancing steed, on green ground, identified in black *devanagari* script below, within black rules, with red borders, the reverse with 5ll. of *devanagari* script in black ink identifying the artist and giving the date of Samvat 1825

9¾ x 8½in. (23.8 x 21.6cm.)

£4,000–6,000

\$5,000–7,500

€4,700–7,000

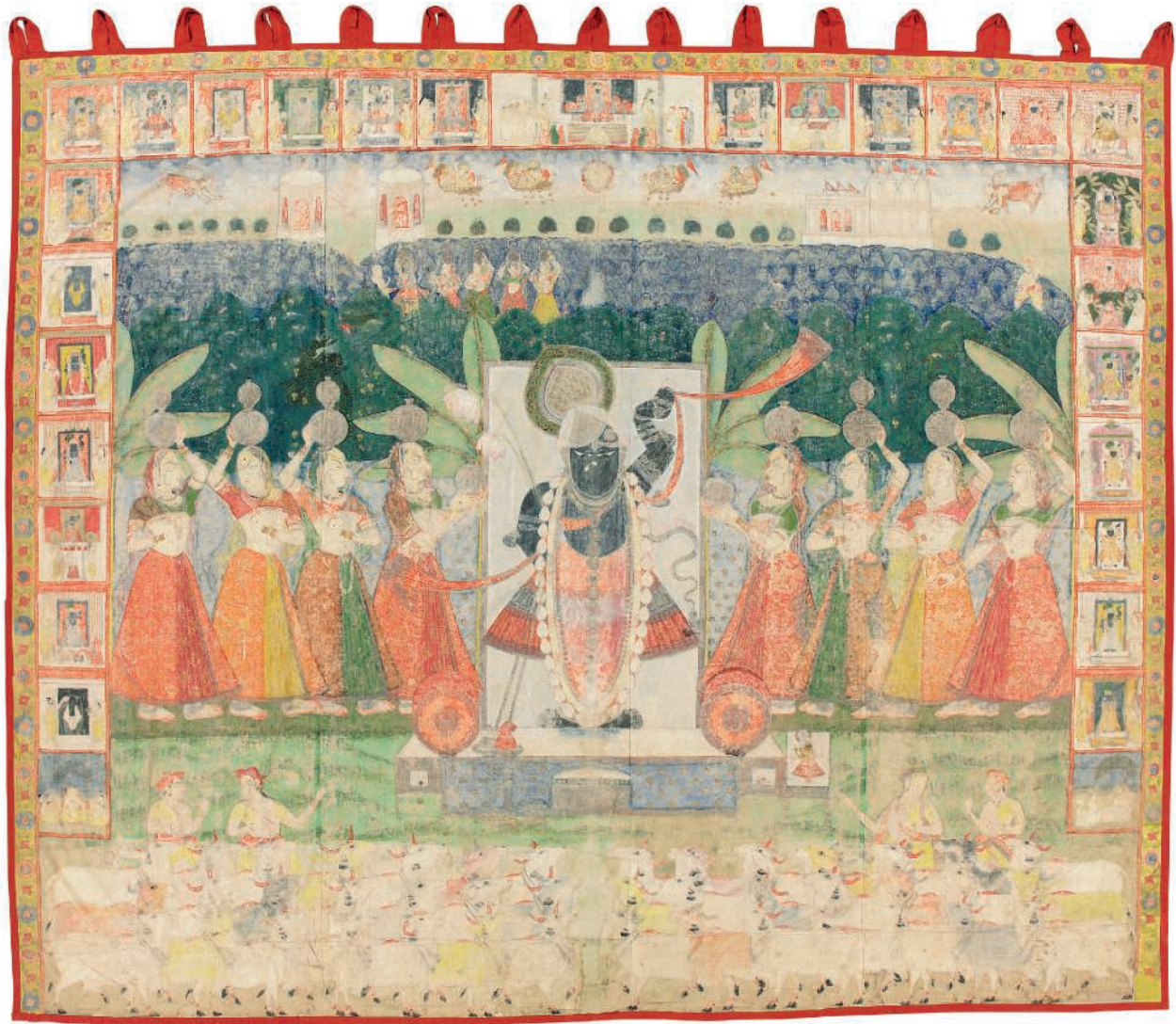
**INSCRIPTIONS:**

Recto: 'maharajadhiraj maharana ji shri ari singh ji ghodo chha bahadur' (Maharana Ari Singh on the horse Ch. Bahadur)

Verso: 'shri ram / pano shri maharajadhiraj maharana ji shri ari singh/ surat ghodo chha bahadur asavaar huwa... pano... / ... jugarsi shri hajur nijar ki pano ori jama ... sana 1825 / ...' (Portrait of Maharana Ari Singh on the horse Ch. Bahadur ... by Jugarsi who makes an offering to His Highness the painting submitted... Samvat 1825/ ...)

This portrait of Maharana Ari Singh of Udaipur (r.1761-73) is particularly filled with movement. Riding his striding horse, the Maharana raises his left arm and holds a piece of gold cloth. His gold-woven sash and his flaring robes are depicted with great movement, a result of the galloping horse's speed. Although it is unclear what activity Ari Singh is presently exercising, the hunt as a princely pursuit was a favourite of his. Many portraits depict him hunting on horseback, such as four paintings in the Ducrot Collection (*Four Centuries of Rajput Painting*, 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' (Topsfield, 2002, p.193). This painting was executed by the court painter Jugarsi, son of Jiva. Both were active in Udaipur and Jugarsi painted the hunting expeditions of Maharana Jagat Singh II as early as 1750 (Topsfield, 2001, fig.173, p.194). There are three hunting scenes of Ari Singh by Jugarsi, all dated 1762. 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 their other livelihoods' (Topsfield, *op.cit.*, p.194 and notes 129, 130, 131 p.211).





49

**A LARGE PICHHVAI OF SHRI NATHJI AND THE GOPIS**

KISHANGARH STYLE AT NATHDWARA, RAJASTHAN, NORTH WEST INDIA, CIRCA 1840-50

Opaque and transparent pigments on cotton cloth, milkmaids bring offerings in rounded jars to the Idol of Shri Nathji, cows and cowherds attend the scene from the sky, cartouches with images of Shri Nathji around, with modern lining and hanging loops at top

£12,000-18,000

\$15,000-22,000  
€15,000-21,000

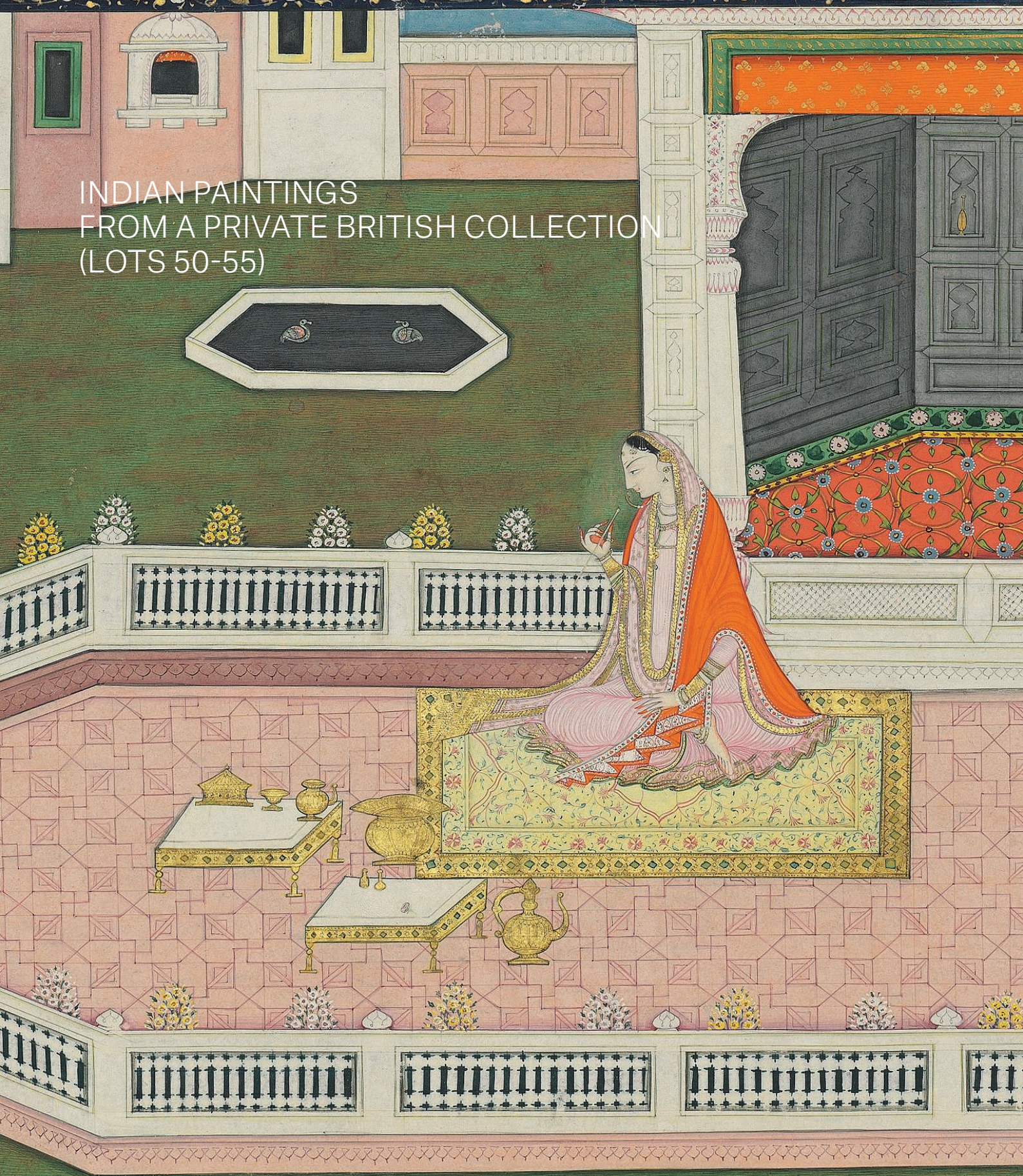
This large painted textile (or *pichhvai*), a backdrop for an idol of Shri Nathji, is typical of the *pichhvais* used at the temple of the Pushtimarg sect in Nathdwara, Rajasthan. They are often part of a matched set that also cover the walls and ceiling of the sanctum (Kay Talwar and Kalyan Krishna, 'Painted Pichhvais from the Nathdwara Temple Treasury', in Sharma, Kaimal, 2013, p.203). It is executed by a Kishangarh artist at Nathdwara. Links between the two cities are well attested since the 17th century as rulers of Kishangarh are devotees of the Pushtimarg sect. In her discussion of painting in Kishangarh and Nathdwara, Madhuvanti Ghose notes that 'the beauties of Kishangarh's court appear as simple gopis, matching the joyously dancing figure of Shri Nathji' (Ghose, 2015, p.29). The elongated eyes of our *gopis* are typical of the Kishangarh style.

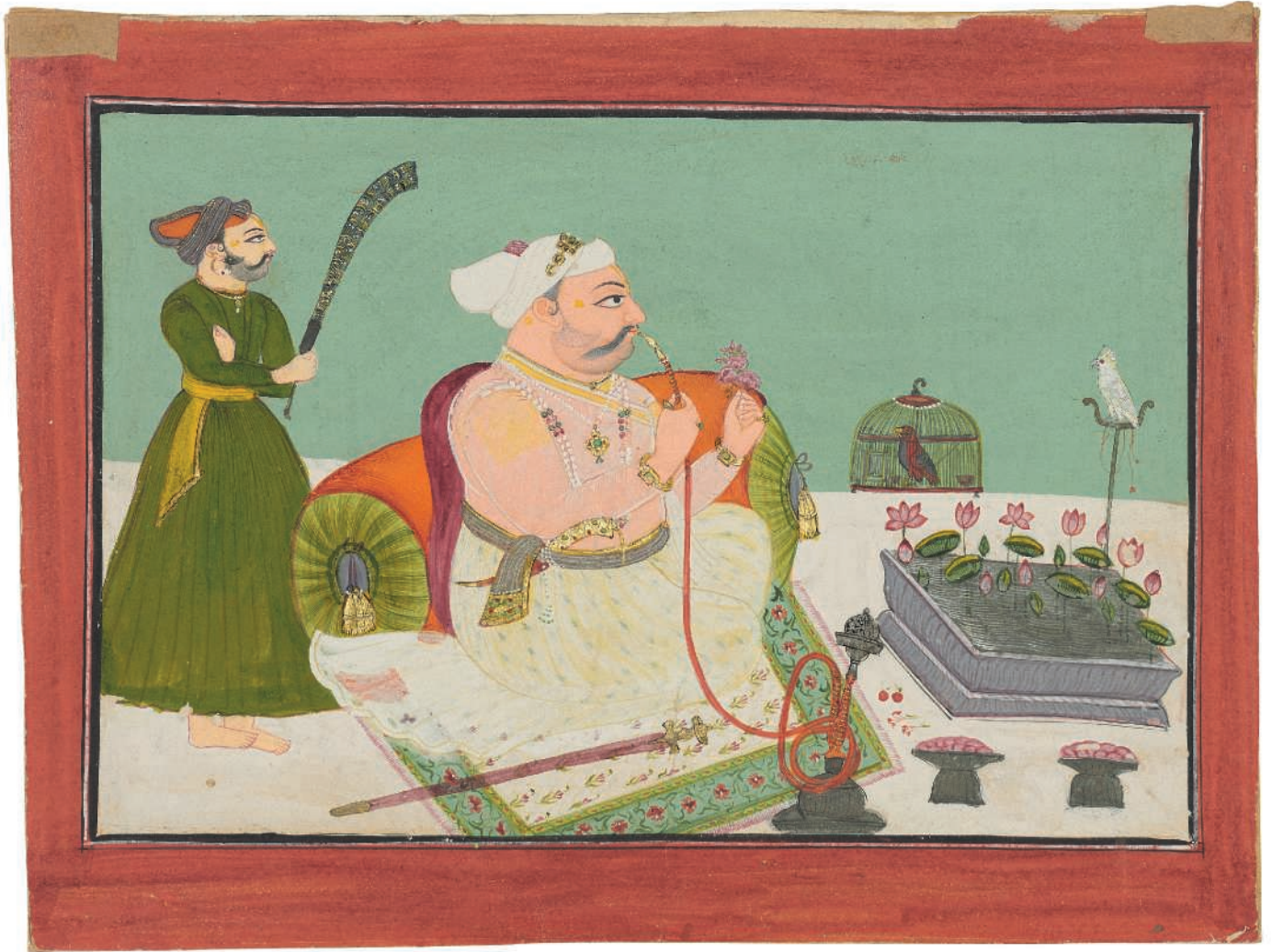
Shri Nathji is the form of Krishna worshipped especially by the cow-herding community and the Vallabhachari community. It relates to the story of when Krishna lifted Mount Govardhan and held it over the town of Vrindavan to protect the people and animals from a furious downpour of rain sent by Indra, the King of the Heavens. As a reference of this legend, Shri Nathji is shown with his hand held up in the air.

In the upper part of this *pichhvai*, an episode of the *Dana Lila* is depicted where Krishna and Balarama demand a toll from the milkmaids (*gopis*). The scene is visible between the foot of Mount Govardhan and the forest of Vrindavan. The idol stands on a plinth. A white cloth reminiscent of the moon light is hang behind him. The Gods attend the scene from the sky, seated in their celestial chariots.

A similar *pichhvai* although slightly less refined was sold at Christie's, New York, 15 March 2016, lot 305. Another related *pichhvai* with Shri Nathji adored by cowherds and village girls was sold at Christie's South Kensington, 12 June 2014, lot 220 and a third is in the Harvard Art Museums, (1974. 138). Others are published in Faye & Cie, 1977).

INDIAN PAINTINGS  
FROM A PRIVATE BRITISH COLLECTION  
(LOTS 50-55)





50

**A RAJA SMOKING A HUQQA, PROBABLY RAJA SARDAR SINGH OF UNIARA**  
UNIARA OR POSSIBLY BUNDI, RAJASTHAN, NORTH WEST INDIA, CIRCA 1770

Opaque pigments heightened with gold on paper, the raja seated against a bolster smoking a huqqa with an attendant behind, within black and white rules and red borders, an inscription in black *devanagari* script on the reverse "*maharaja surjan(?) singh ji*"

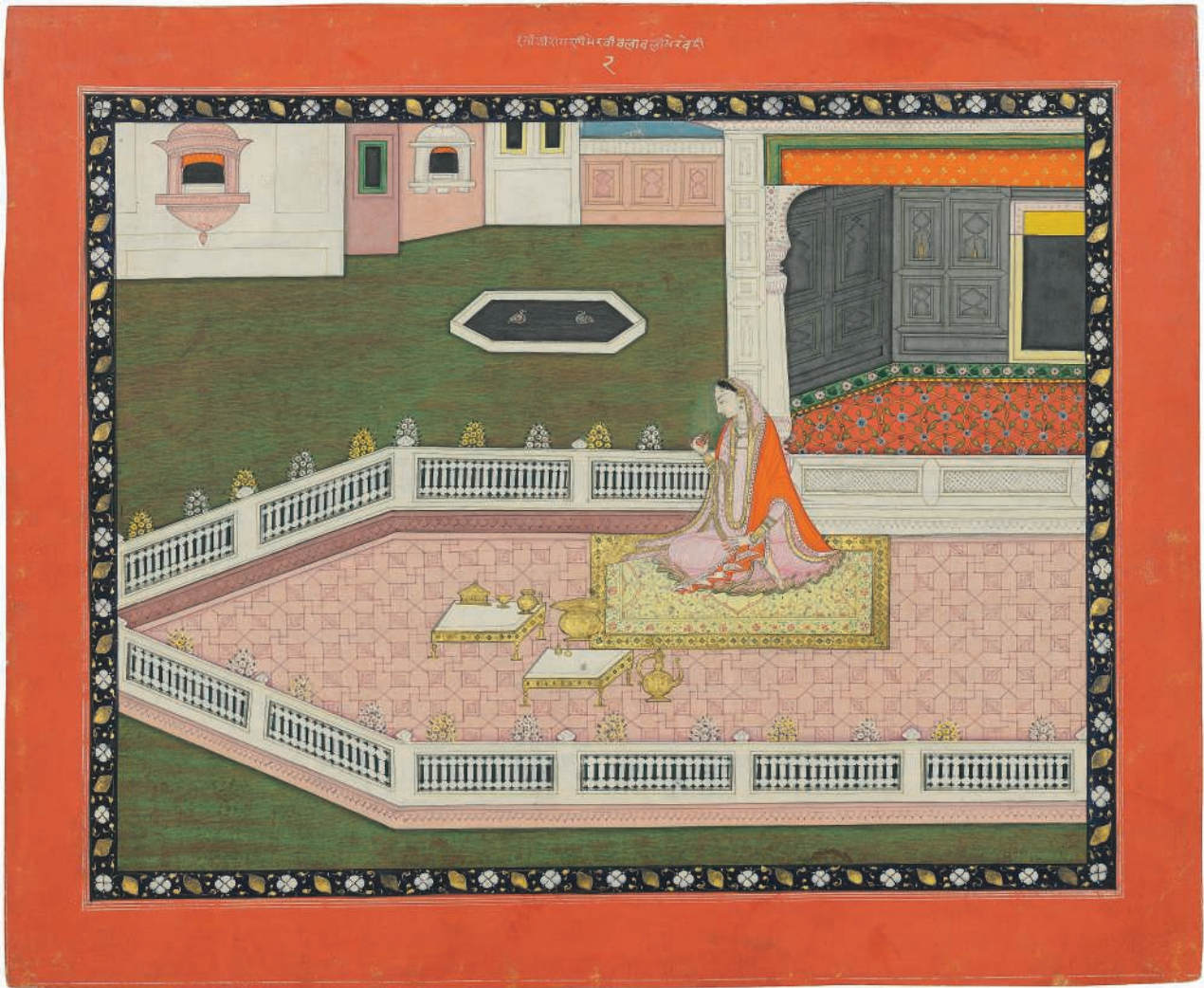
Painting 6 $\frac{5}{8}$  x 10 $\frac{1}{8}$ in. (16.8 x 25.7cm.); folio 8 $\frac{3}{4}$  x 11 $\frac{1}{2}$ in. (22.2 x 29.2cm.)

£5,000–7,000

\$6,300–8,700

€5,900–8,200

Rao Raja Sardar Singh of Uniara (r. 1740–77) is very probably the sitter of this portrait. He is depicted in old age, with grey moustache and sideburns. In the early 1760s Uniara was a small and independent state between Bundi and Jaipur, under regular threat from the Marathas. The courts of Bundi and Uniara were linked by marriage as Sardar Singh's daughter was married to Dalel Singh of Bundi and the style of Bundi was prominent at Uniara. There are apparently no earlier works executed in Uniara than a 1759 copy of a *Bhagavata Purana* but artistic patronage increased after Sardar Singh was given the title of Rao Raja by the Mughal emperor Shah 'Alam in 1759 (J.P. Losty, 'A Hitopadesha manuscript of 1761–62 from Uniara', in Topsfield, 2000, p.115). For two other portraits of Sardar Singh, see J.P. Losty, *op.cit.*, fig., 2, p.111 and fig. 4, p.114 and Beach, 1974, fig.48, pl.XLVII.



51

**AN ILLUSTRATION TO A RAGAMALA SERIES: VELAVALI RAGINI OF BHAIRAVA RAGA**  
KANGRA, NORTH INDIA, CIRCA 1830

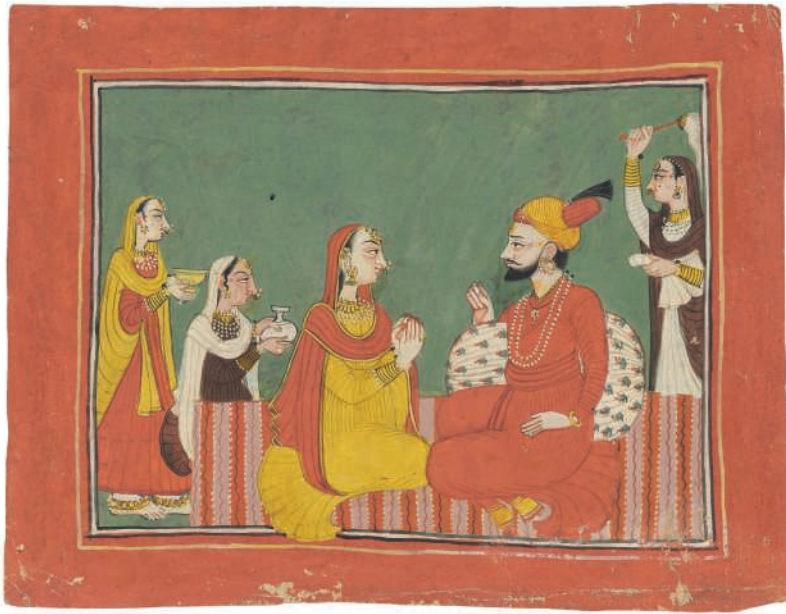
Opaque pigments heightened with gold on paper, the lone *nayika* seated in a palace terrace, within narrow floral border, white rules and red outer border, with identification inscription in white *devanagari* script above "*iti shri ragini bhairavi velavali bhairave di/2*"

Painting 7 $\frac{3}{4}$  x 9 $\frac{1}{2}$ in. (18.2 x 24.5cm.); folio 9 $\frac{3}{4}$  x 12in. (24.8 x 30.5cm.)

£10,000–12,000

\$13,000–15,000

€12,000–14,000



52

52

**RAJA SURMA SEN SEATED WITH ATTENDANTS**

MANDI, NORTH INDIA, CIRCA 1780-90

Opaque pigments on paper, the raja seated leaning against a bolster with female attendants, with black and white rules and red borders  
7 7/8 x 9 3/4 in. (18.8 x 23.8 cm.)

