



AN EYE ENCHANTED:
INDIAN PAINTINGS FROM THE
COLLECTION OF TOBY FALK

LONDON 27 OCTOBER 2023

CHRISTIE'S





As a leader in the art market,

Christie's is committed to **building a sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates;



printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

CHRISTIE'S



SCIENCE
BASED
TARGETS

DRIVING AMBITIOUS CORPORATE CLIMATE ACTION



Tamarind



Triandria Monogynia.

Emly

Tamarindus

AN EYE ENCHANTED: INDIAN PAINTINGS FROM THE COLLECTION OF TOBY FALK

AUCTION

Friday 27 October 2023 at 10.30 am

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

VIEWING

Saturday	21 October	12.00 pm - 5.00 pm
Sunday	22 October	12.00 pm - 8.00 pm
Monday	23 October	9.00 am - 5.00 pm
Tuesday	24 October	9.00 am - 5.00 pm
Wednesday	25 October	9.00 am - 5.00 pm
Thursday	26 October	9.00 am - 5.00 pm

AUCTIONEERS

Camille de Foresta and Eugenio Donadoni

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
FALK-22735

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658

Fax: +44 (0)20 7930 8870

CONDITIONS OF SALE

The sale of each lot is subject to the Conditions of Sale, Important Notices and Explanation of Cataloguing Practice, which are set out in this catalogue and on christies.com. Please note that the symbols and cataloguing for some lots may change before the auction. For the most up to date sale information for a lot, please see the full lot description, which can be accessed through the sale landing page on christies.com.

BUYER'S PREMIUM

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.
Check Section D of the Conditions of Sale at the back of this catalogue.**

COVER

Lot 54

INSIDE FRONT COVER

Lot 49

PAGE 3

Lot 5

OPPOSITE

Lot 127

PAGE 6

Lot 22

INSIDE BACK COVER

Lot 132

CHRISTIE'S



SPECIALISTS AND SERVICES FOR THIS AUCTION



Sara Plumbly
Head of Department
Islamic and Indian Art
Tel: +44 (0)20 7389 2374



Behnaz Atighi Moghaddam
Head of Sale
Islamic and Indian Art
Tel: +44 (0)20 7389 2509



Barney Bartlett
Cataloguer
Islamic and Indian Art
Tel: +44 (0)20 7752 3171



Archie Williams
Cataloguer
Islamic and Indian Art,
Rugs & Carpets
Tel: +44 (0)20 7389 2417



Arthur Bijl
Associate Specialist
Islamic and Indian Art
Tel: +44 (0)20 7389 2509



Emilie Frontera
Sale Coordinator
Tel: +44 (0)20 7389 2029



Valeria Severini
Regional Managing Director
Tel: +33 (0)1 40 76 72 86

SPECIALISTS

Sara Plumbly
Behnaz Atighi Moghaddam
Barney Bartlett
Archie Williams
Arthur Bijl
Tel: +44 (0)20 7389 2509
Fax: +44 (0)20 7389 2326

SALE COORDINATOR
Emilie Frontera
Tel: +44 (0)20 7389 2029

REGIONAL MANAGING DIRECTOR
Valeria Severini
Tel: +33 (0)1 40 76 72 86

SERVICES

ABSENTEE AND TELEPHONE BIDS
Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870
Internet: www.christies.com

AUCTION RESULTS
UK: +44 (0)20 7839 9060
Internet: www.christies.com

CATALOGUES ONLINE
Lotfinder®
Internet: www.christies.com

CLIENT SERVICES
Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

POST-SALE SERVICES
Greta Caldera
Post-Sale Coordinator
Payment, Shipping, and
Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email:
PostSaleUK@christies.com

EMAIL
First initial followed by last
name@christies.com (e.g.
Emilie Frontera = efrontera@
christies.com)
For general enquiries about
this auction, emails should
be addressed to the
Sale Coordinator.

PHOTOGRAPHY BY:
Steve Ward, Stuart Burford,
Julio Leinritz Jnr,
Natalie Parrish, Andrew Smart,
Ben Guest, Matt Spour

With special thanks to
Nadia Ali and Dr. Saqib Baburi

LOTS OF IRANIAN/PERSIAN ORIGIN

1. Bidders are advised that some countries (such as the USA) prohibit or restrict the purchase and import of Iranian "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: decorative objects, bowls, tiles, ornamental boxes, scientific instruments, carpets and textiles). These restrictions do not apply to "informational materials" such as paintings, manuscripts and works on paper. All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid or import properties in contravention of relevant sanctions or trade