£2,000–3,000

\$2,500–3,700

€2,400–3,500

Raja Sidh Sen of Mandi (r. 1684-1727) was a great patron of the arts and sponsored an active artistic life which led to the production of numerous paintings. These works are characterized by a 'heavily stippled and [...] easily recognizable style' (Ahluwalia, 2008, pp.123-125). This style continues during the reign of his grandson Shamsar Sen (r. 1727-81), although as Ahluwalia notes his 'personality was the opposite of that of his legendary grandfather' which had an effect on paintings as Mandi artists 'were adept at representing the characteristics and personalities of their rulers' (Ahluwalia, *op.cit.*, p.125). The use of blocks of colour with little shading, in large plain background or on clothes, the stylized striped carpets and peculiar facial features such as elongated or flattened noses, bulging eyes, are characteristics of Mandi paintings throughout the 18th century (see Khandalavala, undated, fig.45 to fig.62).

On this painting, the prince wears a yellow turban wrapped around a tall ribbed hat. This style of turban appears to be popular in the later part of the 18th century. It is worn by Raja Surma Sen of Mandi on a portrait dated circa 1781-82 in the N.C. Mehta Collection (Khandalavala, *op.cit.*, fig. 61) who probably is the main figure in this portrait. Raja Surma Sen (r. 1781-88) was the son of Shamsar Sen and reigned between 1781 and 1788. Another portrait of Surma Sen, worshipping Kali, is in the Los Angeles County Museum of Art (M.79.66)



53

53

**AN ILLUSTRATION TO A BARAMASA SERIES: THE MONTH OF SHRAVANA**  
PAHARI SCHOOL, NORTH INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, a lady seated on a terrace holding a huqqa, with attendants, watches waders take flight as a storm approaches in the month of *shravana* (the rainy season), with dark blue inner and pink speckled outer borders  
painting 8 1/4 x 5 5/8 in. (21 x 14.3 cm.); folio 10 1/2 x 7 in. (26.7 x 20 cm.)

£3,000–4,000

\$3,800–5,000

€3,600–4,700



54

**54**  
**AN ILLUSTRATION TO A RAMAYANA SERIES: RAMA, LAKSHMANA, BHARATA AND SHATRUGHANA WITH THEIR BRIDES**

KANGRA OR MANDI, NORTH INDIA, CIRCA 1830-40

Opaque pigments heightened with gold on paper, Rama and his younger brothers with their brides accompanied by musicians being welcomed by ladies, the sage Narada observing from amidst the clouds above, with narrow floral blue border, 4 ll. of *nasta'liq* in black ink and various inventory numbers in pencil and red ink on the reverse  
 8 X 11½in. (20.3 x 29.2 cm.)

£6,000–8,000

\$7,500–10,000  
 €7,100–9,400

The ladies in the palace are depicted welcoming the newly-weds, four brothers married four sisters. After Rama married Sita; Rama's younger brothers, Bharata, Lakshmana and Shatrughana were married to Sita's younger sisters, Bharata to Mandavi, Lakshmana to Urmila and Shatrughana to Shrutakirti.

**55**  
**THE FIVE-FACED (PANCHANANA) SHIVA**  
 MANDI, NORTH INDIA, CIRCA 1750-80

Opaque pigments on paper, Shiva depicted with multiple heads facing the four cardinal points and the sky, holding his attributes in multiple hands, seated on a tiger skin with a diminutive Parvati, the bull Nandi at their feet, within black rules and faded red borders  
 8 x 5½in. (20.3 x 13.7cm.)

£1,500–2,000

\$1,900–2,500  
 €1,800–2,300

A well-known painting of the five-headed Shiva, depicted in his Eternal form as *Sadashiva* is in the Howard Hodgkin Collection. Painted in Mandi circa 1710-20, it also depicts the god as *Harihara* with the combined attributes of Shiva and Vishnu (Topsfield, 2012, cat.51, p.126). Another Mandi painting of *Sadashiva Harihara*, painted circa 1730-40, is in the Victoria & Albert Museum, London (IS.239-1952). Both offer relevant comparable examples for the present painting. However the relatively simple style visible in our work is common to other mid-18th century works. It probably attests to the popularity of these images amongst devotees at the time. For another such work see a painting of the five-faced Shiva with Parvati in the Jagdish Mittal Collection, dated circa 1750-60 (Seyller and Mittal, 2014, cat.36, pp.104-105).



55

Visit [www.christies.com](http://www.christies.com) for additional information on this lot



56

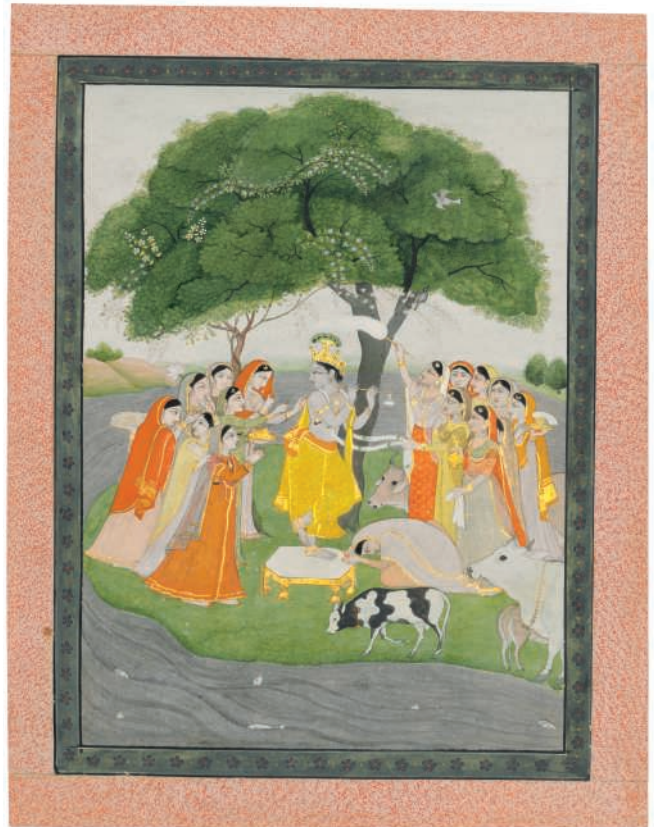
VARIOUS PROPERTIES

**56**  
**A HEROINE (*NAYIKA*) STANDS UNDER A STORMY SKY**  
 KANGRA, NORTH INDIA, CIRCA 1820-30

Opaque pigments heightened with gold and silver on paper, she stands on a bed of leaves, holding a branch, the dark clouds streaked by lightning, with blue borders, old notes in pencil to reverse, mounted  
 8<sup>7</sup>/<sub>8</sub> x 6<sup>7</sup>/<sub>8</sub>in. (22.6 x 17.7cm.)

£4,000–6,000

\$5,000–7,500  
 €4,700–7,000



56A

**56A**  
**KRISHNA SURROUNDED BY *GOPIS***  
 KANGRA, NORTH INDIA, SECOND QUARTER 19TH CENTURY

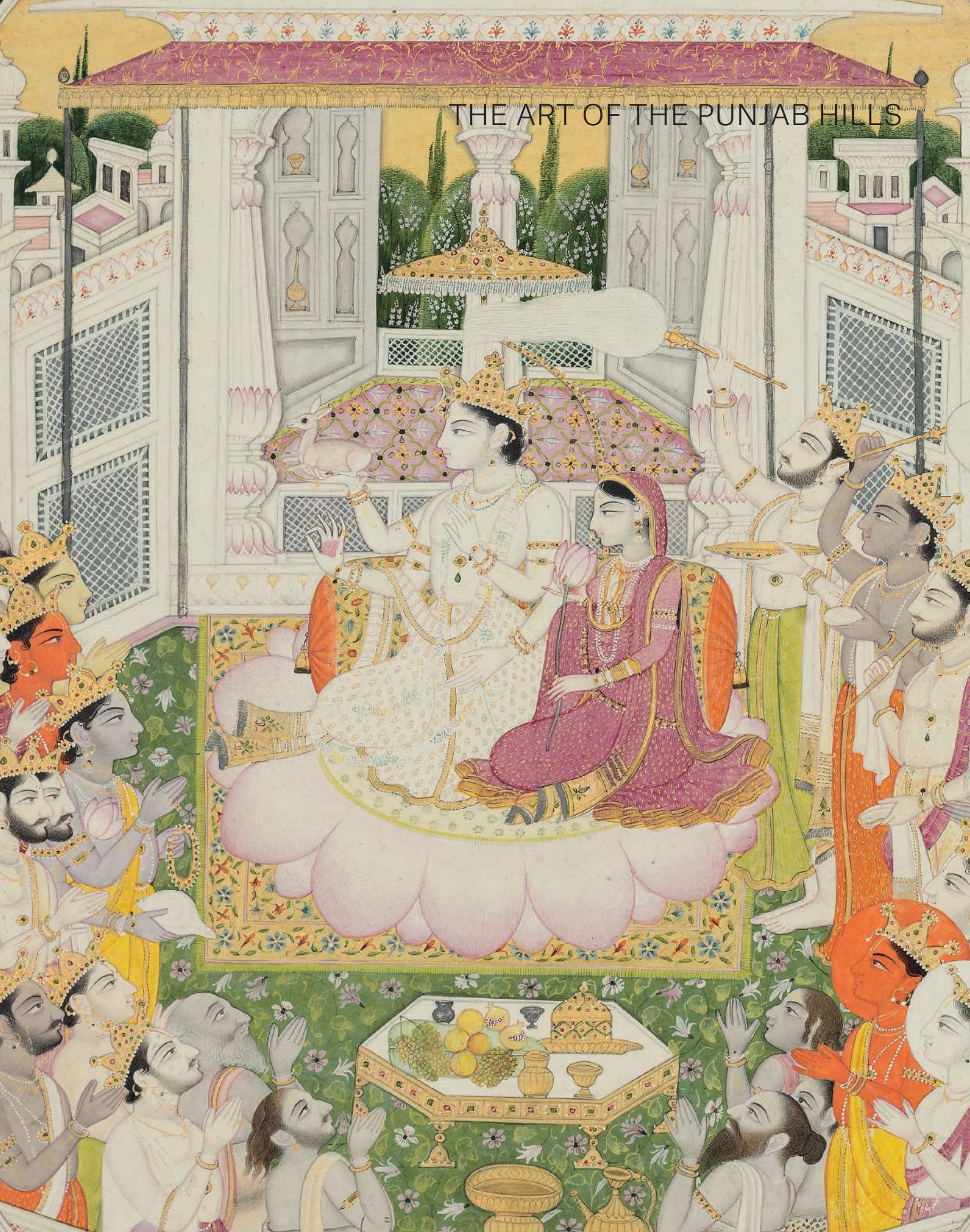
Opaque pigments heightened with gold on paper, depicting Krishna fluting on a riverbank, under a blossoming tree, venerated by gopis, within black rules and narrow blue floral inner border, with pink speckled outer border  
 Painting 9<sup>9</sup>/<sub>8</sub> x 6<sup>7</sup>/<sub>8</sub>in. (23.8 x 17.4cm.); folio 11<sup>1</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>8</sub>in. (29.9 x 23.2cm.)

£5,000–7,000

\$6,300–8,700  
 €5,900–8,200



THE ART OF THE PUNJAB HILLS



## 57

### SHIVA AND PARVATI BEING WORSHIPPED

STYLE OF SAJNU, MANDI, NORTH INDIA, CIRCA 1810

Opaque pigments heightened with gold on paper, in a palace courtyard, surrounded by deities, princes and ascetics, within a medallion, the black spandrels with gold scrollwork, within floral borders  
12% x 9%in. (31.5 x 23.8cm.)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

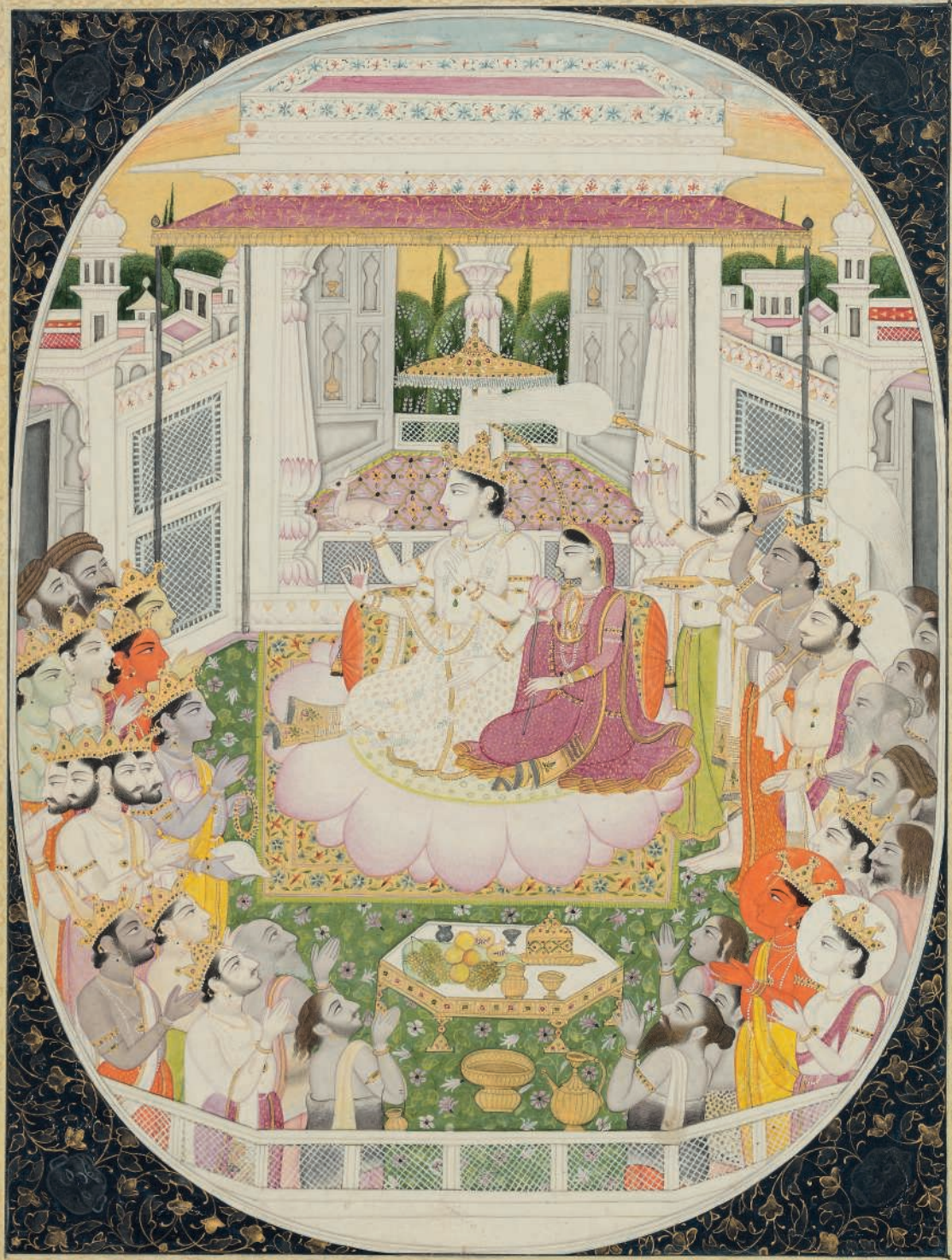
Shiva and Parvati are depicted seated on a large lotus in a white pavilion surrounded by worshipping devotees, comprising gods and sages, standing with folded hands. Shiva wears a crescent moon in his crown and is carrying one of his attributes, a deer, in his upper right hand. Amongst the gods, Vishnu, Brahma and Indra stand on Shiva's right and Surya and Chandra are identifiable on the left.

This beautifully rendered painting has been attributed here to the artist Sajnu when he was working at the court of Mandi. It bears stylistic similarities with several early 19th century works created at Mandi which exhibit a strong influence of Kangra and Guler painting. This phase of painting was termed 'Phase Two' by W.G. Archer and coincides with the arrival of Sajnu at the court of Raja Isvari Sen (1788-1826). Archer describes this change in style of painting as a 'revolutionary break' from the 'bold, primitive' and 'at times, crude' style of Phase One (circa 1700-1800). Although Sajnu is thought to have been a Kangra artist initially, Archer argues in favour of a stronger Guler connection in terms of style and subject-matter (Archer 1973, Vol. I, pp. 360 - 361).

Several features including the oval format, the delicate rendering of the figures, the bright textiles, the pale colours of the architecture with niches and turrets in the background, are similar to other works attributed to Sajnu (*ibid.*, Vol. I, nos. 43-47, pp. 362-363; Vol. II, 274-276). Amongst these, our painting is very similar in composition to two works in particular which depict Shiva and Parvati being worshipped by Raja Isvari Sen (no. 46) and by sages (no. 47). The mask-like faces in the centre of the blue spandrels are also note-worthy. It was a Guler practice to include additional figures or scenes in borders, a tradition Sajnu carried over to Mandi, as illustrated in the borders of the aforementioned examples in Archer.

Although there are no known signed works by Sajnu, paintings attributed to the artist can be compared to a Hamir Hath series, circa 1810, which bears an inscription by him. There is another known painting of a *phulgar* or western horned pheasant by Sajnu, which bears an inscription identifying the artist and dating it to approximately the same year as the Hamir Hath series, sold at Christie's New York, 16 September 2014, lot 306, and now in the Kronos Collections (see T. McInerney, *et al.*, 2016, no. 92, pp. 238-239).

For a Rasikapriya folio, attributed to Sajnu, which sold at auction recently, see Sotheby's New York, 16 March 2016, lot 831.





58

**THE PRAYER CALL**

STYLE OF THE FAMILY WORKSHOP OF SEU-NAINSUKH, NORTH INDIA, THIRD QUARTER 18TH CENTURY

Opaque pigments on paper, standing before a prayer niche (*mihrab*) a man in green garb hold his hands up to his ears and head, in narrow red borders, mounted

9¼ x 11½in. (23.5 x 29cm.)

£12,000–18,000

\$15,000–22,000  
€15,000–21,000

A man dressed simply in a long green *jama* over blue loose trousers and a green turban is standing in a courtyard before an imposing gateway. His *jama* is tied under his left arm as an indication of his Muslim faith. His shawl and cummerbund together with his sheathed dagger (apparently a *pentimento*, for another drawn but not painted dagger lies parallel) lie discarded beside him while his slippers and a water pot are behind him. Together with his rolled up sleeves, this suggests that he has just performed his ritual ablutions before prayer.

This standing man is possibly a muezzin, in charge of calling the faithful Muslims for the daily prayers. His head is thrown back as he sings the

*adhan*, his index finger stuck in his ear as he seems to be correcting his pitch. However another reading of the scene gives this drawing a wonderful humorous stance. As the man is preparing to pray, he is blocking his ear with an expression of horror as the muezzin's call is so disgraceful. His mouth wide open, the man shouts at the direction of the muezzin standing somewhere in the domed architecture. The scene has a great sense of impromptu; it is a snapshot directly observed from the daily life at the local mosque; these traits fit particularly well in the tradition set by the painters of the Seu family.

Other paintings by Nainsukh's father, Pandit Seu can also be taken as possible sources for the present work. They share a similar sense of impromptu, being both very simple and lively. See for instance the painting of Hillmen dancing at a fair, dated circa 1730 and now in the Los Angeles County Museum of Art (Goswamy and Fischer, 1992, cat.91, pp.226-227) and a coloured sketch of Two village musicians and a dancer in the Dr. Ludwig Habighorst Collection, Koblenz (Seyller and Mittal, 2013, cat.9, pp.35-36).

See also a coloured sketch of a priest and devotee in the Chandigarh Museum attributed to the family workshop of Seu-Nainsukh and dated to the third quarter of the 18th century (B. N. Goswamy, 1986, cat. 79).



59

**AN ILLUSTRATION TO THE SHANGRI RAMAYANA (STYLE III)  
FROM THE LANKA KANDA**

BAHU, PUNJAB HILLS, NORTH INDIA, CIRCA 1700-1730

Opaque pigments on paper, Hanuman carrying a boulder leads his army of monkey to battle the demons, both sides carrying various weapons, within black rules, with red borders, a short inscription in black *takri* script above, the reverse inscribed 'Lanka' in *devanagari* script and with folio number, with protective flyleaf  
8½ x 12½in. (21.6 x 31.8cm.)

£12,000-18,000

\$15,000-22,000

€15,000-21,000

It is known as the *Shangri Ramayana* because it was once in the possession of Rajas of Shangri, a branch of the Kulu royal family. The series was dispersed in 1961. Around sixty percent of the paintings are in the National Museum, New Delhi. The rest are in public and private collections around the world.

Scholars have recently debated over the origin of this Ramayana series. W.G. Archer initially found Kulu to be the most likely origin. According to the family tradition of Raja Raghubir Singh, the pictures were painted in Kulu

during the reigns of Raja Jagat Singh and Raja Bidhi Singh. On the basis of style and date, Archer distinguished four painting classifications within the series. Our folio, which is from the *Sundara* or *Lanka Kanda*, the fifth book in the *Ramayana*, has been executed in Style III. Archer describes it as a 'style of lush exuberance' and it was chiefly used to illustrate jungle scenes and the adventures of Hanuman and the monkey army in Lanka. It is also thought to be a variant of Style I. (Archer, 1973, Vol. I, pp. 325-329).

B.N. Goswamy and Eberhard Fischer have, more recently, argued that the paintings should be attributed to Bahu on account of the figurative similarities with Raja Kirpal Dev and Raja Anand Dev of Bahu (see Goswamy and Fischer, 1992, pp. 76-81).

For three other folios from the series, executed in Style III, see McInerney, Kossak, Haider, 2016, cat. no. 58-60, pp. 168-173. With the background reduced to a bare minimum, the Style III folios have clear narrative action. The dense forms and bright colours derive from the Style I illustrations of the Early Bahu Master.

Other folios from the same series sold at Christie's London, 26 May 2016, lot 63, and Christie's New York, 19 March 2013, lot 309.

THE PROPERTY OF A GENTLEMAN

**60**

**KRISHNA AND THE GOPIS**

BY A MASTER OF THE FIRST GENERATION AFTER MANAKU AND NAINSUKEH, NORTH INDIA,  
CIRCA 1780-90

Opaque pigments on paper heightened with gold, Krishna reaches for a *lota* carried by Radha, in black  
rules, with mauve borders, mounted

Painting 9¾ x 6 in. (23.8 x 15.2cm.); folio 11 x 7¼ in. (28 x 18.4cm.)

£30,000–50,000

\$38,000–62,000

€36,000–59,000

**PROVENANCE:**

G.E. Sworder & Sons, Bishop's Stortford, Hertfordshire, 24 October 1995 (sale 1024), lot 292

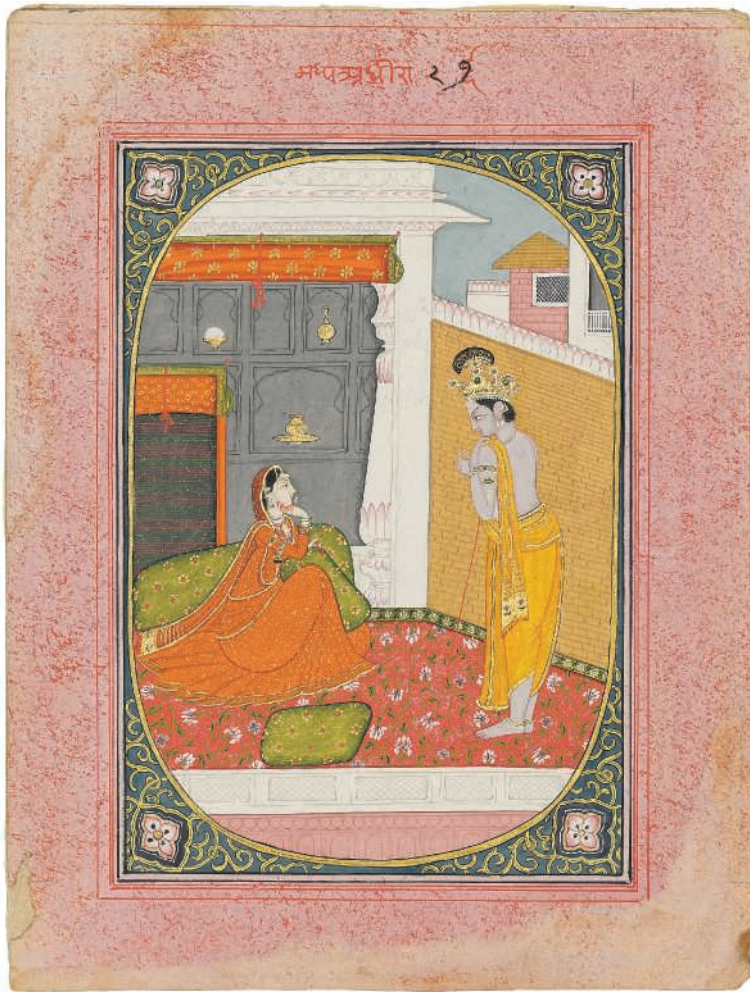
Krishna, dressed in a yellow *dhoti*, reaches for the water vessel balanced on Radha's head with his right hand, while he gently holds her arm with his left hand. Two cowherd boys in striped shorts and turbans stand behind him. Three of the four *gopis*, on Radha's left, carrying *lotas* (water pots) turn to look at the antics of Krishna. Radha and the *gopis* are all similarly dressed, with tight bodices, striped or patterned skirts, and transparent veils. Set in a landscape, a large tree dominates the centre of the composition, with figures of cows tended to by cowherds, a river and rolling hills depicted in the receding background.

This splendid painting has been attributed to an artist from the family of Manaku and Nainsukh, a master from the first generation. Although it is difficult to attribute the painting to a specific individual from the family, the delicacy of workmanship and the style are clearly influenced by earlier works painted by the previous generation and are also comparable with other contemporaneous works attributed to the family workshop. There are many indications that brothers and cousins worked together on projects and Manaku's son, Fattu, is known to have assisted his uncle Nainsukh. Some of the most well-known series of paintings from the Pahari region were produced between approximately 1770 and 1810 and have been attributed to the first generation after Manaku and Nainsukh. For a list of known series and individual works attributed to this remarkable group of painters, see Beach, Fischer, Goswamy, 2011, pp. 689-694.

The blue complexioned figure of Krishna in a yellow *dhoti*, the rendering of his facial features, the golden crown set with an elaborate peacock-feather spread, his other jewels painted with impasto pearls, appear to be closely modelled on an earlier work ascribed to Nainsukh, 'The poet Bihari pays homage to Radha and Krishna', c.1760-65 (Goswamy and Fischer, 1992, no. 128, pp. 302 - 303). The faces and dresses of Radha and the *gopis* in our painting are also very similar to the figures of Radha and the female attendants in Nainsukh's work. There is another known painting from the same period, *circa* 1780-90, in a vertical format like ours, with comparable figures of *gopis* carrying small *lotas*, and Krishna and Radha taking shelter under a tree (*ibid.*, no. 151, pg. 351.) The composition of our painting also finds close comparison with another late eighteenth century work from the family workshop, depicting Krishna on a swing surrounded by cows and cowherds. (Goswamy, 2010, no. 53, pp. 114-115). Krishna's swing is attached to the branch of an almost identical large tree with the its grey trunk and similarly painted branches and leaves. The figures of the cowherds on the right and the figure sitting in the tree are depicted in comparable postures, with bare torsos, dressed in striped shorts and similarly tied turbans. The tall figures of the *gopis* in the background in striped skirts and veils are carrying almost identical water pots.

For paintings attributed to the first generation after Manaku and Nainsukh which have sold at auction recently, see Christie's King Street, 10 June 2015, lots 52-56; Christie's, South Kensington, 12 June 2014, lot 126; Christie's, New York, 18 September 2013, lot 366.





61

VARIOUS PROPERTIES

**61**

**AN ILLUSTRATION TO A RASIKAPRIYA SERIES**

MANDI OR KANGRA, NORTH INDIA, CIRCA 1820-30

Opaque pigments on paper, Krishna meets with Radha, the spandrels with floral quatrefoils against yellow strapwork, in red rules, with wide red speckled pink borders, folio reference and number in red *devanagari* script above  
11½ x 8¾in. (29.2 x 22.4cm.)

£6,000–8,000

\$7,500–10,000  
€7,100–9,400

**62**

**A SEATED PORTRAIT OF A MULTI-ARMED HINDU DEITY, POSSIBLY BALARAMA**

KANGRA, NORTH INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, depicting a seated deity in yellow robes, possibly Balarama, holding his attributes comprising a bow and arrow, sword and drinking cup, within black and red rules and pink speckled borders, with a line of black *devanagari* script to the reverse '*shri dvapar yuga praman + 864000 vartaman hoya hai*' (a folio from the Dvapara Age which lasts 864,000 years)  
10% x 7in. (27 x 17.7cm.)

£3,000–5,000

\$3,800–6,200  
€3,600–5,900

**\* 63**

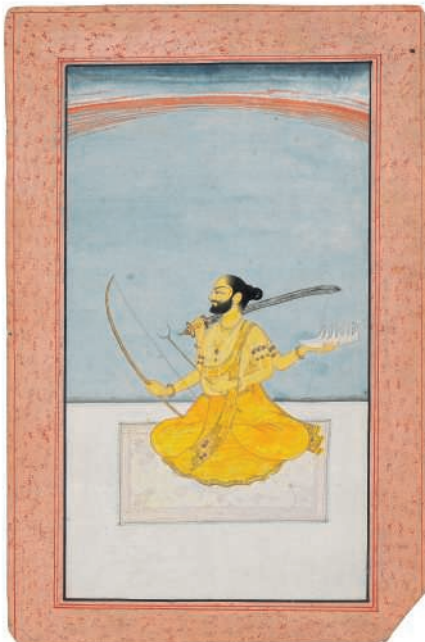
**A LADY SMOKING A HUQQA ON A TERRACE**

ATTRIBUTED TO HAR JAIMAL, NURPUR, NORTH INDIA, CIRCA 1760

Opaque pigments heightened with gold on paper, the lady seated on a low dais, on a lakeside terrace, with her attendants behind  
9½ x 5½in. (24.2 x 14.4cm.)

£3,000–5,000

\$3,800–6,200  
€3,600–5,900



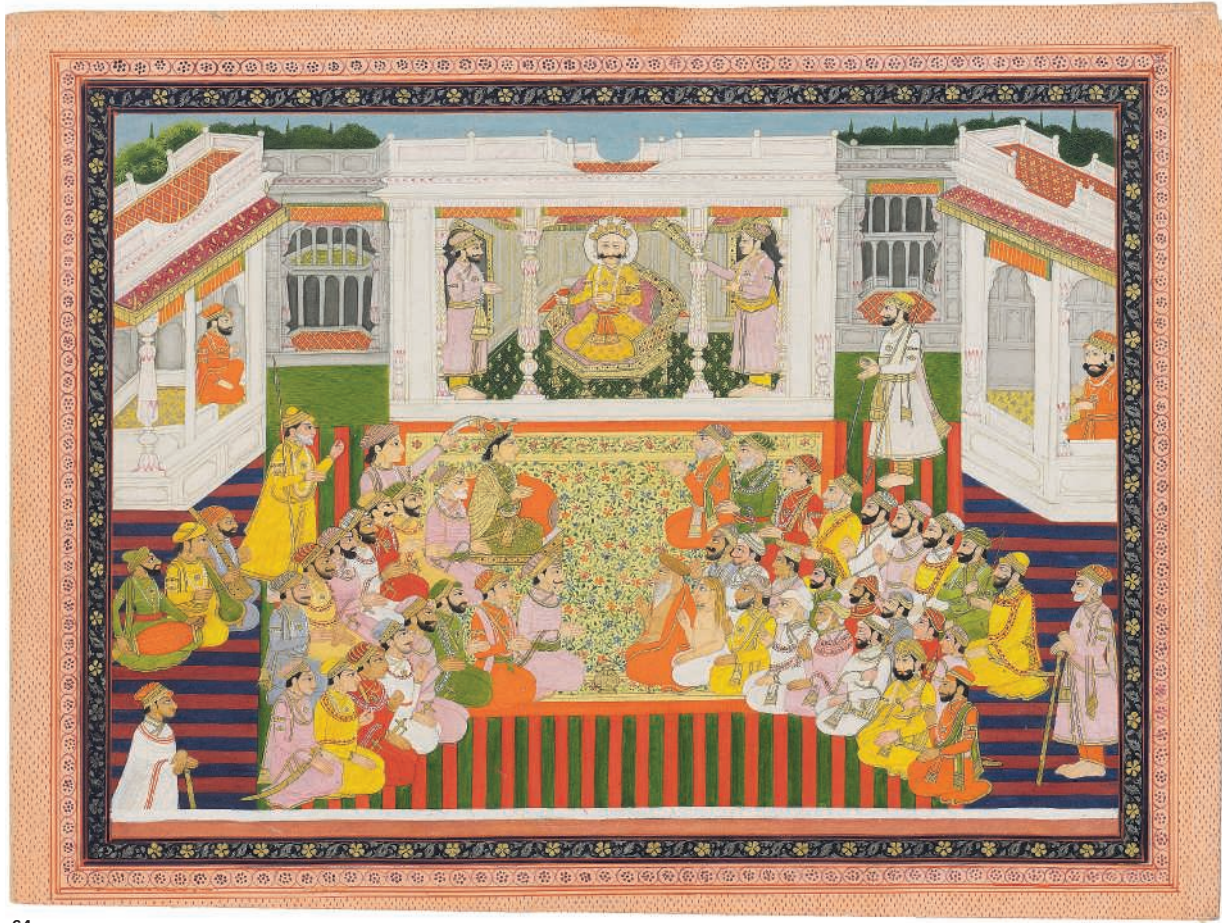
62



63

The figures with their elongated limbs and sharp profiles are very similar to the figures in another painting, signed by Har Jaimal, which depicts a lady seated on a chair on a terrace with attendants listening to musicians (Archer, 1973, Vol. I, no. 32, pg. 399, Vol. II, pg. 314 (illustrated)). One of the attendants has a large square cushion tucked under her arm like the protagonist in our painting. The trees and hills in the receding background have also been rendered in a similar manner. Terrace scenes with court ladies indulging in leisurely pastimes appears to a common theme in paintings associated with this artist from Nurpur. There is another comparable painting, attributed to Har Jaimal, which depicts two ladies seated on a terrace playing chess, one of them smoking a huqqa, with large square cushions under both their arms, from the Nasli and Alice Heeramanek Collection in the Los Angeles County Museum of Art (M.77.19.26).





64

**64**  
**A KING HOLDS COURT**  
 KANGRA, NORTH INDIA

Opaque pigments heightened with gold on paper, the courtiers kneeling on a summer spread in front of the enthroned ruler flanked by servants beneath a *mandap*, in narrow floral margins, with red rules and cropped red dotted pink borders  
 10½ x 14in. (26.8 x 35.6cm.)

£7,000-10,000

\$8,800-12,000  
 €8,300-12,000

**65**  
**BRAHMINS ARE PERFORMING A PUJA AT A PALACE**  
 PUNJAB PLAINS, NORTH INDIA, CIRCA 1850

Opaque pigments heightened with gold on paper, Brahmins and princes are officiating on a terrace, food is brought forth in a courtyard in the background, in narrow floral margins within gold rules, 2 ll. of *Gurmukhi* script above and below, the reverse with a line in black *Gurmukhi* script and a numeral in red ink, mounted  
 9½ x 12¾in. (24.2 x 32.4cm.)

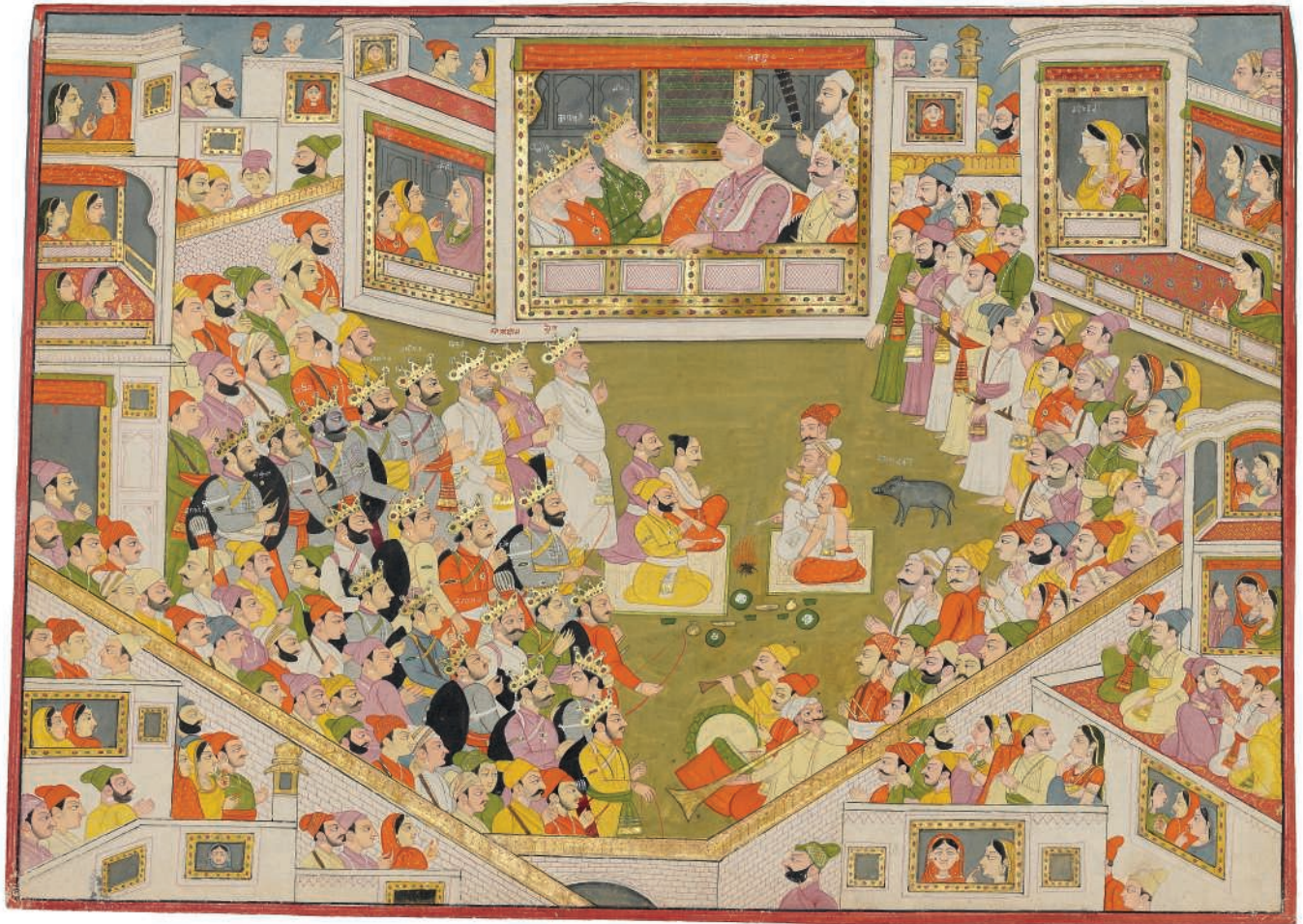
£3,000-5,000

\$3,800-6,200  
 €3,600-5,900

This folio comes from a series that includes at least 148 paintings. Four of them are published in Ducrot, 2009, p.32 to p.35, pp.240-244. They have been tentatively attributed to Patiala in the Punjab Plains. Although the exact text is unknown, they might derive from a *Kathasaritsagara* or the *Kharatnakara*. Both of those texts are compilations of stories, not necessarily connected to one another (Ducrot, *op.cit.*, p.240).



65



66

**AN ILLUSTRATION TO A MAHABHARATA SERIES: THE KAURAVAS AND PANDAVAS CONGREGATE FOR A SACRIFICE RITUAL**

SCHOOL OF PURKHU, KANGRA, NORTH INDIA, CIRCA 1820-30

Opaque pigments heightened with gold on paper, depicting the blind king Dhritarashtra conversing with Bhishma, Kripacharya and Vahluka in a private chamber while the Kauravas and Pandavas congregate in the palace courtyard below to witness a sacrifice ritual, with inscriptions identifying the figures in red and white *devanagari* script, within black and white rules and narrow red borders

13% x 18%in. (34 x 47.3cm.)

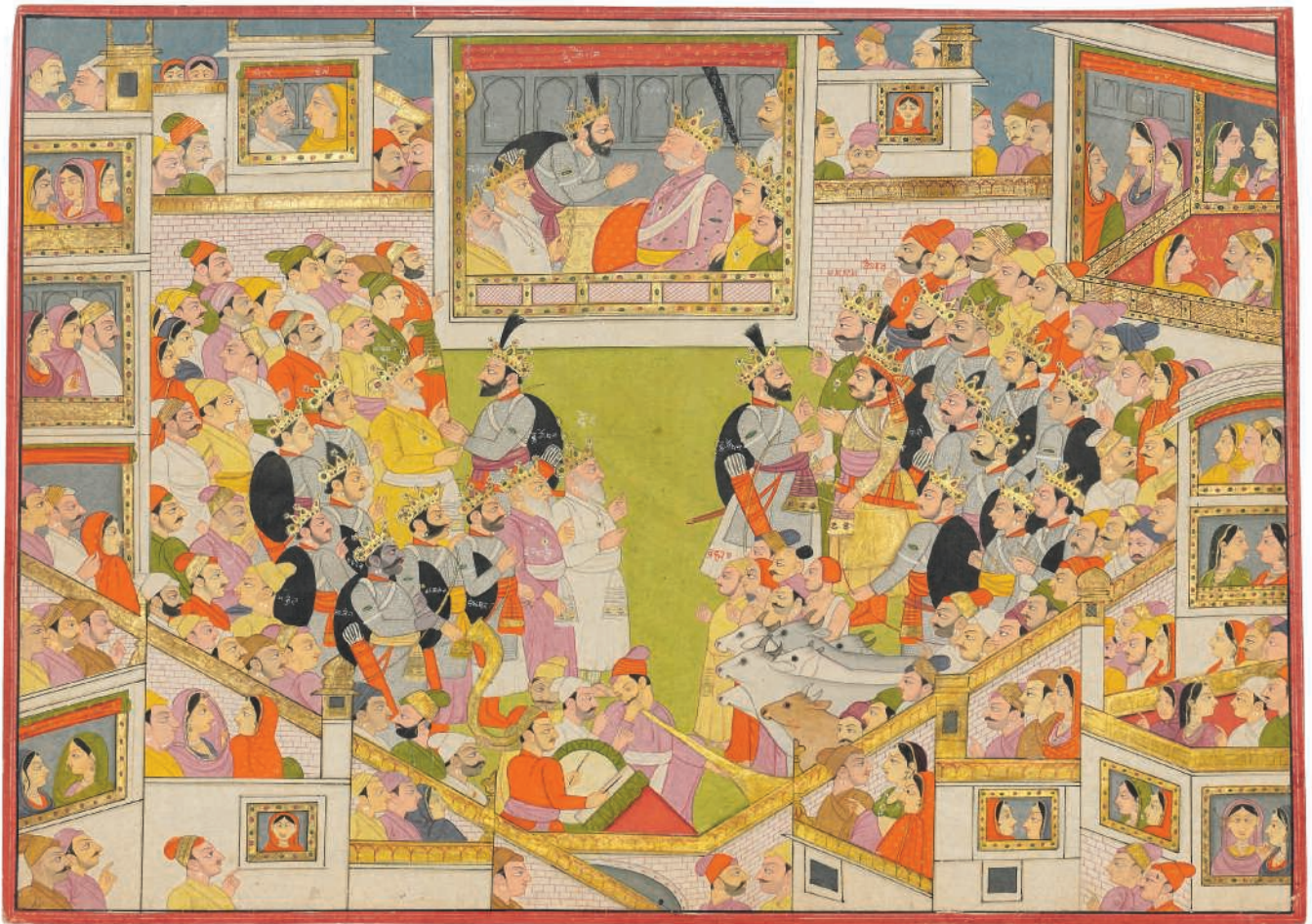
£25,000–35,000

\$32,000–44,000  
€30,000–41,000

This illustration from the *Mahabharata* is possibly a depiction of the scene when the blind king of Hastinapur, Dhritarashtra, reluctantly agrees to announce Yudhishthira, the eldest son of Pandu, as his heir after conferring with the elders seated in his chamber. The Kauravas and the Pandavas have gathered for a sacrifice ritual to mark an auspicious beginning, perhaps in anticipation of this announcement.

In many narrative paintings ascribed to Purkhu and his workshop, diagonals are employed freely in the composition and architecture is a dominant characteristic. Several balconies and terraces, walls and connecting courtyards appear, peopled with multiple figures. Although unable to convey spatial depth in the scene, these elements of design are considered essential for the narrative and for the establishment of atmosphere (Goswamy and Fischer, 1992, pg. 371).

For another painting from the same series, see lot 67. For a brief note and another painting attributed to the school of Purkhu in the sale, see lot 72.



67

**AN ILLUSTRATION TO A MAHABHARATA SERIES:  
DURYODHANA CONFERS WITH THE ELDERS**

SCHOOL OF PURKHU, KANGRA, NORTH INDIA, CIRCA 1820-30

Opaque pigments heightened with gold on paper, depicted in continuous narrative, Duryodhana speaks to Dhritarashtra in a private palace chamber, to Bhishma standing to the left with the Pandavas, and to Karna standing to the right with the Kauravas, all assembled in a palace courtyard, with inscriptions identifying the figures in red and white *devanagari* script, within black and white rules and narrow red borders  
13¾ x 19¼in. (34.9 x 48.8cm.)

£25,000–35,000

\$32,000–44,000

€30,000–41,000

Closely related to the scene illustrated in lot 66, Duryodhana is depicted speaking to his father, Dhritarashtra, the blind king of Hastinapur; to the elderly Bhishma who is the advisor to the Pandavas, his cousins; and finally to Karna, his best friend and confidante. A reluctant Dhritarashtra announces Yudhisthira, the eldest Pandava brother, as his heir instead of Duryodhana, his eldest son.

For a brief note and another painting attributed to the school of Purkhu in the sale, see lot 72.



68

68

**AN ILLUSTRATION TO A RAMAYANA SERIES: RAMA AND LAKSHMANA SEATED WITH ASCETICS**

KANGRA, NORTH INDIA, FIRST HALF 19TH CENTURY

Opaque pigments heightened with gold on paper, depicting Rama and Lakshmana seated with sages outside a palace, gods celebrating in the heavens above, with narrow blue floral borders 14 $\frac{1}{8}$  x 18 $\frac{3}{16}$ in. (36.2 x 47.3cm.)

£7,000–10,000

\$8,800–12,000  
€8,300–12,000

It is possible that the scene illustrated here is the arrival of Rama and Lakshmana at the palace in Janakpur to participate in the *swayamvara* organised by King Janaka for the marriage of his daughter Sita. The condition was that whosoever would manage to string and break the legendary bow of Shiva would win Sita's hand in marriage. The sage Vishwamitra asks Rama to participate and takes the brothers to Janakpur. They are depicted seated in the foreground along with other ascetics. King Janaka is in discussion in a chamber in his palace and Sita is with her attendants in another chamber. The gods and *kinnaras* (horse-headed celestial musicians) illustrated in the skies above, in the different realms of Vishnu and Shiva, are depicted jubilant and celebrating.



69

69

**AN ILLUSTRATION TO A RAMAYANA SERIES: RAMA BLESSES VIBHISHANA**

BILASPUR, NORTH INDIA, CIRCA 1760

Opaque pigments heightened with gold on paper, depicting Rama blessing Vibhishana, the younger brother of Ravana, the king of Lanka, with Lakshmana behind them holding a flywhisk, Hanuman and two other monkeys in attendance, within black and white rules and red borders Painting 8 $\frac{3}{4}$  x 13in. (22.3 x 33cm.); folio 10 $\frac{1}{4}$  x 14 $\frac{1}{2}$ in. (26 x 36.8cm.)

£5,000–7,000

\$6,300–8,700  
€5,900–8,200

70

**AN ILLUSTRATION TO A BHAGAVATA  
PURANA SERIES: SUDAMA ARRIVES AT  
DWARKA TO VISIT KRISHNA**

MANDI, NORTH INDIA, SECOND QUARTER  
19TH CENTURY

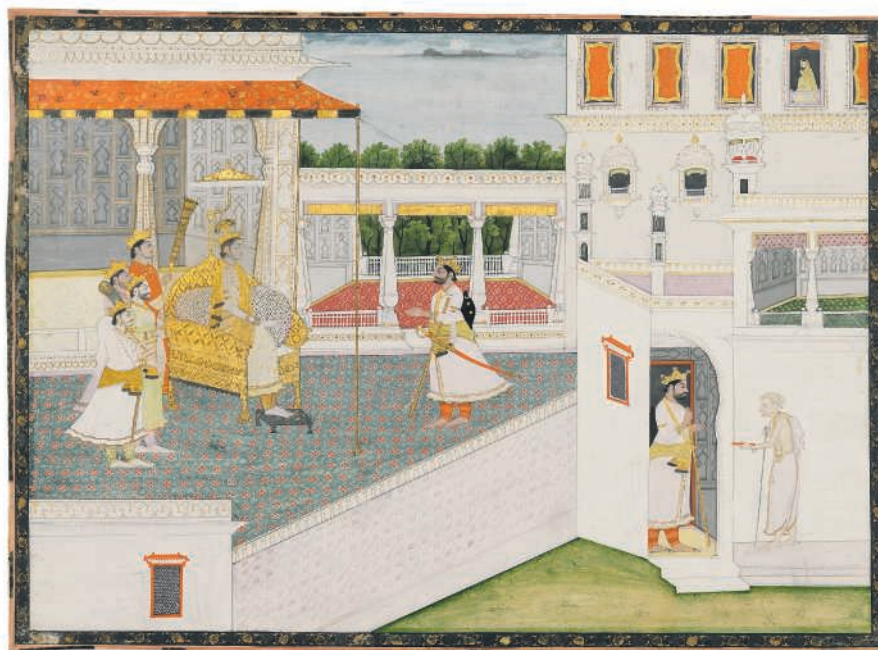
Opaque pigments heightened with gold on paper, depicting Krishna seated on a golden throne in a palace chamber, an attendant informs Krishna of Sudama's arrival at the palace gates while Rukmani observes from a window above, with narrow blue floral border  
13½ x 18¾in. (34.3 x 47.7cm.)

£7,000–10,000

\$8,800–12,000

€8,300–12,000

The story of Krishna and Sudama is very popular in the *Bhagavata Purana*. Sudama was a childhood friend of Krishna and a poor Brahmin. At a desperate time, encouraged by his wife Sushila, he set out to seek the help of Krishna carrying with him a bag of rice as a present. The moment depicted in this painting is the arrival of Sudama at the palace gates at Dwarka when he offers the bag of rice to the gate keeper to take to Krishna. On hearing of his arrival, Krishna rushes out to embrace his friend.



70

71

**AN ILLUSTRATION TO THE RAMAYANA:  
JANAKA CONSULTS NARADA**

GULER OR KANGRA, NORTH INDIA, EARLY  
19TH CENTURY

Opaque pigments heightened with gold on paper, the wandering ascetic and the king seating under a white *mandap*, three courtiers in the courtyard, in thin black margins with polychrome roundels, with red speckled yellow borders  
10½ x 14¼in. (26.8 x 36.2cm.)

£6,000–8,000

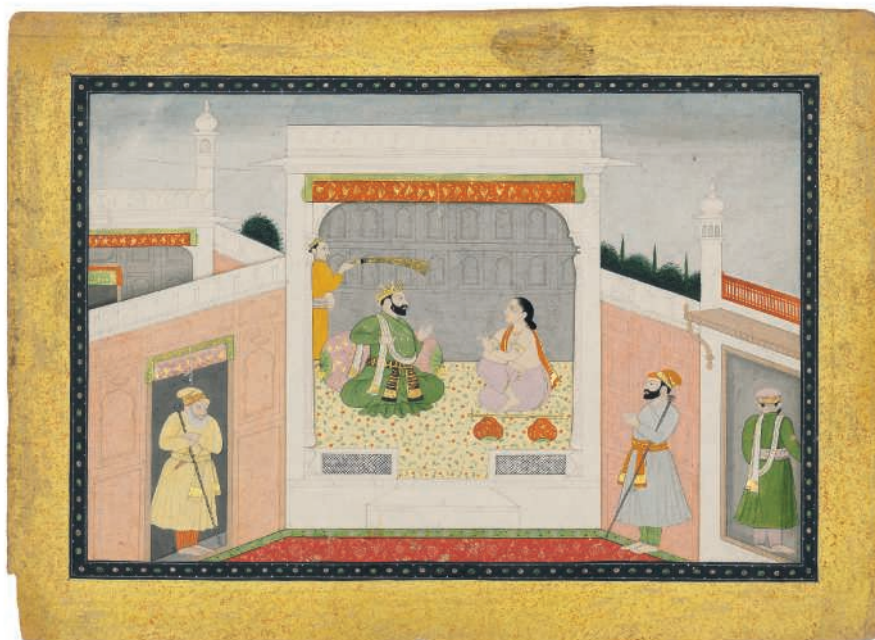
\$7,500–10,000

€7,100–9,400

**PROVENANCE:**

Christie's, South Kensington, 20 April 2007, lot 438.

It is possible this scene portrays the moment in the *Ramayana* when Janaka, King of Mithila, is discussing with Narada how to find an appropriate husband for his daughter Sita. The sage Narada, seated here with his *vina*, reassures Janaka by saying that Sita is the incarnation of the goddess Lakshmi, and therefore can only be wed to an *avatar* of Vishnu. They devise a contest in which Janaka promises his daughter's hand to the man who can string the bow of Shiva. The plan draws contestants from all lands to Mithila, including Rama, who proceeds to break the bow in a show of strength, thus revealing himself to be the incarnation of Vishnu. The two are married shortly thereafter. For another painting depicting the same episode albeit in a more populated setting, from Kangra, dated slightly earlier to circa 1810, see Christie's New York, 18 September 2013, lot 367.



71



\* 72

**AN ILLUSTRATION TO THE HARIVAMSA: KRISHNA, ARJUNA AND PRADYUMNA CHASE NIKUMBHA**

SCHOOL OF PURKHU, KANGRA, NORTH INDIA, CIRCA 1800-1820

Opaque pigments heightened with gold on paper, Nikumbha assuming the form of a large white bird carries off Princess Bhanumati, Krishna and Arjuna seated on Garuda and Pradyumna in a chariot shoot arrows at Nikumbha whilst in pursuit, with the names of the figures inscribed in white *devanagari* script, within black and white rules and wide red borders, with the Mandi royal collection stamp on the fly-leaf, numbered '31' in black *devanagari* on the fly-leaf and on the reverse

Painting 12 $\frac{5}{8}$  x 16 $\frac{1}{2}$ in. (32.1 x 42cm.); folio 14 $\frac{5}{8}$  x 18 $\frac{1}{2}$ in. (37.2 x 46.4cm.)

£30,000–40,000

\$38,000–50,000

€36,000–47,000

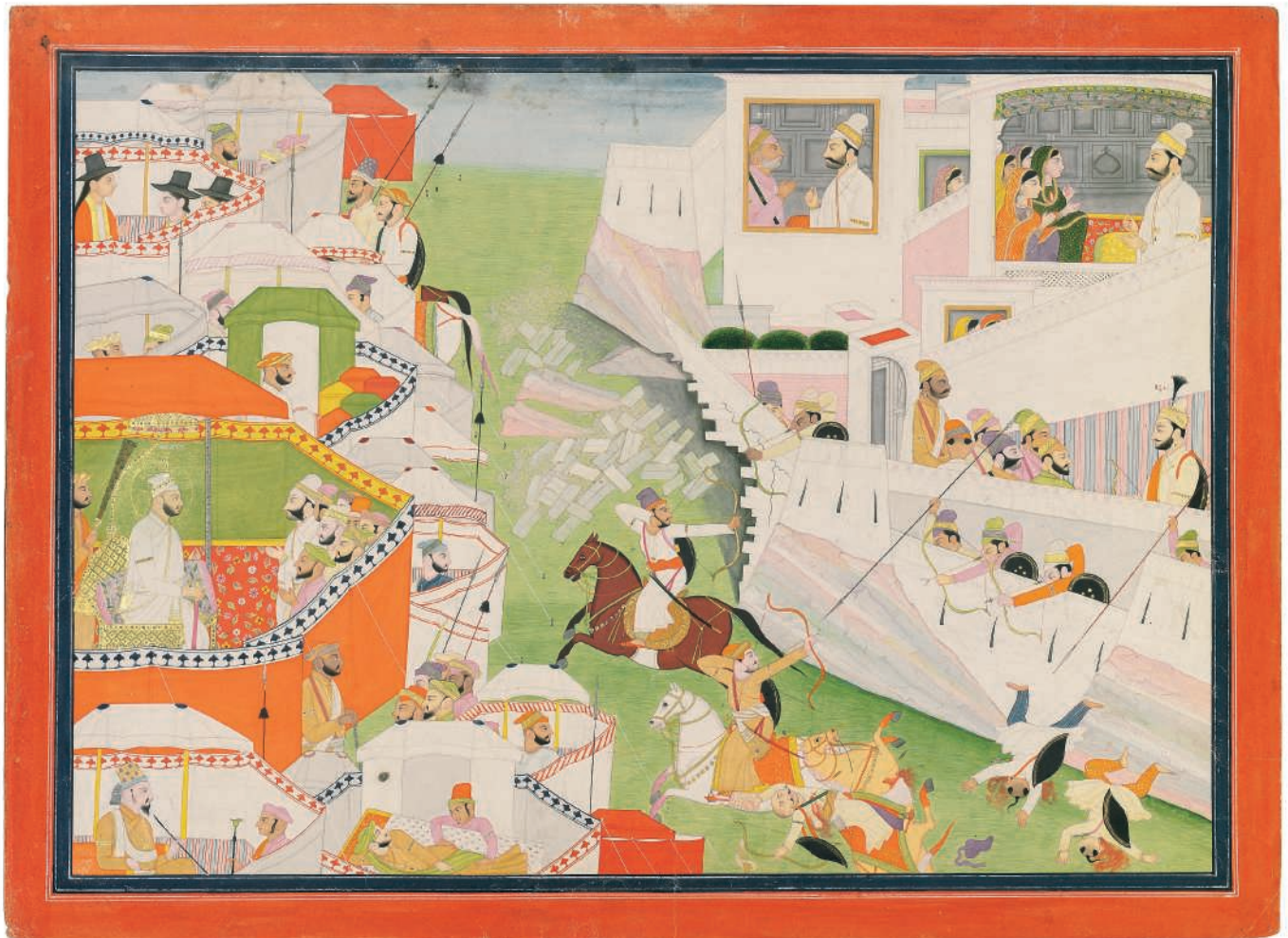
**PROVENANCE:**

Acquired from the Royal Library of Mandi in 1969  
Sotheby's New York, 19 September 2008, lot 208

A Kangra artist at the court of Maharaja Sansar Chand, Purkhu was active circa 1780–1820 and the master of a large workshop. Although there are no known works signed by Purkhu, a number of extensive large-sized series, including the *Harivamsa*, have been associated with him and his family. Goswamy and Fischer mention a list of works attributed to the family workshop of Purkhu (Beach, *et al.*, 2011, pp. 720–721).

Another painting from this *Harivamsa* series sold in Christie's, London, 10 June 2015, lot 69. It depicts a scene preceding ours in the story, with Nikumbha as a red-skinned demon carrying off Bhanumati from the palace as Vasudeva and Ugrasena set off in their chariot to ask Krishna for help.

For two other paintings in the sale, attributed to the school of Purkhu, see lots 66 and 67.



\* 73

**AN ILLUSTRATION TO THE HAMIR HATH: HAMIR CONSULTS WITH HIS ADVISORS WHILE HIS ARCHERS HOLD THE FORT**  
 STYLE OF SAJNU, MANDI, NORTH INDIA, CIRCA 1810

Opaque pigments heightened with gold on paper, the Chauhan ruler Hamir speaking to his minister Jaja and his daughter Devala while Mahima consults with other courtiers within the walls of the Ranthambore fort, Hamir's archers battle with Alauddin Khilji's horsemen, Alauddin is depicted seated in a tented encampment with his men and European soldiers in brimmed top hats above, the names of figures inscribed in white and red *devanagari* script, within white rules, narrow blue inner and red outer borders, with 8ll. of black and red *devanagari* script on reverse describing the scene, the fly-leaf with folio number '16' in black ink and bearing the royal Mandi library stamp, mounted Painting 12½ x 17¾in. (31.8 x 45.1cm.); folio 14¾ x 19½in. (37.2 x 50.5cm.)

£40,000–60,000

\$50,000–75,000  
 €47,000–70,000

**PROVENANCE:**

Formerly in a private German collection  
 Sotheby's New York, 1 April 2005, lot 115  
 Sotheby's New York, 19 September 2008, lot 212

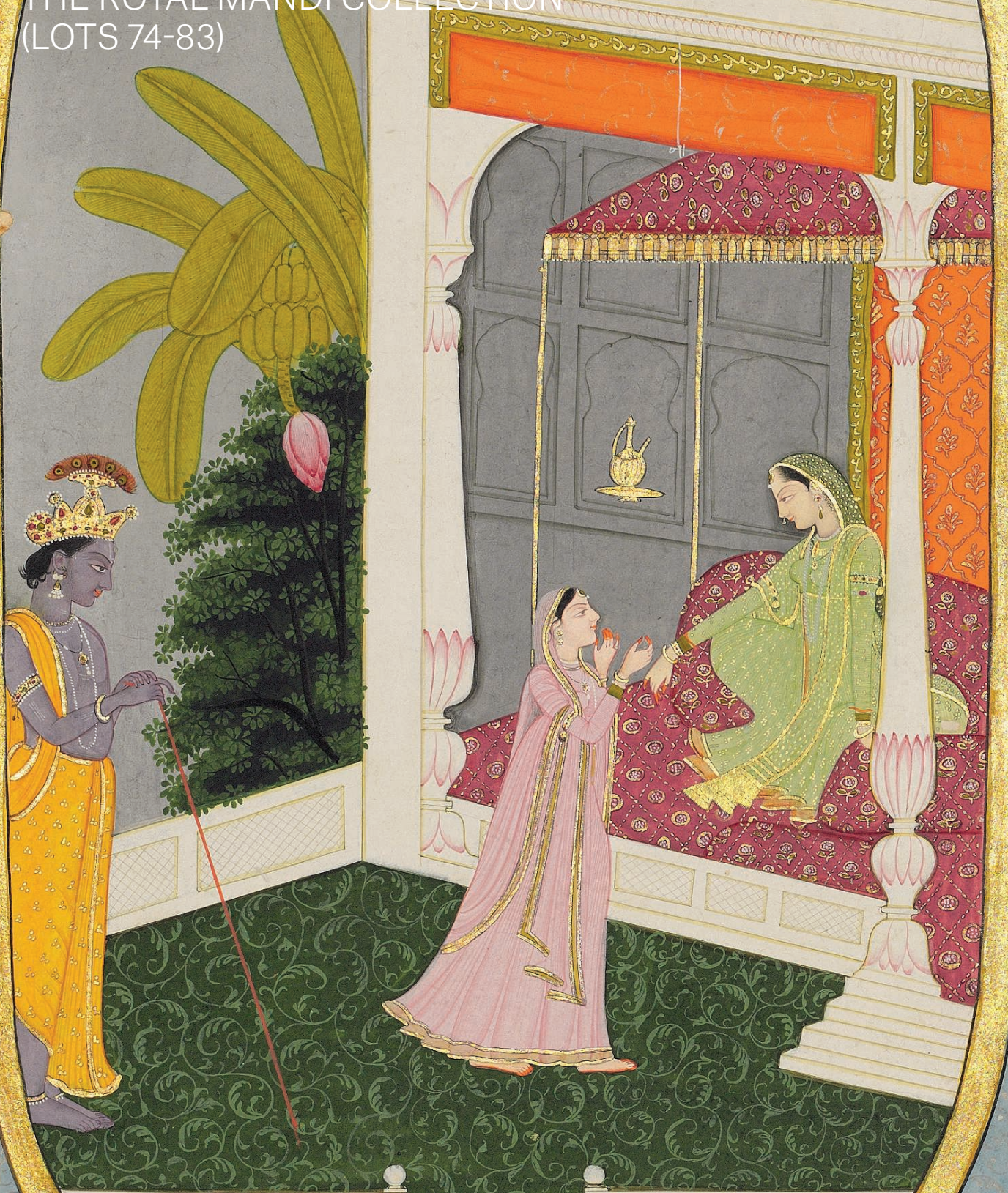
The Rajasthani ballad, *Hamir Hath* ('Pride of Hamir'), composed by the bard Sarangdhar, relates the story of Raja Hamir Dev, the heroic but arrogant Chauhan ruler of Ranthambore, who battled with Alauddin Khilji, the Sultan of Delhi.

This painting is closely related to a set of twenty-one illustrations to a Hamir Hath series, which were painted by Sajnu in 1810 as a present for Raja Isvari Sen of Mandi. Sajnu presented these to the Mandi ruler after having left Kangra and his former patron Sansar Chand. The tale of Hamir is strikingly similar to that of Sansar Chand, the despotic ruler of Kangra. It involves the siege of an obdurate ruler in a vast fortress surrounded by dizzy precipices, quite like the Kangra fort, with a disastrous end.

Stylistic characteristics in the painting which are reminiscent of Sajnu include the zigzag geometrical composition, the 'jigsaw-puzzle' rocks, the floral motifs of the carpets, and the juxtaposition of the bright colours of the dresses, carpets and tent panels against the pastel colours employed for the architecture and the rocks. The composition of our painting is also strikingly similar to 'Hamir and the dancing girl' from the presentation series mentioned above. For comparable illustrations and further discussion on the series, see Archer 1973, Vol. I, pp. 360-362, Vol. II, fig. 42(i),(ii), pg. 273.

For another folio from this series which sold at auction, see Christie's New York, 23 September 2004, lot 167.

PAINTINGS FROM  
THE ROYAL MANDI COLLECTION  
(LOTS 74-83)







**74**  
**AN ILLUSTRATION TO A RASIKAPRIYA SERIES: A SAKHI**  
**PACIFIES RADHA ON BEHALF OF KRISHNA**

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, a *sakhi* attempts to pacify an upset Radha who is seated in a pavilion while Krishna observes from a distance, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rules, with red dotted pink borders, a line of black *devanagari* script above 'radhika ko roi rasi' (addressing a weeping Radhika), the reverse with 9ll. of verse in red and black *devanagari* script, with protective stamped and numbered flyleaf 12¾ x 8⅞in. (32.4 x 22.6cm.)

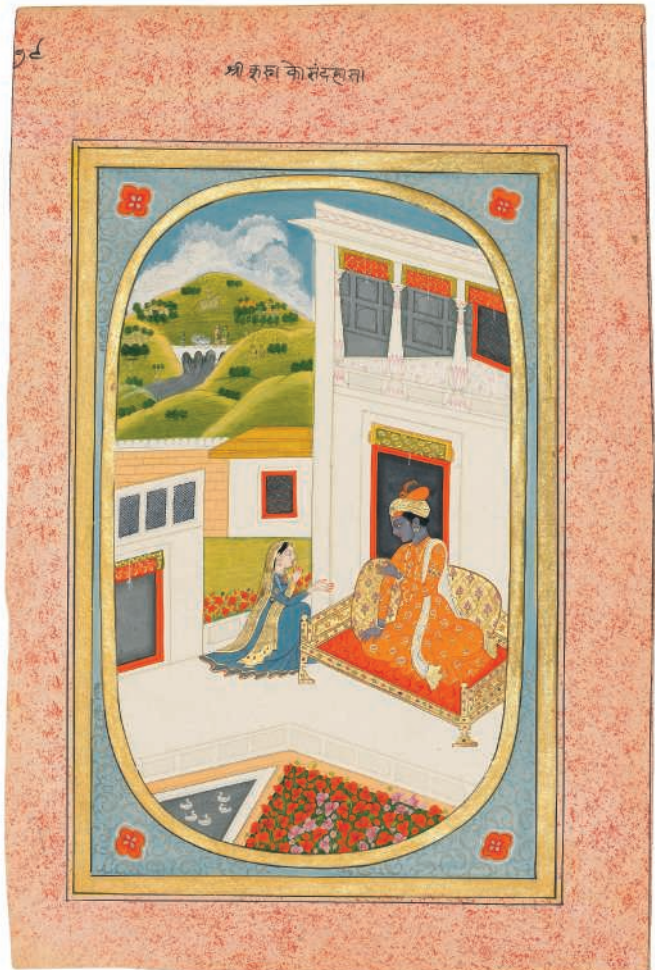
£7,000–10,000

\$8,800–12,000

€8,300–12,000

The reverse is inscribed with a couplet from the *Rasikapriya* of Keshav Das describing the scene. Keshav Das, a Brahmin from Orchha in Bundelkhand, was the court poet of Raja Madhukar Shah of Orchha. He wrote his famous love poem *Rasikapriya* in 1591 AD. The *Rasikapriya* seems to have been a favourite with Kangra painters. Several *nayaka - nayika* paintings from Kangra depicting Krishna and Radha, the ideal lovers, are based on and inscribed with the texts of the *Rasikapriya*. The style of painting and the colours employed by Kangra artists for these depictions of love and longing manage to convincingly convey the richness and sweetness inherent in the lyrical texts of Keshav Das. (Randhawa, 1962, pp. 27-28).

There are fourteen comparable paintings from a *Rasikapriya* series in the collections of the Victoria and Albert Museum. (see Archer, 1973, Vol. I (text), no. 66 (i-xiv), pp.305-307; Vol. II (plates), pp. 228-230)



**75**  
**AN ILLUSTRATION TO A RASIKAPRIYA SERIES: A MESSAGE FOR**  
**KRISHNA**

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

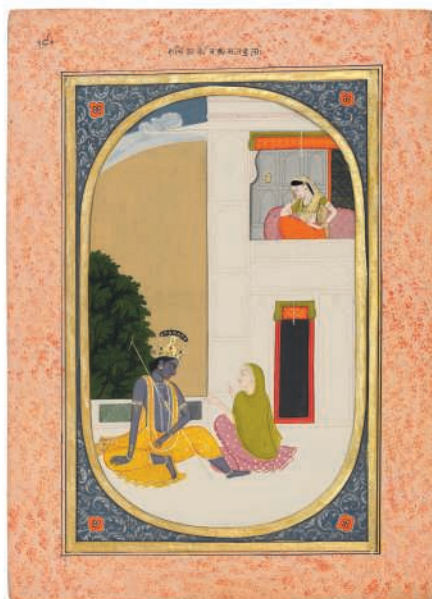
Opaque pigments heightened with gold on paper, a *sakhi* delivers a message to Krishna who sits enthroned on a terrace of a white palace, a river and hills in the background, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rules, with red dotted pink borders, a line of black *devanagari* script above 'shri krishna ko sandesa' (a message for Krishna), the number '79' to the upper left corner, the reverse with 7ll. of verse in red and black *devanagari* script, with protective stamped and numbered fly-leaf with red, yellow and black ruled plain frame 12¾ x 8⅞in. (32.4 x 22.6cm.)

£7,000–10,000

\$8,800–12,000

€8,300–12,000

For a note on Kangra depictions of the *Rasikapriya* of Keshav Das, see lot 74.



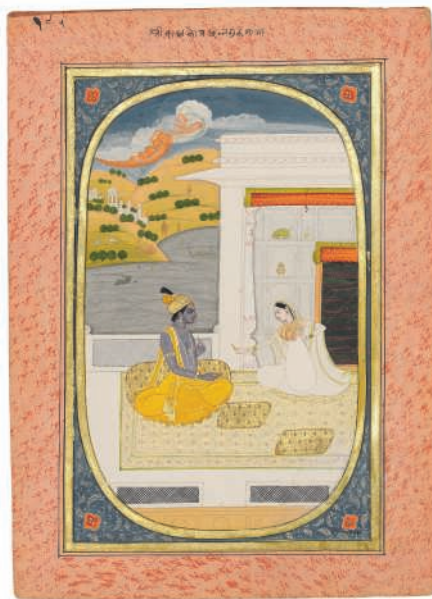
**76**  
**AN ILLUSTRATION TO A RASIKAPRIYA SERIES: A MESSAGE FOR KRISHNA**  
 KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, Radha overlooking an older *saksi* and Krishna in conversation, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rule, with red dotted pink borders, a line of black *devanagari* script above, a numeral to the upper right corner, the reverse with 6ll. of verse in red and black *devanagari* script, with protective stamped and numbered fly-leaf, with plain red, yellow and black ruled frame, now detached  
 12¾ x 8⅞in. (32.4 x 22.6cm.)

£7,000–10,000

\$8,800–12,000  
 €8,300–12,000

For a note on Kangra depictions of the *Rasikapriya* of Keshav Das, see lot 74.



**77**  
**AN ILLUSTRATION TO A RASIKAPRIYA SERIES: RADHA MAKES AN OFFERING TO KRISHNA**  
 KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, Krishna and Radha in conversation at a lakeside pavilion, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rules, with red dotted pink borders, a line of black *devanagari* script above '*shri krishna ko prachann guru mana*' (accepting Shri Krishna as guru), numerals to the upper left corner, the reverse with 6ll. of verse in red and black *devanagari* script, with protective stamped and numbered flyleaf with red, yellow and black ruled plain frame  
 12¾ x 8⅞in. (32.4 x 22.6cm.)

£7,000–10,000

\$8,800–12,000  
 €8,300–12,000

For a note on Kangra depictions of the *Rasikapriya* of Keshav Das, see lot 74.



**78**  
**AN ILLUSTRATION TO A RASIKAPRIYA SERIES: A SAKHI CONVEYS A DISTRAUGHT RADHA'S MESSAGE TO KRISHNA**  
 KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, a *saksi* conveys a message to Krishna who patiently waits outside the walls of a palace, while a distraught Radha, clad in green, is depicted in her bed chamber, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rules, with red dotted pink borders, a line of black *devanagari* script above, a numeral to the upper left corner, now rubbed, the reverse with 8ll. of verse in red and black *devanagari* script, with protective stamped and numbered fly-leaf  
 12¾ x 8⅞in. (32.4 x 22.6cm.)

£6,000–8,000

\$7,500–10,000  
 €7,100–9,400

For a note on Kangra depictions of the *Rasikapriya* of Keshav Das, see lot 74.



79

**FIVE ILLUSTRATIONS TO A RAMAYANA SERIES**

MANDI, NORTH INDIA, CIRCA 1780

Opaque pigments on paper, depicting various episodes from the *Ramayana* including Anshuman and the Ashwamedha Yagna (white horse sacrifice); Bhagiratha doing penance for a thousand years; the sage Vishwamitra guiding Rama and Lakshmana; the gods praying to Brahma for the defeat of Ravana, three folios with wide yellow borders, two folios with wide aubergine borders, the reverse with inscriptions in black *devanagari* script describing the scenes, each folio with a protective fly-leaf bearing a folio number and a Royal Mandi library stamp

Larger folios 11 $\frac{1}{2}$  x 17 $\frac{3}{4}$ in. (29.5 x 45cm.), smaller folios 11 $\frac{1}{2}$  x 16 $\frac{3}{4}$ in. (29.4 x 42.5cm.)

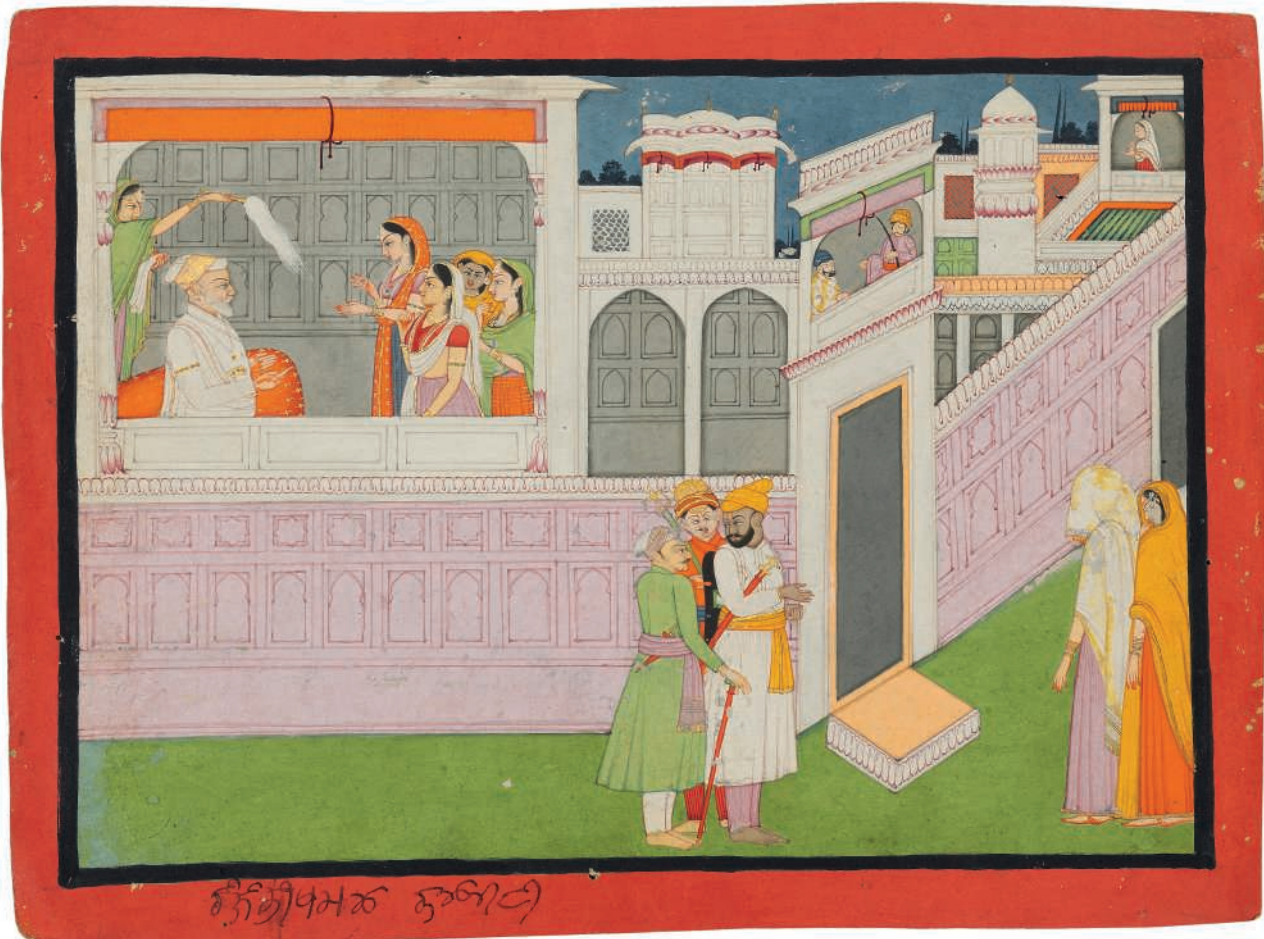
£8,000–12,000

\$10,000–15,000

€9,400–14,000

For another painting from this *Ramayana* series, see Christie's, London, 26 May 2016, lot 69. Another painting is published on The Mughal Art Network and dated circa 1760–80 with the suggestion that the series was commissioned by Raja Surma Sen (r. 1781–88) (<http://www.mughalart.net/ramayana-illustration-from-the-royal-mandi-collection.html>).





80

**80**  
**AN ILLUSTRATION FROM A RUKMANI HARANA SERIES: RUKMANI, DRESSED AS A BRIDE ARRIVES AT HER FATHER, KING BHISHMAKA'S PALACE**  
 GULER OR KANGRA, NORTH INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, the veiled bride Rukmani about to step into the palace, King Bhishmaka clad in white addresses a female entourage, in thick black rule, with red borders, a line of *takri* script below, with protective flyleaf bearing Royal Mandi library stamp, numbered '19' and inscribed '*shri raja bhishmaka ji/rukmani ji*' in black *devanagari* script  
 9¾ x 13¼in. (24.8 x 33.6cm.)

£4,000–6,000

\$5,000–7,500  
 €4,700–7,000

**81**  
**THE GOPIS AWAIT KRISHNA**  
 MANDI, NORTH INDIA, LATE 18TH CENTURY

Opaque pigments on paper, each depicting *gopis* awaiting for Krishna in a riverside grove, in black rules, with wide red borders, each with protective fly leaf with folio number, the reverse with inscriptions in black ink  
 10¾ x 7¾in. (27.4 x 19.8cm.) (2)

£2,500–3,500

\$3,200–4,400  
 €3,000–4,100

**82**  
**FIVE ILLUSTRATIONS FROM A RASIKAPRIYA SERIES**  
 MANDI, NORTH INDIA, CIRCA 1780-90

Opaque pigments heightened with gold on paper, each depicting various episodes of the life of the god, in thin white, yellow or silver margins, in black rules, with wide red borders, each with numbered protective fly-leaf with text in black *devanagari* script within floral margins, three stamped  
 10 x 7½in. (25.5 x 18cm.) (5)

£4,000–6,000

\$5,000–7,500  
 €4,700–7,000

The *Rasikapriya* ("A Connoisseur's Delight") is a Hindi work in verse written by Keshav Das (circa 1520-1601) in 1591 in Orchla in Madhya Pradesh. The text is concerned with love and types of lovers, usually represented by Krishna and his mortal lover Radha. The ruler depicted in this series resembles Raja Surma Sen (r. 1781-88) for whom the series was probably produced. Twenty-fives paintings from the series were originally offered at Sotheby's, London 27 March 1973 (lots 167-186) and 11 December 1973, lots 274-288. For three other folios from this Mandi series, see Christie's South Kensington, 20 April 2007, lots 427, 428 and 429.



81



81



82 (part)



82 (part)



(part)



FIVE PAINTINGS TO THE GLORY OF SHIVA

**83**

**FIVE ILLUSTRATIONS FROM A SHIVA PURANA SERIES**  
MANDI, NORTH INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, depicting the ascetic god in various stances visited by other Hindu gods or devotees, each in dark blue rules, with floral spandrels and wide red borders, with stamped and numbered protective fly-leaf, two with inscriptions in blue ink in roman, *nasta'liq* and *devanagari* script

10% x 7% in. (26.4 x 20cm.)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

**PROVENANCE:**

Formerly in the collection of the Raja of Bashahr, Himachal Pradesh.





VARIOUS PROPERTIES

■ 84

**A PALAMPORE**

COROMANDEL COAST, SOUTH INDIA, SECOND QUARTER 19TH CENTURY

The block-printed and dyed decoration consisting of a central tree within an ovoid medallions, flanked by cobras and peacocks, the border a continuous floral garland, small inventory or shipping stamp to a corner 116½ x 91in. (296 x 231cm.)

£8,000–12,000

\$10,000–15,000  
€9,400–14,000

Our palampore bears stamps, that would have been applied to the panel at the top and bottom of each stack before it was loaded for shipping. The stamp is of near heart shape but unfortunately remains hard to read. It seems to bear the letters E, I and C which confirm that our chintz was noted and loaded onto a ship operating for the United East India Company. The shape of the stamp is hard to define. It might have been a diamond shape but applied very loosely by the cargo masters.

However, the lack of a circle at the point of intersection of the lines dividing the three capital letters recalls the heart shaped stamp also found on a panel in the Victoria and Albert Museum (IS341-1898 ; [www.vam.ac.uk](http://www.vam.ac.uk)), dated to the late 18th century. It is also worth noting that the stamp at the Victoria and Albert Museum does show a cipher in the form of the number 4 above the heart shape and a hilt below.

Two related palampores with confronted peacocks are in the Calico Museum, Ahmedabad and dated to the late 18th and mid-19th century (Irvin and Hall, 1971, pl.16 and pl.21). The 19th century palampore has similar borders with hanging garlands and is attributed to Ponneri, Madras state. It is also similar in composition to a flamboyant palampore in the Tapi Collection dated circa 1825-50 (Barnes, Cohen, Crill, 2002, cat.32, pp.78-79).

Visit [www.christies.com](http://www.christies.com) for additional information on this lot





■ 85

**A NEAR PAIR OF DEEPLY CARVED EBONY CHAIRS**

COROMANDEL COAST, SOUTH INDIA, 1660-1680

Each with apron and stile carved with an elegant scrollwork, twisted stretchers and spindles, with lower rail open worked with a cherub's head amidst dense foliated scrolling tendrils and mid rail with hanging palmettes, with caned seat and open work top rail, the first with mermaids flanking a coat of arms consisting of a laurel wreath around a spread eagle over an escutcheon, the second with a winged cherub's head flanked by naked figures wrangling mythical beasts amidst profuse foliated ground  
 37½ x 22 x 19¼in. (95.4 x 55.8 x 49cm.)

(2)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

This finely worked pair of ebony chairs is similar to one in the Victoria and Albert Museum (Jaffer, 2002, no.16, pp.46-47). So close are they in the individual components of the design that it seems very possible that they were originally part of the same suite, or at least produced by the same workshop.

Ebony furniture of this type seems first to have been produced along the Coromandel Coast. Contemporaneous accounts, such as that of the Dutch traveller Georg Rumphius (1627-1702) recorded that the coast 'is exceptionally richly provided of this [ebony] as the natives make from it all kinds of curious work, as chairs, benches and small tables, carving them out with foliage and sculpture' (quoted in Jaffer, *op.cit.*, p.46).

Similar chairs have been recorded in English collections since as early as the mid-18th century – and were for a long time believed to be examples of early English furniture. This misconception seems to have been fuelled by Horace Walpole (1717-97) who collected such furniture for his Gothic Revival house, Strawberry Hill. A watercolour on paper by John Carter, dated to 1788, depicts similar furniture decorating the Holbein Chamber at Strawberry Hill (in the Lewis Walpole Library in Yale University Library, published in Jaffer, *op.cit.*, p.46).

Another similar chair is in the Asian civilisations Museum in Singapore (inv. 2011-00716-001).



■ 86

**A SANDALWOOD PORTABLE WRITING SLOPE**  
MYSORE, SOUTH INDIA, SECOND HALF 19TH CENTURY

On four feline feet, of typical form, the slope opening to reveal compartments, two drawers below, a pen case fitted to accommodate two inkwells above, deeply engraved with mythological scenes including Shiva and other Hindu gods on profuse scrolling ground  
15 x 19 x 16in. (38.2 x 48.2 x 40.6cm.)

£5,000–7,000

\$6,300–8,700  
€5,900–8,200

This virtuoso cabinet is typical of the highly skilled sandalwood-carving workshops of Mysore in southern India. By the 19th century the hereditary craftsmen working here, the Gudigar, were regularly producing articles to satisfy growing European demand. Some were produced for the World Exhibitions in London and Paris as early as the 1850s but the tradition continues well into the 20th century. Our cabinet depicts scenes with Shiva as an ascetic and other Hindu gods.



~ 87

**A CARVED IVORY HEAD OF A MYTHICAL BEAST**  
KERALA, SOUTH INDIA, 17TH/18TH CENTURY

Deeply carved, crowned with a multi tiered headdress, the finial now lacking, with five perforations, on wooden stand  
3 1/2in. (8cm.) high without stand

£6,000–8,000

\$7,500–10,000  
€7,100–9,400

A pair of architectural brackets in the form of wrathful lions (*yalis* or *viyalas*) in the Los Angeles County Museum of Art offers a good example of what may have been the original use of this ivory head (M.80.232.7a-b). They were part of a processional *mandapa* (a vehicle for a divinity) and are attributed to Madurai and dated to the 17th century. The mythical beasts are popular throughout the Deccan and southern India, see for instance a late 17th/18th century ivory powder horn from Karnataka, also at LACMA, which is not dissimilar in style to the present head (M.81-140).



86 (detail)



88

**AN ICON OF THE SAGE VASISTHA AND THE DIVINE WISH-FULFILLING BOVINE  
GODDESS KAMADHENU**

TANJORE, SOUTH INDIA, LATE 19TH CENTURY

Opaque pigments, gold leaf and *sukka* (limestone paste) on cloth stretched over wood, the sage sitting under a pavilion facing the wish-granting cow, its body painted with Hindu deities, a calf below  
22¾ X 29in. (57.8 x 73.8cm.) visible

£5,000–7,000

\$6,300–8,700

€5,900–8,200

The goddess Kamadhenu presented here appears in her simplest form, realistically rendered. However she can also be depicted with a hybrid body composed of a head of a woman, the body of a cow with the wings of an eagle and the tail of a peacock. She is a Hindu divinity believed to fulfil all its owner's wishes and is sometimes also identified as the magic wish-granting cow Surabhi. A depiction of Kamadhenu from Trichinopoly is now in the Victoria and Albert Museum, London (IM.417.1923). A comparable example sold at Christie's South Kensington, 12 June 2014, lot 145.



89 (front)

■ 89

**A LARGE POLYCHROME PAINTED WOODEN SCREEN**  
SOUTH INDIA, LATE 19TH/EARLY 20TH CENTURY

The front and back decoration consisting of Krishna and Radha in an embrace beneath a tree, he plays the flute, the borders with roundels depicting scenes of the deity's life between two registers of simple and continuous foliated scrollwork, the applied raised borders with deer and white elephants, with studded wooden bosses  
72¾in. (184cm.) high

£6,000–8,000

\$7,500–10,000  
€7,100–9,400



89 (reverse)

■ 90

**AN IMPRESSIVE EMBROIDERED SUMMER CARPET**  
PROBABLY DECCAN, CENTRAL INDIA, LATE 18TH/EARLY 19TH CENTURY

Embroidered with a central medallion inhabited with a peacock, the field with profuse floral scrolls with deer and tigers

£15,000–20,000

\$19,000–25,000  
€18,000–23,000



90

This flamboyant floor spread was probably used as a luxurious summer carpet. These summer carpets find their origin in the peripatetic lifestyle of the Mughal court. Whilst setting camp in various parts of the country, the court used cotton floor spreads during the summer months in place of the silk and wool carpets of the winter. They can be seen depicted in many Mughal miniature paintings from the 17th century onwards. Their floral designs are laid out in the Mughal fashion, either scrolling or arranged in sprays, whilst the placement of the central medallion and of the corner palmettes pointing inwards recall Islamic carpets.

The technique of couched metallic embroidery is believed to have been brought to India by Portuguese traders. In the 18th century, a large number of such carpets were meant for export to Portugal through the port of Goa.

The present panel relates to a series of embroidered panels, an example of which is in the Virginia Museum of Fine Arts and attributed by Joseph M. Dye III to 18th or 19th century Goa or the Deccan (Dye III, 2001, no.232, pp.479-481). Dye mentions that previous examples from this group have been variously attributed to Gujarat and Northern India. He discounts these theories on the grounds that the provenance of many of this group, which were found in Portugal and Spain, indicate a connection with the Portuguese colonial presence in India. Dye does however confirm that there is no known production of embroidery centred in Goa but suggests that it originated from the nearby Deccan which has a history of producing embroidered textiles. For a further embroidered panel of the same type attributed to 18th century Deccan which entered the collection of the Cleveland Museum of Art in 1916 see Jain, 2011, no. 55, pp. 160-61. Another related example with figural decoration sold at Christie's, London, 9 October 2014, lot 154.

THE ART OF THE DECCAN



**\* 91**

**A BRONZE BOTTLE (SURAHI)**

POSSIBLY PUNJAB OR KARNATAKA, INDIA, 17TH CENTURY

The body and spout finely cast with spiralling fluted ribs, the base of the spout carved with floral petals, with flaring mouth, on splaying foot  
23cm. high

£8,000–12,000

\$10,000–15,000  
€9,400–14,000

**PROVENANCE:**

The Jourdan-Barry Collection, Paris, until 2013  
Francesca Galloway, London, 2013

**LITERATURE:**

Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, London, 1997, cat.277

**EXHIBITED:**

Museum of Fine Arts, Houston, 2015-16.

This refined bronze bottle (*surahi*) was published by Mark Zebrowski in 1997. In his discussion of the bottle, he notes that 'several thickly cast *surahis* are marvels of concise, elegant design. One [ie the present piece] has a dramatic, rippled surface like tightly twisted rope' (Zebrowski, 1997, cat.277, pp.186-188). Zebrowski attributes it to Punjab or Karnataka and dates it to the 17th century.



91

**92**

**AN ENGRAVED BRASS EWER**

DECCAN, CENTRAL INDIA, 18TH CENTURY

Of drop form on a hexagonal base, rising to a tapering ridged neck and flaring mouth, a hinged-lid with dome-shaped finial above, with a curved handle terminating in the form of a 'hamsa' bird, an 'S' shaped spout with lotus terminal, the body decorated with an engraved almond-shape in high relief within a chevron border, a band of lappets in relief above and below, the foot decorated with an engraved band of scrolling floral vine  
13¼in. (33.5cm.). high

£4,000–6,000

\$5,000–7,500  
€4,700–7,000

Our ewer presents the Deccani characteristics of the elongated drop shaped body on a hexagonal base. Comparable examples are published in Zebrowski, 1997. cat.225-227, pp.162-3.



92

**\* 93**

**A SILVER-INLAID GADROONED HUQQA BASE ON STAND**

LUCKNOW, INDIA, SECOND HALF 18TH CENTURY

The base, ring and octagonal ensemble resting on eight feet  
10%in. (17cm.) high

£6,000–8,000

\$7,500–10,000  
€7,100–9,400

The serrated leaves surrounding the floral blooms on the foot of this huqqa base and incorporated into the floral quatrefoils of the ring recall the motifs found from the mid-18th century on Lucknow silver and silver enamelled works (Markel with Gude, 2011, cat. 78, 88, 161, p.211-212). Those serrated leaves are, for instance, visible on a later sprinkler dated circa 1850 and now at the Victoria and Albert Museum, London (130-1852 ; www.vam.ac.uk).



93



A FINELY ILLUMINATED *DIWAN* COPIED FOR MUHAMMAD QUTB SHAH, THE SULTAN OF GOLCONDA

94

**NASIR KHUSRAW (D. 1088 AD): *DIWAN***

SIGNED MUHAMMAD MU' MIN KNOWN AS 'ARAB SHIRAZI, COPIED FOR ABU AL-MANSUR SULTAN MUHAMMAD QUTB SHAH IN HYDERABAD, DATED SUNDAY RABI' I AH 1030/24 JANUARY 1621 AD

Poetry, Persian manuscript on paper, 291ff., each folio with 15ll. of fine black *nasta'liq* arranged in two columns with gold and black double divisions, titles in white *thuluth* within illuminated cartouches on in red *nasta'liq*, text within gold and polychrome frame, with catchwords, with two finely illuminated bifolios with gold floral margins and polychrome and gold headpieces, colophon signed and dated, with two Qutb Shahi black seal impressions, in 19th century gilt tooled green morocco

Text panel 6 x 2 7/8 in. (15.3 x 7.2cm.); folio 9 3/4 x 5 1/2 in. (24.6 x 14cm.)

£8,000–12,000

\$10,000–15,000

€9,400–14,000

**ENGRAVED:**

One of the seal impressions: *Sultan Muhammad Qutbshah bandeh-ye Shah-e Najaf* ('Sultan Muhammad Qutbshah, slave of the King of Najaf' (ie 'Ali))

This fine manuscript was copied for Muhammad Qutb Shah who ruled over the Sultanate of Golconda between 1611 and 1625. His predecessor Muhammad Quli Qutb Shah was responsible for moving his kingdom's capital from Golconda to Hyderabad, a city founded near Golconda fort to celebrate the millennium of the Islamic calendar. This is where the present manuscript was copied. The earliest surviving Qutb Shahi manuscripts date from the reign of Ibrahim Qutb Shah (r.1550-80). As this manuscript they were 'Persianate in nature' (Najat-Haidar and Sardar, 2015, p.198). The origin of the Qutb Shahi dynasty goes back to Sultan Quli, a Turkman of the Qara Qoyunlu clan who emigrated from western Iran to Bidar in 1478. Qutb Shahi culture was partly based on the cultural patterns of 15th-century Turkmen Iran and they established closed political links with the Safavids (Zebrowski, 1983, cat.153).

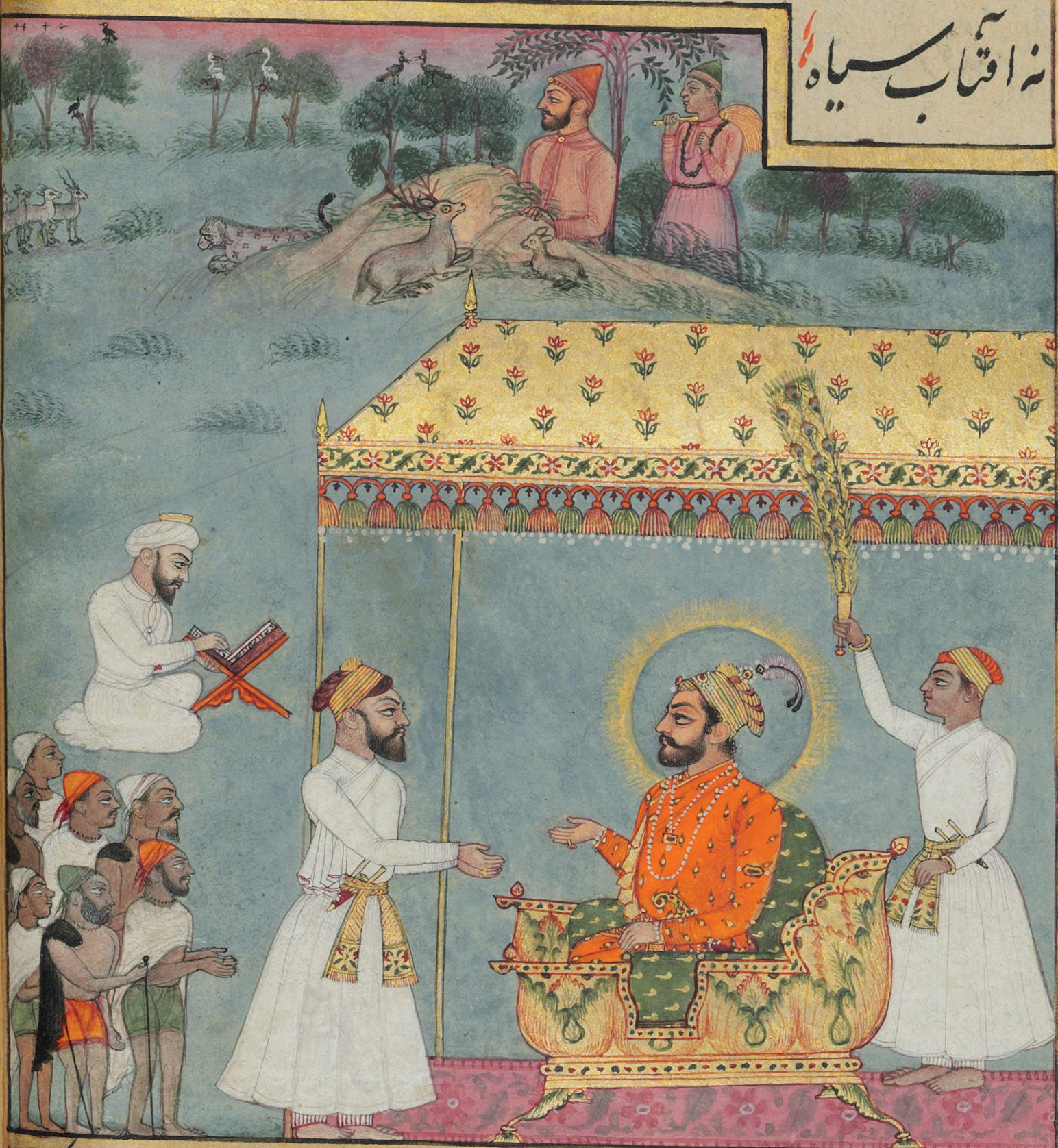
Our manuscript is copied by Muhammad Mu'min known as 'Arab Shirazi. He is also known as Mulla 'Arab and was 'one of the expert calligraphers appointed by Sultan Muhammad Qutb Shah, whose passion for books is well attested' (Welch, 1985, cat.214, p.318). This manuscript is one of the important additions that the sultan made to the Royal Library as attested by the two seal impressions on the fly-leaves. Mulla 'Arab's name also appears on a royal copy in *nasta'liq* script of *Fawa'id-I Qutb Shah* made for Sultan 'Abdullah Qutb Shah. He worked on the copy with four other scribes, also Persian. These calligraphers popularized the vogue for *nasta'liq* calligraphy during the reign of Muhammad Quli Qutb Shah. A calligraphic panel by Mulla 'Arab is in the Jagdish and Kamla Mittal Museum, Hyderabad (Welch, 1985, cat.214, pp.318-19).

The illuminated frontispiece of the *Diwan* of Muhammad Quli Qutb Shah, copied circa 1590-95, is very close in style to the present illuminated headpieces. Brick red palmettes are drawn above a ground of intense lapis blue, with thick gold floral scrolls in between (Haidar and Sardar, 2015, fig.69, p.201). The intensity of colour is the result of the high quality of the pigments used for the manuscript but it also reflects a court taste and aesthetic. The tile mosaic walls of Hyderabad's 'Ashurkhana built by Muhammad Quli Qutb Shah around 1595 illustrate this eye for highly contrasting colours.

The author of this manuscript, Nasir Khusraw (1004-1088) was a Persian poet and philosopher. He travelled the Middle East and composed the *Safarnama*, a popular account of his travels. He became an advocate of Isma'ilism after visiting Fatimid Egypt and brought back his faith to native Khorasan where he died in 1088. His *diwan* is mostly composed in the Persian *qasida* form but also contains quatrains and other poems. It appears that Khusraw dedicates long verses to the Isma'ili Caliph Al-Mustansir (Hunsberger, 2003, pp.140-144). The colophon of our manuscript states that it is 'full of biographies (*manaqib*) of 'Ali and the Immaculate Imams'; a clear indication that it is the Shi'a content of the *diwan* that was of interest to Muhammad Qutb Shah.



نه افتاب سیاہ



حکایت یکی از ملوک عمده حکایتند که دست و پا و مال عمرت از گروه



A RARE ILLUSTRATED COPY OF THE *KULLIYAT* OF SA'DI EXECUTED FOR THE NAWAB OF KADAPA

95

**SHEIKH MUSLIH AL-DIN SA'DI (D. 1292 AD): *KULLIYAT***  
SIGNED MIR MUHAMMAD GHAFUR AHMEDNAGARI, EAST INDIA  
(MODERN ANDHRA PRADESH), CIRCA 1732-40

Poetry, Persian manuscript on paper, 182ff., each folio with 10ll. of black *nasta'liq*, text within black and gold rules, important words picked out in red, profusely illustrated with 174 paintings by two different artists, with catchwords, colophon signed and dated 20th Shawwal, with dedication to 'Abd al-Majid Khan son of 'Abd al-Nabi Khan Bahadur, opening folio with finely illuminated gold margins with floral scrolls and polychrome and gold headpiece, in 20th century morocco

Text panel 8½ x 4¾in. (20.6 x 12.2cm.); folio 10½ x 6¾in. (27 x 16.8cm.)

£15,000–30,000

\$19,000–37,000

€18,000–35,000

The colophon to the *Gulistan*, the last chapter of this *Kulliyat* states that it was copied by Mir Muhammad Ghafur Ahmednagari on the 20th of Shawwal. The year is not mentioned. It also indicates that the copy was commissioned by 'Abd al-Majid Khan, son of Nawab 'Abd al-Nabi Khan Bahadur. These two names appear in a paragraph dedicated to the Nawabs of Cuddapah (modern day Kadapa) in Brackenbury, 2000, p.41. According to the Gazetteer the first nawab to assert his control over the region, located about a third of the distance north of Madras to Hyderabad, was 'Abd al-Nabi Khan in 1714. His son's name 'Abd al-Majid Khan ('*Mahazid Khan*') appears as that of the ruling nawab in 1732. The Nawabs of Cuddapah were defeated by the Marathas in May 1740.

Two artists worked on the illustrations of this *Kulliyat* of Sa'di. The artist responsible for most paintings in this manuscript worked in a Mughal style typical of the reign of Muhammad Shah (r. 1719-48). All figures are dressed in the Mughal fashion with little shading is applied to the faces, and standardized landscapes. The second artist, more inventive and and more skilled, is responsible for the paintings in the Deccani style. The figure of the King receiving a foreign dignitary (illustrated here) is very close to a painting in the Custodia Foundation, Paris tentatively attributed to Bidar and dated to the first quarter of the 18th century (Zebrowski, 1983, cat.197, p.225).





■ 96

**AN IMPRESSIVELY LONG NARRATIVE  
SCROLL ILLUSTRATING THE CREATION OF  
THE *DHOBI* CASTE**

TELANGANA, DECCAN, CENTRAL INDIA, EARLY  
20TH CENTURY

Opaque pigments on cloth, arranged from top to bottom in horizontal cartouches, a shiva lingam at top, numerous protagonists in various situations, including Vishnu on Sheshnaga in the centre, the multi-armed Virabhadrha engages other gods in battle, Daksha is slain and revived  
1073 x 121cm.

£10,000–20,000

\$13,000–25,000

€12,000–23,000

This scroll is an impressive example of the rich tradition of scroll painting in the Deccan. Whilst narrative scrolls are found throughout India, Cherial in north east Telangana produced some of their greatest examples. These scrolls are used by itinerant minstrels to illustrate stories they narrate at village gatherings. Stories can be narrated over four to seven days. Whilst there is no written text, the performance is held in Telugu language, part in verse and part in prose. Most scrolls are in vertical format with horizontal registers. They are unrolled during the performance.

The subjects of these scrolls are often drawn from important epics but as it is the case here, they also depict local legends about the origin, progenitors and certain heroes of the caste who sponsor the bards' performance. The present example illustrates the Madel Purana or the story of the sacrifice of Daksha and the emergence of Virabhadrha. It relates to the Dhobi caste of washermen.

In this scroll, Daksha, depicted with nine heads, is the father of Sati who was married to Shiva. The marriage ceremony appears on the fifth register (from top). Unhappy with their union, Daksha organised a great sacrifice to which all gods but Shiva were invited. Sati attended the sacrifice but insulted by her father, threw herself on the pyre. To take revenge, the wrathful Shiva takes his terrifying form Virabhadrha and destroys the sacrificial site and chop Daksha's nine heads. The battle of Virabhadrha with the gods is the focal point of our scroll. Shiva kills Daksha but later gives him back his life. In the subsequent episodes, the Dhobis set out to clean the place of sacrifice – an illustration of the origin of the Dhobi caste.

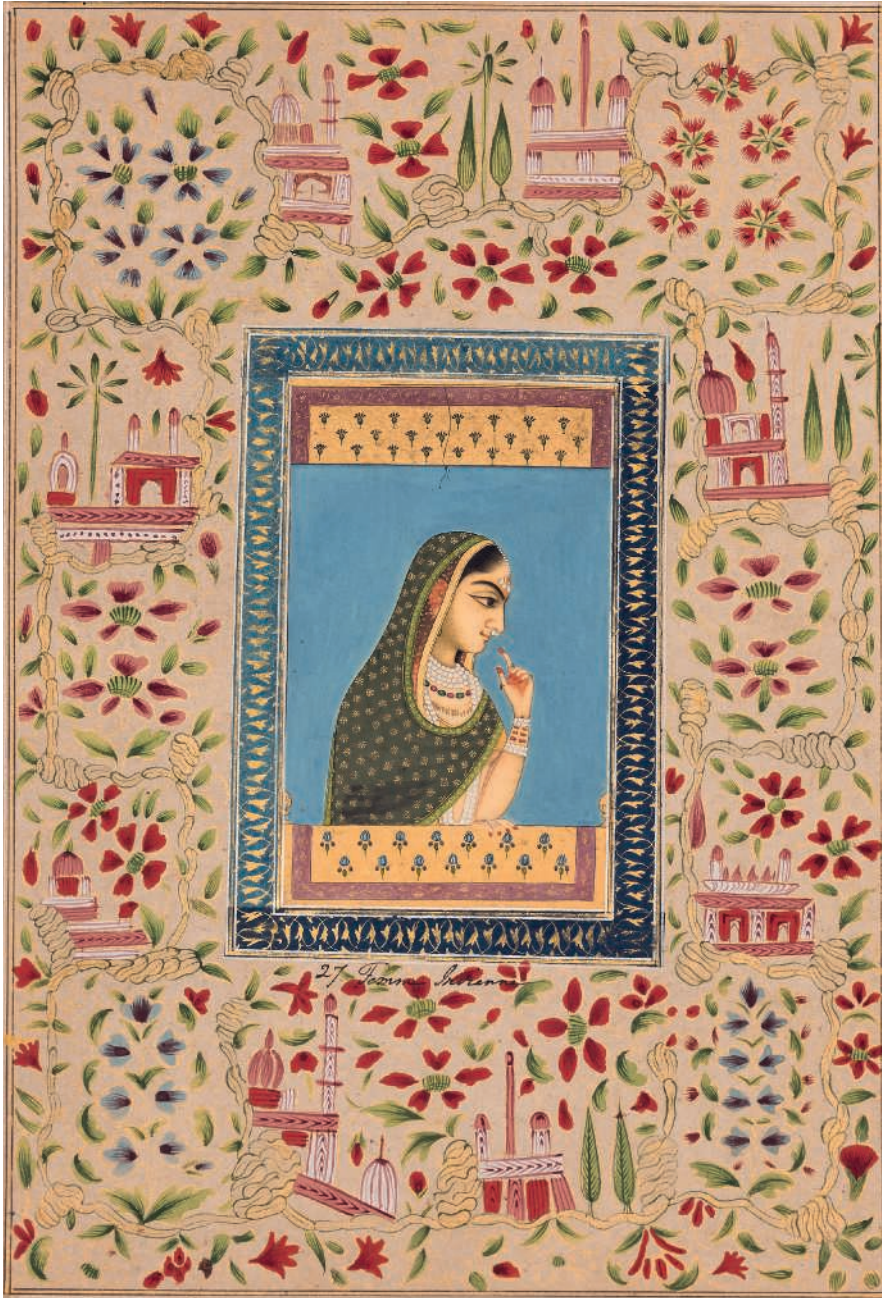
According to Mittal, only 'eight to ten families of painters lived in Telangana' from the 17th to the 19th century (Mittal, 2014, p.15). However Mittal records that since 1942 only one family of painters remains in Cherial. A related scroll of the Madel Purana scroll, attributed to the Karimnagar district and dated circa 1840-50 is the Jagdish and Kamla Mittal Museum, Hyderabad (Mittal, 2014, cat.6, pp.144-159). Another scroll signed by Nakashi Venkata Ramaya (first half 20th century) is published in Butler-Wheelhouse, 2016, cat.34. For a discussion on a modern performance of the Madel Purana, see Kirtana Thangavelu, 'Oral and Performative Dimensions of a Painted Scroll from Telangana' in Dallapiccola, 2011, pp.127-137.



97 No Lot

THE ART OF THE MUGHALS





98

**AN ALBUM PAGE FROM A POLIER  
ALBUM: COURTESAN AT A JHAROKHA  
WINDOW**

THE COURTESAN, PROVINCIAL MUGHAL  
INDIA, CIRCA 1760; THE QUATRAIN, SAFAVID  
IRAN, 16TH CENTURY

Opaque pigments heightened with gold on paper, depicted facing right, her left hand raised, within gold floral margins on dark blue ground, the wide borders with palaces amidst floral vines, the reverse with 10ll. of *nasta'liq*, within gold rules and illuminated corners, the margins with simplified foliate patterns, the wide borders with swaying tendrils bearing large flowers, mounted, framed and glazed  
13 x 8 3/4 in. (33 x 22.4 cm.)

£6,000–8,000

\$7,500–10,000

€7,100–9,400

**PROVENANCE:**

Antoine Louis Henri Polier, acquired between  
1767–68

**INSCRIPTIONS:**

In Antoine Louis Henri Polier's hand: *27. Femme  
Indienne*

During his time in India, Polier collected Persian and Sanskrit manuscripts and Indian miniatures, and he possessed a complete collection of the Vedas. His collection began with a gift of three albums given to him in 1767, which inspired him to assemble further albums including scenes of Indian life that were being created to satisfy Western taste. He collected the antique works he could find, and also commissioned new works, principally through his favored retained artist Mihr Chand who was largely responsible for arranging the layout and decoration of the albums made for his collection of paintings.

The distinctive mount with a broad band of naturalistic flowers between two narrow borders with stylized floral motifs, the overall palette, and the handwritten inscription in French, indicate that this and the following three paintings were commissioned by Polier. The French inscriptions only appear between 1767–68, and after then he began to annotate his albums in Hindi and Urdu, which he learned while at court.

For examples of folios from the Polier Album (volume I. 4593) at the Museum für Islamische Kunst, Berlin, with inscriptions in the same hand, see Hickman & Enderlein, 1979, cat. nos. 1, 11, 21, 39, 43 and 51.

There are two portraits in the India Office Library that offer close comparable examples to the present painting: A lady at a *jharokha* window, by the artist Muhammad Afzal, dated circa 1740; and a seated princess, also painted circa 1740 (Falk, Archer, 1981, cat. 179 and 180, p. 423). Another from Jaipur, dated 1750, was collected by Colonel Gentil and is now in the Bibliothèque Nationale, Paris (Hurel, 2010, cat. 265, p. 184 and pp. 190–191). A fourth sold at Christie's South Kensington, 21 October 2016, lot 293.

Three other folios from a Polier album, all bearing identical inscriptions in French, were sold at Christie's, New York, 16 September 2008, lots 472, 473 and 474.

Visit [www.christies.com](http://www.christies.com) for additional information on this lot

\* 99

**AN ALBUM PAGE: THREE COURTESANS AND A PRINCE,  
PROBABLY MAHARAJA SAWANT SINGH OF KISHANGARH  
(R. 1748-64)**

KISHANGARH, RAJASTHAN, NORTH INDIA, THIRD QUARTER  
18TH CENTURY

Opaque pigments heightened with gold on paper, the turbaned  
nobleman stands between courtesans, one of them offers him a wine  
cup, laid down on card with gold floral borders, cusped cartouche at top  
Painting 23.5 x 12.8cm.; folio 43 x 29 cm.

£8,000-12,000

\$10,000-15,000  
€9,400-14,000

**PROVENANCE:**

The ancestral collection of the Maharajas of Bikaner until 1965  
Sotheby's, New York, 21 March 2012, lot 225

**EXHIBITED:**

Museum of Fine Arts, Houston, 2016

The subject of the present portrait is most likely Maharaja Sawant  
Singh of Kishangarh (r. 1748-1764). Compare the facial features with  
an earlier, nimbated portrait of the ruler standing on a terraced garden  
beside a lake, see Welch, 1973, no. 27, p. 56.

The painting of the Raja with his attendants displays all the distinctive  
attributes of the Kishangarh style; the slender, formalized figures with  
faces drawn in strict profile bearing exaggerated arched eyebrows and  
overly elongated eyes.

Sawant Singh, the poet prince of Kishangarh was an able ruler and  
also a mystic and a devout Vaishnava. He composed devotional poems  
under the pen name of Nagari Das until the end of his life when he  
retired to Brindavan where he died in 1764.



100

**A PRINCE AND A COURTESAN**

KISHANGARH, RAJASTHAN, NORTH INDIA, THIRD QUARTER  
18TH CENTURY

Opaque pigments heightened with gold on paper, a richly bejewelled  
standing prince in pink tunic and turban and holding a *khanda* is  
presented pan by a courtesan, a servant holding a tray behind him,  
in elaborate gold foliated and floral margins on blue and light garnet  
ground, with wide borders with gold floral lattice on blue ground,  
a cusped medallion with a stork above, the reverse with the Royal  
Collection of Bikaner stamp and others and inventory numbers in colour  
pencils, black and red ink  
19¼ x 13in. (48.9 x 33cm.)

£7,000-10,000

\$8,800-12,000  
€8,300-12,000



PROPERTY FROM A PRIVATE COLLECTION

**101**

**A FINELY CARVED JADE WINE CUP**  
MUGHAL INDIA, MID-17TH CENTURY

The body finely carved with a leafy lattice enclosing floral sprays, the foot formed as an elegant rosette  
5½in. (13cm.) diam.; 3¼in. (7.5cm.) high

£30,000–40,000

\$38,000–50,000

€36,000–47,000

This fine cup is an example of the hardstone carvings that were popular in the Mughal period, from the reign of the Emperor Akbar. It is thought that nephrite and related hardstones were introduced to the Mughals in the mid-sixteenth century when a Khotanese jade merchant 'visited the Emperor Akbar's court and enabled the Mughals to indulge a taste for jade already acquired by their Timurid ancestors in Central Asia' (Dye III, 2001, p.408).

A look to the *Padshahnama* indicates that bowls of this form were popular from as early as the reign of the Emperor Jahangir (1605-27). Though made of gold, cups of a similar two-handed shape are found in the illustrations to the text, for instance that of Jahangir receiving Prince Khurram on his return from the Deccan. In that painting a similar bowl is seen being offered to the Emperor on a tray (Beach and Koch, 1997, no.9, p.36). William Hawkins, who visited the Mughal Court during Jahangir's reign, described some of the Emperor's drinking cups as being made of jade (Stronge, 2010, p.212).

A similar bowl, though simpler in decoration is in the Los Angeles County Museum of Art (M.76.2.2.; Markel, 1992, no. 11, p.57). That is attributed to circa 1640-50. Ours however is more heavily worked, recalling the decoration on a gunpowder flask in a private collection which is dated to the mid 17th century (Welch, 1985, no.173, p.262-63). Like ours it has a continuous pattern of floral sprays, there arranged in a swaying pattern but on ours arranged in a lattice.









VARIOUS PROPERTIES

**102**

**A PRINCESS AND HER COURTIERS CELEBRATE WITH FIREWORKS**

PROVINCIAL MUGHAL, NORTH INDIA, CIRCA 1740

Opaque pigments heightened with gold on paper, on a lakeside terrace, a seated princess is watching standing courtiers holding fireworks, a band of female musicians to their side, within thin gold margins in black rules, with gold speckled borders

9¾ x 13in. (24.8 x 33cm.)

£8,000–10,000

\$10,000–12,000

€9,400–12,000

A very similar painting with the same subject is in the San Diego Museum of Art (1990.374; illustrated in Schmidz, 2002, no. 6, p.19). Our painting is probably of the same period which coincides with the reign of Muhammad Shah (r.1719–48), when depicting harem scenes such as this was especially popular. This scene is likely to depict either the festival of Diwali, the Hindu festival of light, or the Muslim festival of *Shab-bara'at*, which is held on the eve of the fourteenth day of the month of Sha'ban. A similar painting described as representing *Shab-bara'at*, and also Mughal, circa 1740, is in the British Library (Falk and Archer, 1981, no.171, p.110).



**103**

**A PRINCE RECEIVES A PRINCESS**  
LUCKNOW, NORTH INDIA, CIRCA 1780

Opaque pigments heightened with gold on paper, he, haloed, seated against a bolster, surrounded by female attendants and musicians, she, veiled and standing in front of him, in thin gold margins  
10 x 11¼in. (25.4 x 29.8cm.)

£12,000–15,000

\$15,000–19,000  
€15,000–18,000



104

THE PROPERTY OF A GENTLEMAN

**104**

**TWO FIGHTING BUCKS**

MUGHAL SCHOOL AT KISHANGARH,  
NORTH INDIA, CIRCA 1720-30

Opaque pigments on paper, in a grassy meadow by a river, each encouraged by its groom, in thin gold and black rules, cropped  
6½ x 9½in. (16.5 x 24.2cm.)

£4,000–6,000

\$5,000–7,500  
€4,700–7,000

**PROVENANCE:**

Clifford Dann Auction Galleries, Lewes, Sussex,  
2 October 1990, lot 213

Mughal artists such as Bhavani Das and Dalchand moved to Kishangarh in the early 18th century where they worked and imported there the style of the imperial atelier. They were possibly introduced through one of Bahadur Shah's wives, Amrit Bai Sahiba, the daughter of Maharaja Rup Singh of Kishangarh. For a brief discussion on Mughal painting at Kishangarh, see McInerney, 1982, pp. 44-45.

VARIOUS PROPERTIES

**\* 105**

**A ROCK-CRYSTAL HILTED DAGGER**

MUGHAL INDIA, 18TH CENTURY

The single-edged watered-steel blade with double curve, the rock-crystal pistol hilt carved with floral pommel and chape, on stand, the blade associated and later

£3,000–5,000

\$3,800–6,200  
€3,600–5,900

**106**

**AN IMPRESSIVE SILVER-GILT CEREMONIAL MACE**

DECCAN OR NORTH INDIA, 19TH CENTURY

Of tapering cylindrical form, the finial formed as a large elephant head, decorated with dense scrolling floral and foliate motifs below the head, the tapering shaft with spiralling ribs design, a scrolling floral vine on alternate ribs, terminating in a knob finial

32½in. (82.5cm.) long

£5,000–8,000

\$6,300–10,000  
€5,900–9,400

**PROVENANCE:**

Acquired by the current owner in Delhi whilst stationed as a Greek diplomat, 1963-64

Ceremonial staves or *soontas* were carried by bearers and always followed the person whose rank they denoted. According to Indian paintings where they are often represented they could also have been carried wrapped in protective cloth. Such staves are often composed of an elongated tapering and spiralling body with a feline finial. Similar examples are in the Wallace collection (OA1760 ; www.vam.ac.uk) attributed to the late 18th century Deccan and at the Salar Jung Museum, Hyderabad (Store number-9 ; www.museumsofindia.gov.in).



105



106

PROPERTY FROM THE COLLECTION OF DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

In medicine, art, philanthropy, and science, Dr. Herbert J. Kayden and his wife, Dr. Gabrielle Reem Kayden, embraced innovative thinking. Remembered by countless patients, students, and artists, they supported scientific research and artistic endeavors with equal curiosity and passion. Their collection of fine art, assembled with scholarship and connoisseurship over many decades, serves as a tangible expression of their commitment to learning and to their personal engagement with the art and ideas of their time.

Drs. Kayden and Reem's passion for learning and discovery manifested itself in the world class art collection they built beginning in the 1950s. They sought a complement to the innovative thinking they pursued in science by collecting works of signature 20th century modernists, both European and American, and contemporary artists.

In its richness and quality, their collection embodies two lives spent in the pursuit of knowledge and beauty. In their own words, "There is no question that if you're taken up with art, the art world, and artists, that it can be enormously gratifying and satisfying; it's an opportunity to step into a different world and if you are lucky enough to have the door open, you ought to seize it, and take it and enjoy it and revel in it."

**Ψ \* 107**

**A RARE GEMSET JADE-HILTED DAGGER**

MUGHAL INDIA, 17TH CENTURY

The slightly recurved watered-steel double-edged blade damascened with gold foliage on one side at the forte, the pale green jade hilt with swelling grip, and pronounced pommel, knuckle-guard with pierced and carved leaf and bud-shaped finial, inlaid overall with engraved gold flowers set with emerald and ruby leaves, the flowerheads formed from pavé set emeralds and rubies, the grip with two gold bands set with rubies, in original leather covered wooden scabbard retaining some of its original polychrome painted decoration en suite with the hilt, the original pale green jade locket jewelled en suite with the hilt, one stone missing

14in. (35.7cm.) long

£60,000–80,000

\$75,000–100,000

€71,000–94,000

Due to the fragility of the material, jade daggers with knuckle guards are rare and few survive intact to this day. Michael Spink and Robert Skelton have distinguished two separate groups of jade daggers with knuckle guards. The first one is "quite distinct and earlier in date .... These have a bifurcated palmette at the top of the hilt and a rounded moulding in the centre of the grip and can be dated to the Deccan during the 17th century". The second type "has vase-shaped grips, knuckle bows and triple flower buds" (Jaffer, 2013, pp.186-187). Our example is a fine variation of the second group. The vase-shaped grip, knuckle bow and pommel are all features common to the second category, although the shape of the upper section of our hilt is quite unusual. The shape of the hilt is very similar to an example now in the al-Sabah collection (279 INV. LNS 728 HS ab; Curatola, 2011, p.299). Both pieces are dated to the second half of the 17th century and are decorated with floral motifs inlaid with gold and set with rubies, emeralds and diamonds. The main technical difference between these two daggers is the way the stones are inlaid. While the dagger in the al-Sabah collection presents each stone separately set in the *kundan* technique, in our case a number of the stones are set directly next to others without the gold borders. Similar technique is found only on a few contemporaneous jade pieces, most of extremely high quality. A pen box now in the Victoria & Albert Museum (Inv.No 02549(IS)) has a floral arrangement very similar to the one on our dagger, with rubies and emeralds composing a floral scroll and some of the gems continuously set. The V pen-box is dated to the 17th century and a similar date thus seems likely for our dagger. A notable feature of our dagger is that it retains its original sheath, with painted lacquer decoration and original gem-set jade locket. The pattern on the lacquer of the sheath clearly recalls the floral decoration on the handle. Sheaths contemporaneous to their arms are quite rare - they are often replaced by velvet ones. Very few examples of original lacquer sheaths survive. One other example is now in the Al-Sabah collection (LNS 1004 M; Stronge, 2010, p.221, pl.183).





108

VARIOUS PROPERTIES

108

**SHIVAITE DEVOTEES IN THE WILDERNESS**  
MUGHAL INDIA, SECOND HALF 17TH CENTURY

Opaque pigments heightened with gold on paper, an ascetic seating on a tiger skin near a standard and below a tree, another paying respect to him, two others gathered around a campfire, a city on a rocky outcrop in the background, the reverse with two lines of elegant *nasta'liq* script interspersed with floral scroll works on gold ground  
9 x 5 7/8 in. (22.8 x 15cm.)

£5,000–8,000

\$6,300–10,000

€5,900–9,400

109

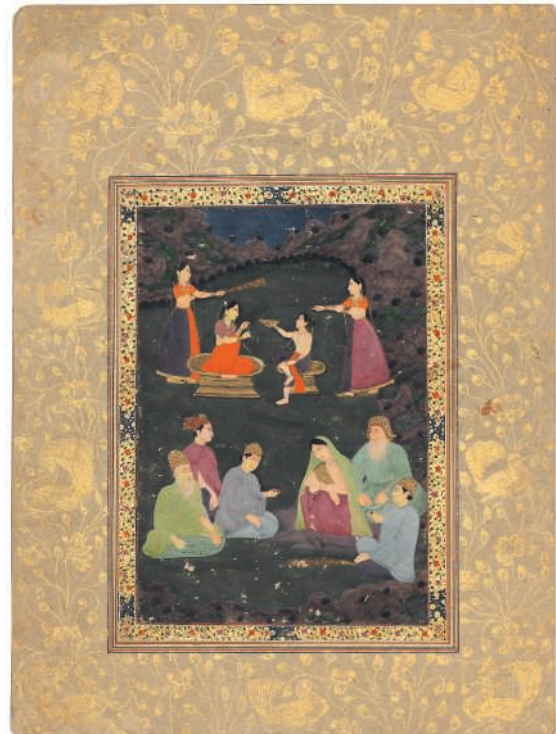
**SUFIS, NOBLE MEN AND WOMEN IN THE WILDERNESS**  
PROVINCIAL MUGHAL INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, seated and kneeling in a meadow surrounded by rocky outcrops, laid on card within floral margins with polychrome rules, with wide borders with gold floral sprays inhabited by peacocks, the reverse with 11ll. of text in *nasta'liq* script interspersed with floral scroll works within gold clouds, laid on card in brown and blue margins, within gold and polychrome rules, with gold speckled plain borders 15 1/4 x 11 1/4 in. (38.8 x 28.6cm.)

£4,000–6,000

\$5,000–7,500

€4,700–7,000



109



110

\* 110

**AN ILLUSTRATION TO A RAGAMALA SERIES: VIBHASA RAGINI**  
SUB-IMPERIAL MUGHAL, NORTH INDIA, MID-17TH CENTURY

Opaque pigments heightened with gold on paper, a lord, a princess in his arms, aims his bow loaded with a floral tipped arrow, in red rules, two line of black and red *devanagari* script on yellow ground above, Persian numerals and script in black ink to the reverse  
9 1/2 x 7 3/8 in. (24 x 18.8cm.)

£4,000–6,000

\$5,000–7,500

€4,700–7,000



\* 111

**HUMAYUN, AKBAR AND PRINCE  
DANIYAL**

KISHANGARH, NORTH INDIA, CIRCA  
1730

Opaque pigments on paper, depicted at rest  
during a hunt in a rocky landscape, within  
gold rules, with red borders, a line of gold  
*devanagari* script below, the reverse with  
collection stamps and inscriptions in black  
*nasta'liq* script

8½ x 5in. (21.6 x 12.8cm.)

£4,000–6,000

\$5,000–7,500

€4,700–7,000

This dynastic portrait depicts Humayun at its centre surrounded by the Emperor Akbar, Prince Daniyal and Bairam Khan, regent at the court of both Humayun and Akbar. It resembles a painting of the same subject in the Khalili Collection, dated to circa 1707-12 (Leach, 1998, no.40, pp.146-49). The Khalili painting is attributable to Bhawani Das, who is also known to have painted two other paintings of the same subject. If one looks at the eyes of many of the figures in the Khalili painting, most notably perhaps the figure in green on the left of the portrait, they share with ours the distinctive sharp diagonal eyebrows as seen on our painting in the depictions of Humayun and Bairam Khan. Bahwani Das worked in the studio of Bahadur Shah and moved to Kishangarh after Bahadur Shah's death, where his style became more Rajput (see for example a painting of the Darbar of the Muhammad Shah, dated to circa 1730-40 in a private collection and published in Zebrowski, 1997, no.54, pp.72-73). Although it seems unlikely that our portrait is by the same artist, it is likely that it is by an artist working at a similar period in a similar style.





112

112

**A REPOUSSE AND ENGRAVED GOLD FLASK**

NORTH INDIA, SECOND HALF 18TH CENTURY

On plain base, the faceted body with elegant floral sprays and scrolls, the central panels with a profuse floral spray inhabited with peacocks rising from, a gadrooned bulbous vase flanked with felines, with bulbous screw top with suspension chain  
8¾in. (22.2cm.) high

£22,000–28,000

\$28,000–35,000  
€26,000–33,000

**PROVENANCE:**

Sotheby's, London, 28 April 2004, lot 160

**LITERATURE:**

Usha R Bala Krishnan, Meera Sushil Kumar, *Dance of the Peacock, Jewellery Traditions of India*, Mumbai, cat.431, p.266

Gold objects from Mughal India that have survived until today are extremely rare. Many were melted down and re-used in jewellery and other decorative objects. The elegant sprays of our bottle find similarity with the intricacy and sophistication of north Indian, and especially Rajasthani turban ornaments and with the floral gold-inlaid patterns found on jade works. The floral composition of our bottle can be understood as a more ebullient take on the pervasive floral motifs found in classical Mughal art of the 17th century. A gold *huqqa* base with similar repoussé floral decoration attributed to the Deccan or Western India in the al-Sabah Collection (Keene, 2001, no. 3.2, p. 45). A rare gold calligrapher's tool case decorated in a related style sold at Christie's, London, 10 October 2013, lot 213.

113

**A SIKH GOLD DAMASCENED STEEL QUIT (CHAKRAM)**

PUNJAB, NORTH INDIA, 19TH CENTURY

Of circular form with sharp outer edge, the steel blade with gold *koftgari* decoration to both sides and inner edge comprising repetitive floral motifs within linked cusped cartouches, with narrow geometric borders  
12in. (30.5 cm.) diameter

£6,000–8,000

\$7,500–10,000  
€7,100–9,400

A throwing quoit (*chakram*) is in the Royal Armouries in Leeds and is illustrated in Richardson and Bennett, 2015, cat. XXVIM. 52, p.54.



113

~ 114

**AN IVORY AND MOTHER-OF-PEARL INLAID POWDER FLASK**

KOTAH, NORTH INDIA, 18TH/19TH CENTURY

Of typical form, inlaid with quatrefoil and floral motifs, with ivory stopper and steel double suspension rings  
6½in. (16.8cm.) high, 5½in. (13.6cm.) across

£5,000–7,000

\$6,300–8,700  
€5,900–8,200

A similar powder horn, dated to the 18th century, is in the Metropolitan Museum, New York (1976.176.2). Another sold at Christie's, South Kensington, 1 October 2012, lot 46.



114





115

■ 115

**A DEEPLY CARVED WHITE MARBLE FOUNTAIN BASIN**

RAJASTHAN, NORTH INDIA, CIRCA 1900

Of rectangular form, the carved decoration consisting of concentric registers of palmettes, each corners with a scalloped lotus leaf, the raised central spout worked as a globular squat budding lotus flower  
45 x 60 x 8½in. (114.4 x 152.4 x 21.6cm.)

£5,000–7,000

\$6,300–8,700  
€5,900–8,200

116

**A SILVER REPOUSSE THREE-PIECE TEA SET**

MARKED J. MANIKRAI, KARACHI, PRESENT DAY PAKISTAN, 19TH CENTURY

The teapot, creamer and sugar bowl with elegant scrolling floral tendrils arranged within arches  
The teapot 5½in. (14cm.) high

£2,000–2,500

\$2,500–3,200  
€2,400–3,000

**LITERATURE:**

Wynyard R.T. Wilkinson, *Indian Silver 1858-1947: Silver from the Indian Sub-Continent and Burma during ninety years of British rule*, London 1999, p.91, ill.140



116

■ 117

**A PAIR OF ROYAL PAINTED WOODEN WINDOW SHUTTERS**

KUTCH, GUJARAT, LAST QUARTER 19TH CENTURY

Of rectangular form, comprising two wooden doors, each side divided into two panels, profusely painted in bright colours, the front depicting amorous couples on terraces, surrounded by elaborate floral arrangements, with various animals including confronting rams, tigers and cubs, adorsed leopards and lions below, the panels surrounded by a narrow border comprising floral motifs, the reverse similarly painted with birds perched on flowers emanating from vases, with three horizontal metal bars with hinges to the sides, a central vertical metal bar and hinged lock to front, on later stand  
Window shutters 42¼ x 23¾ x ¾in. (107.3 x 60.4 x 1.5cm.); stand 45½ x 26 x 9¾in. (115.7 x 66.1 x 23.8cm.) (2)

£8,000–10,000

\$10,000–12,000

€9,400–12,000

**PROVENANCE:**

Private German Collection, circa 1950s–1960s

A closely related pair of wooden doors is in the Mr and Mrs H.M. Fuest collection, Heidelberg and illustrated in Goswamy and Dallapiccola, 1983, no. XXVII. In her discussion of those doors which she dates to the last quarter of the 19th century, Dallapiccola notes that they 'vary in size, from full length door frames to window and that 'their superior workmanship demands attention'. The themes appear to vary between hunting scenes and amorous couples, depicting for instance Krishna and Radha, amongst a rich floral decoration which recalls Qajar painting. Their particularly quality suggests a royal commission for a Kutch palace such as the Aina Mahal in Bhuj.





118

~ 118

**AN IVORY FIGURE OF A NAWAB OF OUDH**  
LUCKNOW OR DELHI, NORTH INDIA, FIRST  
HALF 19TH CENTURY

On circular base, standing, wearing a turban with  
impressive oval *sarpech*, his hands crossed on the  
knot of his green sash  
5¾in. (14.6cm.) high

£2,500–3,500

\$3,200–4,400  
€3,000–4,100

Whilst a large number of ivory carved figures  
are designed as gaming pieces for chess sets,  
few examples such as the present piece were  
intended as individual pieces and fashioned in the  
likeness of known historical figures. Our example  
depicts a Nawab of Lucknow, probably Shuja  
al-Dawla (r.1753-75) or his successor Asaf al-  
Dawla (r.1775-97) as indicated by the well-known  
Awadhi headdress. Although later and dated  
circa 1830, a carved figurine of Maharaja Ranjit  
Singh in the Victoria & Albert Museum (IS.60-  
1998) and a model of the last Emperor Zafar in  
the Art Institute Chicago both probably carved  
in Delhi illustrate this interest for ivory figures of  
personalities in the beginning of the 19th century  
(Dalrymple & Sharma, 2012, cat.85, p.181).



118A

~ 118A

**AN IVORY FIGURINE OF A BRITISH GENERAL, PROBABLY**  
**GENERAL GERARD LAKE (1744-1808), COMMANDER-IN-CHIEF**  
**OF THE BRITISH MILITARY IN INDIA**

PROBABLY BENGAL, EAST INDIA, EARLY 19TH CENTURY

On rectangular base, standing, wearing full military uniform and bicorne  
11.3cm. high

£1,200-1,800

\$1,500-2,200  
€1,400-2,100

General Gerard Lake, 1st Viscount Lake was appointed commander-in-chief  
of the military in India in 1802 shortly after arriving in Calcutta in 1801. He  
took part in the second Anglo-Maratha war and was made Viscount Lake of  
Delhi and Laswary in 1807. The present figurine bears close similarities to  
a painted portrait of General Lake by George Place (d. 1805). A copy of this  
portrait was executed in Calcutta, circa 1807-10 and is published in J. Bautze,  
*Interaction of Cultures: Indian and Western Painting, 1780-1910: The Ehrenfeld*  
*Collection*, 1998, cat.15, p.87.

\* 119

**A SILVER-GILT ENAMELLED VASE**  
LUCKNOW, INDIA, LATE 18TH/19TH CENTURY

Of low globular form on domed circular foot with raised ring rising to an  
elongated flaring neck and everted rim, profusely decorated in blue, green and  
red enamels, the body and neck decorated with quatrefoil and floral motifs in  
vertical panels within narrow blue borders comprising cross-shaped motifs,  
the foot and underside of rim decorated with scrolling floral vines, some losses  
to enamel

6½in. (16.5 cm.) high

£4,000–6,000

\$5,000–7,500  
€4,700–7,000



119

~120

**AN IVORY GROUP DEPICTING DURGA SLAYING THE ELEPHANT-DEMON (KARINDRASURA)**

BEHRAMPUR, EAST INDIA, CIRCA 1850

Carved and assembled as a miniature shrine, the goddess rides her lion-vehicle, she wears her attributes and a peacock crown, her lion is atop the elephant-demon and on a raised platform, deities and ascetics around perched on raising lotuses, above them a finely carved tympanum with Durga in battle, stylised *boteh* flowers around, within a wooden frame

10½in. (26.5cm.) high

£5,000–7,000

\$6,300–8,700

€5,900–8,200

A fine carved ivory tableau of Durga slaying the Buffalo demon in the Victoria & Albert Museum offers a very good comparable example to the present piece (1070–1852). It is attributed to Behrampur and dated circa 1850 (Pratapaditya Pal, 'The Mystery of Tulsiram's Durga and the Ivory-Carving of Murshidabad', in Das and Llewellyn-Jones, 2013, fig.5, p.109. The best example of these reliefs or tableaux of Durga Mahishashuramardini is one executed by the artist Tulsiram, dated 1836, which was sold at Christie's, New York, 23 March 2010.



120

~121

**FOUR IVORY FIGURES OF RULERS AND COURTIERS**

PROBABLY DELHI, NORTH INDIA, FIRST HALF 19TH CENTURY

Each on circular base, possibly part of a game set, depicting a seated ruler holding a sceptre, two standing couples of princes and consorts and a standing princess, her left hand raised

The tallest 8¼in. (8.3cm.) high

(4)

£2,000–3,000

\$2,500–3,700

€2,400–3,500



121





THE PROPERTY OF A GENTLEMAN

**122**

**A YOUNG PRINCE IN AN INTERIOR**

PUNJAB, NORTH INDIA, CIRCA 1835-45

Opaque pigments on paper, depicting a young Sikh or Dogra prince arranging a floral bouquet, an attendant behind him, in narrow blue margins, in red rules, with pink borders, the reverse with inscriptions in pencil

9¼ x 7¼in. (23.5 x 18.4cm.)

£3,000–5,000

\$3,800–6,200

€3,600–5,900

**PROVENANCE:**

Dreweatt Neate, Donnington Priory, Donnington, Newbury, Berkshire,  
16 October 1996, lot 46

VARIOUS PROPERTIES

**\* 123**

**AN ALBUM OF WATERCOLOURS OF VARIOUS SITES, NOBLES,  
CASTES AND OCCUPATIONS**

PUNJAB, NORTH INDIA, 1865-74

Transparent pigments on paper, the initial folios depicting Sikh rulers, including Maharaja Ranjit Singh, followed by depictions of architectural sites, and castes and occupations, each folio with faint identification inscription in pencil below, in modern binding

10¼ x 8in. (26 x 20.4cm.)

(60)

£6,000–8,000

\$7,500–10,000

€7,100–9,400

**INSCRIPTIONS:**

(Handwritten inscription, on the first page)

*John Pendlebury*

*17th May. 1865*

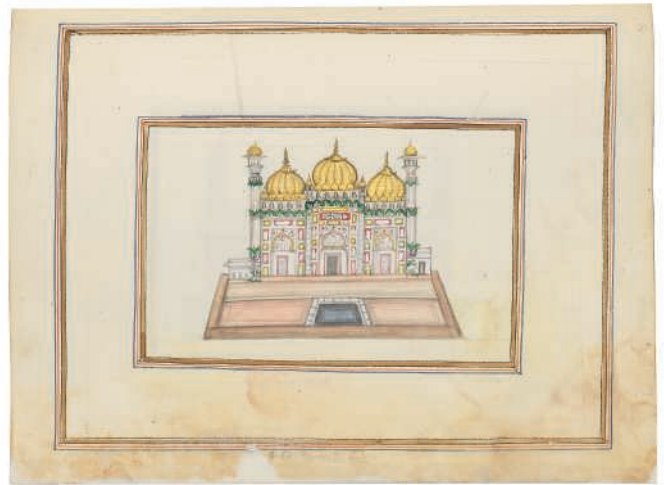
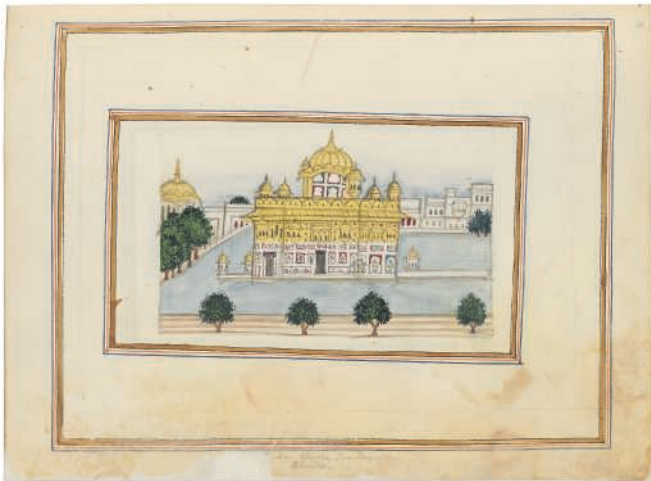
*Delhi & Umritsar Railw...*

*Umballah.*

*Panjaub*

*To Mary Parker with my best...*

*from John Pendlebury in 1874. Jan ...*



123 (part)



124

**AN IMPRESSIVE ENAMELLED VASE INSPIRED BY THE BUDDHIST MURALS AT AJANTA**

BOMBAY SCHOOL OF ART, BOMBAY, INDIA, CIRCA 1880

Of baluster form, rising from a circular foot to a flaring mouth, the painted polychrome decoration with large floral sprays within alcoves interspersed with Buddhist deities and ascetics within medallions, two registers of geometric and foliate patterns above and below, with four handles, each applied with figures of green parakeets, the base with incised and painted maker's marks reading 'Shri' and 'Dha' in *Devanagari* script 29 7/8 in. (76cm.) high

£4,000–6,000

\$5,000–7,500  
€4,700–7,000

This large vase is an impressive example of Bombay pottery. It belongs to a fine group of ceramics produced at the Bombay School of Art in the workshop established in 1872 by its superintendent George Wilkins Terry. The school was founded by a wealthy Parsi patron, Jamsetjee Jeejeebhoy in 1853; with Lockwood Kipling as Director. Terry imported techniques from Sindh, a region in North West India which has a long ceramic tradition and many Sindhi floral motifs found their way to the Bombay ceramics. These fragile pieces were potted by Sindhi potters but decorated by the school's students. As early as 1875-76, the ceramics came to be known as Wonderland Art Pottery or "Terryware" and many were supplied to important London dealers and featured in the Great Exhibitions of the 1870s to the 1890s as the production flourished.

This vase is decorated with scenes inspired by the Ajanta Murals, a masterpiece of early Buddhist art. These murals were particularly popular in the 19th century and students of the Bombay School of Art copied them during study trips to the caves. However the overall style of the vase is particularly eclectic, with motifs inspired by Persian art, Mughal architecture and South Indian art. A number of Bombay ceramic examples are in the Victoria and Albert Museum (for instance IM.41-1917) but none have figural decoration such as the present vase. Another vase sold at Christie's King Street, 26 May 2016, lot 102.



125

125

**A LARGE ICON OF SHIVA AS AN ASCETIC (SADASHIVA)**

NORTH INDIA, FIRST HALF 20TH CENTURY

Depicted standing, the multi-headed deity clad in a deer skin, holding a trident and flanked by a cow and a hound

66½ x 41½in. (169 x 105.4cm.)

£5,000–7,000

\$6,300–8,700

€5,900–8,200

■ 126

**A LARGE STAINED GLASS WINDOW IN THE SOUTH INDIAN STYLE**

FRANCE, LATE 19TH CENTURY

Of tall rectangular form, the four-armed green-skinned goddess seated on a throne against a bolster, arches supported by columns above, in wooden frame

78½ x 19½in. (198.5cm. x 48.5cm.)

£4,000–6,000

\$5,000–7,500

€4,700–7,000

This large stained glass window depicts a Hindu deity, possibly the popular Goddess Lakshmi. She is shown here holding flower buds, originally meant to be lotus flowers. The provenance of this stained glass window suggests that it was produced in France. Important glass makers such as Philippe Imberton created impressive stained glass windows in the Islamic style; see for instance a pair of windows signed by Imberton and dated 1887 which sold at Christie's, New York, 18 November 2014, lot 39. Whilst Orientalist works of art in the Islamic style are the subject of many publications, European objects made in the Indian style are fewer and far lesser known. It is possible that this window was commissioned by a wealthy patron for a *salon hindou* of a Parisian town house or designed for an art dealer exhibiting at one of the Great Exhibitions in the second half of the 19th century.



126



THE PROPERTY OF A GENTLEMAN

**127**

**A SATI CEREMONY**

BENGAL, EAST INDIA, LATE 18TH/EARLY 19TH CENTURY

Transparent pigments on paper  
10¼ X 14in. (26 X 35.5cm.)

£5,000–8,000

\$6,300–10,000  
€5,900–9,400

**PROVENANCE:**

Phillips West Two, Bayswater, London, 7 August 1991 (sale 28705)

This is a particularly fine rendition of a *sati* ceremony. The practice of self-immolation of a widow on her husband's pyre takes its name from the consort of Shiva, Sati. Unable to bear the lack of respect her father had for her husband, she committed her body to the flames. She eventually reincarnated as Parvati, Shiva's second consort. The ritual was regulated and Brahmin widows for instance, were forbidden to immolate themselves. The Mughal emperors strongly enforced a ban on the practice, and the British administration later formally abolished it. Another depiction of *sati* sold at Christie's South Kensington, 11 April 2014, lot 123.

The style of this painting, the natural landscape as well as the architecture indicate that it was painted in Bengal. Calcutta was the capital of Bengal, where the East India Company had its headquarters, and home to a large population of British officials. Wealthy British patrons commissioned local artists to illustrate and document scenes of Indian life, developing in the late 18th and 19th century into the Company School of painting. This style was championed by artists such as Shaykh Muhammad Amir of Karraya, whose careful depictions of horse carriages and their grooms show a level of attention to detail not dissimilar to that present in our work. River views with minute depictions of rural life are already the subject of paintings in Murshidabad as early as the 1780s. The Murshidabad artists moved to Patna and there produced compositions in the 'watercolour' style close to the present work (Das and Llewellyn-Jones, 2013, fig.6, p.88).

For a brief discussion on Murshidabad and Patna artists, see the following lot.



VARIOUS PROPERTIES

**128**

**A FESTIVE GATHERING**

COMPANY SCHOOL, PATNA OR POSSIBLY MURSHIDABAD, BENGAL, EAST INDIA, EARLY 19TH CENTURY

Pencil, pen and brown ink and watercolour, heightened with touches of opaque pigments and gold

£8,000–12,000

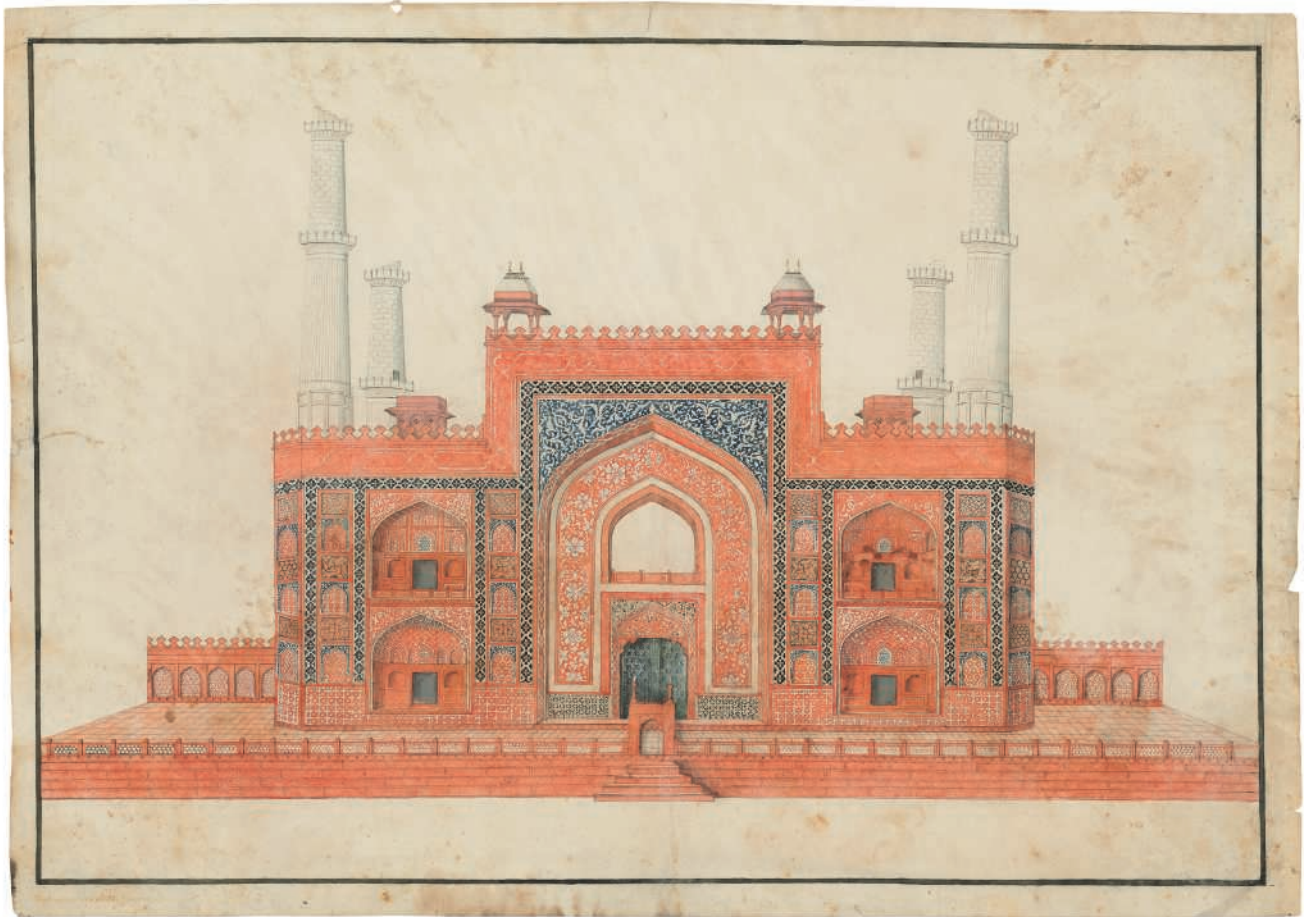
\$10,000–15,000

€9,400–14,000

The style of this watercolour is part of a tradition of depictions of Hindu and Muslim festivals painted by Murshidabad artists for British patrons. These are found as early as the 1780s and were produced by Indian artists influenced by Western artists such as George Farington. They later developed their own style and produced impressive views of local life such as the Procession of the Taziyas during the Muharram festival by the

Murshidabad artist Bhawani Baksh, circa 1820, and a depiction of Prayers at the Imambara during the Muharram festival by the Patna artist Sewak Ram, circa 1805-10. Both are published in Losty and Galloway, 2007, cat. 39 and cat.40, pp.114-119. Sewak Ram came to Patna from Murshidabad, and by the turn of the century had a flourishing shop which specialised in pictures of costumes and trades, as well as larger and more ambitious pictures of festivals. A series of drawings comparable to the present watercolour, which belonged to Gilbert Elliot, 1st Earl of Minto, (1751 - 1815) Governor-General of India 1806-1813, is divided between the India Office Library, the Victoria and Albert Museum and the Chester Beatty Library, see Mildred Archer, *Company Drawings in the India Office Library*, London, 1972, p. 98 and p. 105.

See also a watercolour by Sewak Ram offered as part of the Niall Hobhouse Collection, Christie's, London, 22 May 2008, lot 66.



129

**129**

**THE ENTRANCE TO AKBAR'S TOMB AT SIKANDRA  
DELHI OR AGRA, COMPANY SCHOOL, CIRCA 1820-30**

Pencil and watercolour heightened with gold on paper, with watermark 'J  
WHATMAN 1816', within black margin rules, indistinctly inscribed in brown ink  
to lower left 'Gateway at Secundra'  
18¾ x 26¼in. (47.7 x 66.7cm.)

£4,000-6,000

\$5,000-7,500  
€4,700-7,000

The tomb of the Mughal Emperor, Akbar, was built between 1605 and 1613 at Sikandra, close to Agra. The entrance to the tomb emulates the Buland Darwaza at Fatehpur Sikri, a city founded by Akbar in 1569.



130

130

**A LARGE VIEW OF THE QUTB MINAR**

BY A BRITISH ARTIST, DELHI, NORTH INDIA, BETWEEN 1803 AND 1828

Transparent pigments on paper, comprising the minaret and the vestiges around, mounted, framed and glazed  
27¼ x 217/16 in. (69.2 x 55.8cm.)

£4,000–6,000

\$5,000–7,500

€4,700–7,000

The Qutb Minar is one of Delhi’s most iconic landmarks. Its foundation was laid by Qutb al-Din Aibak in 1199 but the upper storeys were added by his successor Iltutmish. It was used as a minaret for the nearby mosque Quwwat al-Islam. The 1803 earthquake shattered the very top and the present watercolour shows the minaret after the event with the remains of the broken finial. In the 1820s, Lord Amherst (Governor-General 1823-28) ordered works on the site to be carried out and in 1822 appointed Colonel Robert Smith, a well-respected engineer, to direct the restoration. Smith designed a cupola which was added to the minaret in 1828 to replace the damaged original. However his addition was unpopular, widely ‘ridiculed’ and described as ‘a Chinese umbrella’ and was taken down in 1847 (Hoock, 2010. p.399). Therefore it is very likely that this watercolour was painted after the earthquake of 1803 and before Smith’s restoration of 1828.



131

FROM THE LAST MUGHAL EMPEROR’S DAUGHTER, KHAYR AL-NISSA BEGUM

131

**THE SILVER SEAL OF KHAYR AL-NISA BEGUM**

DELHI, NORTH INDIA, DATED AH 1262/1845-46 AD AND 20 SEPTEMBER 1856

Of square form, carved with 3ll. of elegant nasta’liq script, the reverse engraved ‘Delhi Sept 20th 1856’, the green blood stone cylindrical handle with silver pommel engraved with an archer above the cypher ‘C. H’, the fitted box with label to its base inscribed ‘S281 Col. C. Hood’, old accompanying typed note giving the translation of the inscription  
6½ in. (16.5cm.) high

£5,000–7,000

\$6,300–8,700

€5,900–8,200

**PROVENANCE:**

Ronald Giles Daubeny O.B.E. (1907-1993), Comptroller to the last Viceroy’s (Earl Mountbatten) household in India

**INSCRIPTIONS:**

On the accompanying note, probably dating to the early 20th century:  
“*Khayrun-nisa Begum, daughter of Mirza Abuzafar Sirajuddin Baha-dur Badshah Ghazi son of Mohamed Akbar Shah Badshah Ghazi - 1262 (A.H.) Akbar the 2nd (son of Shah Alam) reigned after his father’s death from 1807 to 1837. Bahadur son of Akbar II reigned from 1837 to 1857. This Bahadur was tried and condemned to death for the part he took in the rebellion (‘Mutiny’ added in pen) but his sentence was commuted to transportation for life. He was removed to Rangoon where he died in 1862 - vide please History of India by E.W. Thompson at page 381. The year “1262” A.H. inscribed in the seal corresponds to “1845” of the Christian Era.*”

Personal possessions of the Imperial family were abandoned in the Palace in Delhi during the 1857 uprising and collected by British soldiers after the fall of the Mughal capital. Bahadur Shah’s miniature Qur’an was collected by Theophilus Metcalfe, Chief Magistrate at Delhi, and is in the Victoria and Albert Museum, London (IM.18-1912). The end of the empire was also marked in Delhi by auctions of the imperial jewels and other valuable relics of the court. Bahadur Shah’s crown is now in the Royal Collections, Windsor Castle (RCIN 67236). However the present seal appears to have found its way to a British owner before the rebellion of 1857 and the subsequent auctions as it bears the date of the 20th of September 1856 [AD]. It might well have been a gift of Khayr al-Nissa to a guest of honour.

The last decades of the Mughal empire saw a nearly complete disappearance of royal power, mostly reduced to a nominal and ceremonial function. This seal, finely mounted in silver and with a delicate bloodstone handle, brings us into the life of the last Mughal princess. It tells of the last moments of one of the greatest Indian empires, before the royal family was sent to exile in Burma.



131

END OF SALE

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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or 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 in **bold**.

Unless we own a **lot** (▲ symbol, Christie's acts as agent for the seller.

## 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 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 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. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **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. They offer our opinion but they may not refer to all faults, inherent defects, 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. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 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.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## 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. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) 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) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(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 our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference 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 our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, 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.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 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](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. 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.

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://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 [www.christies.com](http://www.christies.com).

### (c) Written Bids

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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. 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. 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 first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol ▲ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, 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 in exercise of this option is final.

### 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 B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her 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 at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 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 issue an invoice only to 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.



## G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com). 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.

### 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. 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 Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits

the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol - in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, 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**.

## I 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 that 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. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) 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; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, 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.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 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.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. 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.

### 3 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 unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 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.

### 5 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 successors or estate and anyone who takes over your rights and responsibilities.

## 6 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.

## 7 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 [www.christies.com](http://www.christies.com).

## 8 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.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://www.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](http://www.christies.com).

## K 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 **Heading** 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 **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** 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 the **Heading** 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 along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, 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**.

**due date:** has the meaning given to it in paragraph F1(a).

**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**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified 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 [www.christies.com](http://www.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.

**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.

# VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

## VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
 (a) have registered to bid with an address outside of the EU; **and**  
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
 Tel: +44 (0)20 7389 2886.  
 Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.
- ?, \*, Ω, α, #, + See VAT Symbols and Explanation.
- See Storage and Collection Page.

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 a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**  
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◊ **Third Party Guarantees/Irrevocable bids**  
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm.

**Lots** are not available for collection at weekends.

## PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

## CHRISTIE'S WAREHOUSE

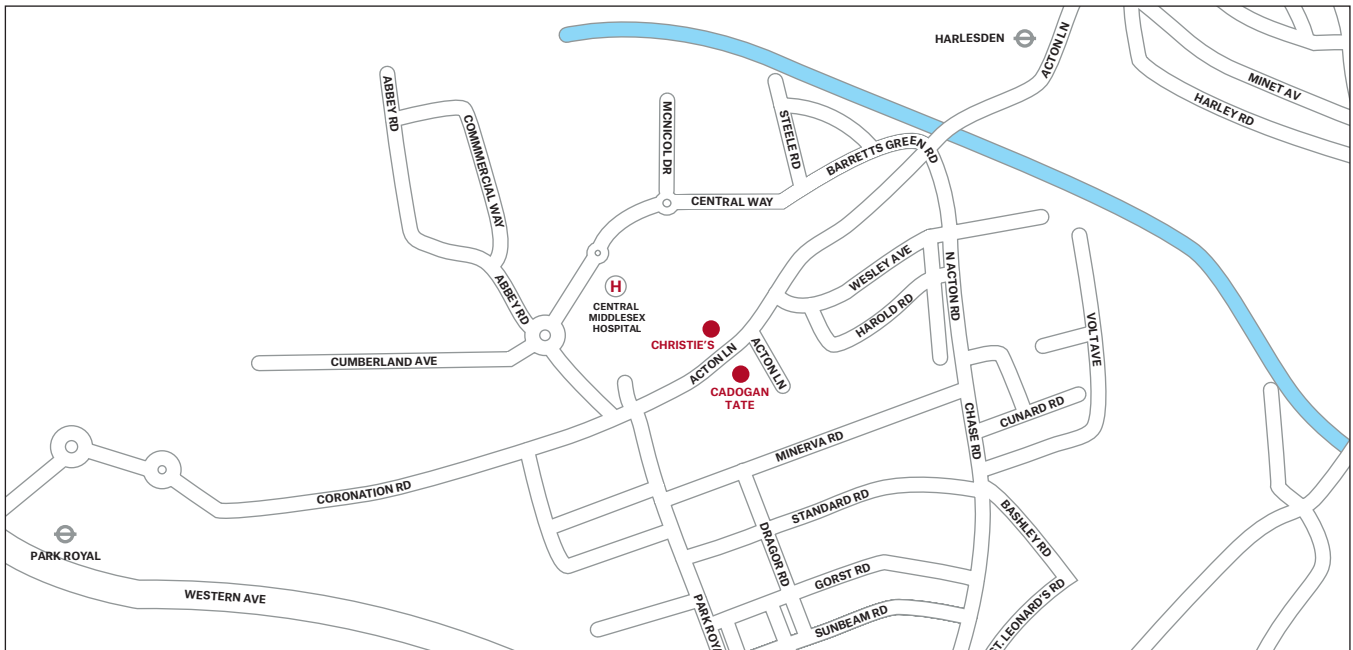
Unit 7, Central Park  
Acton Lane  
London NW10 7NQ

## CADOGAN TATE WAREHOUSE

241 Acton Lane,  
Park Royal,  
London NW10 7NP

## COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.



# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### ARTS OF INDIA

THURSDAY 25 MAY 2017 AT 11.00 AM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: RAGAMALA

SALE NUMBER: 14140

(Dealers billing name and address must agree with tax exemption certificate. 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 starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	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** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium rate** shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
  - I agree to be bound by the Conditions of Sale printed in the catalogue.
  - I understand that if Christie's receive 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 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: +44 (0)20 7839 9060**

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 THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

**14140**

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) 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. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 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. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

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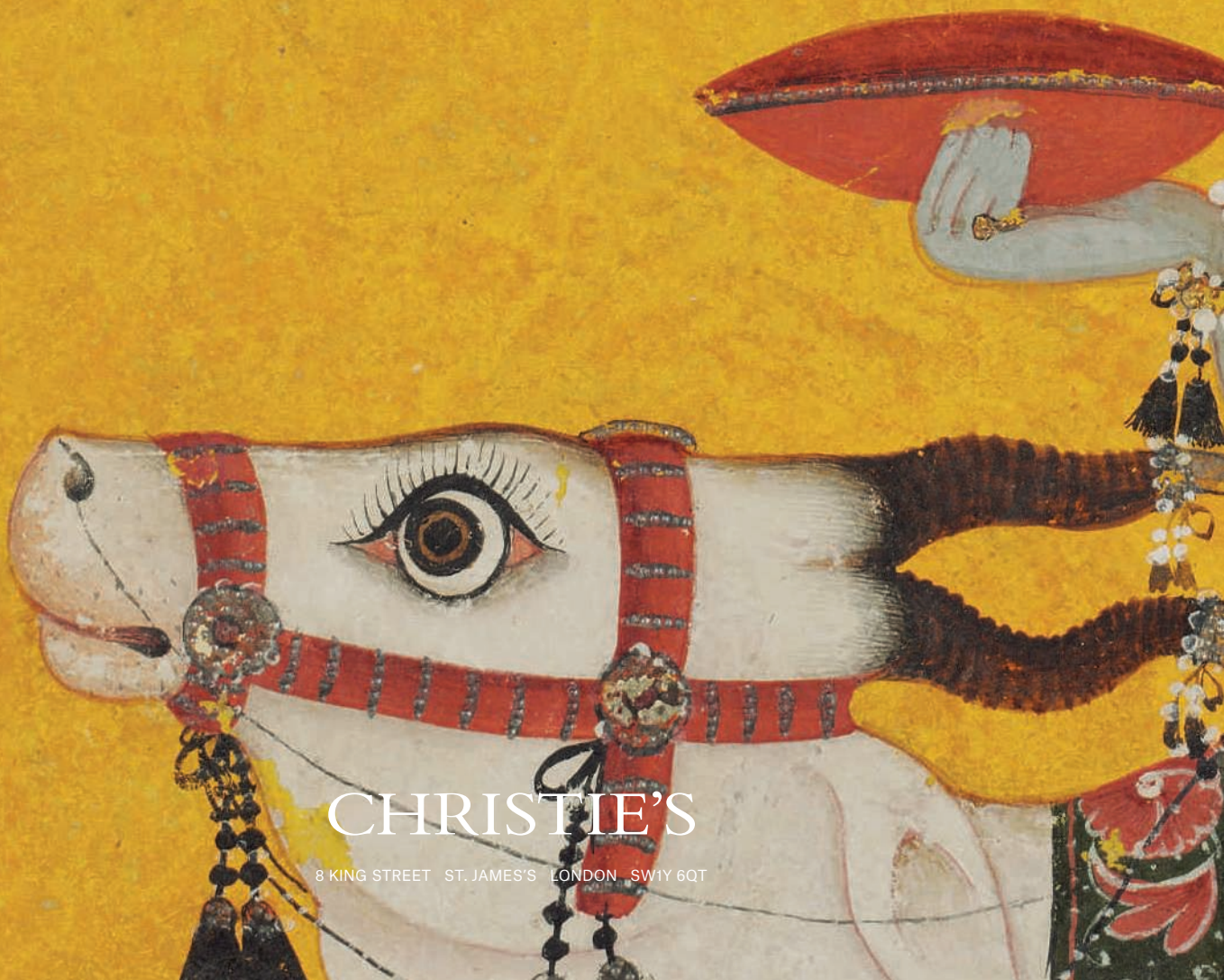
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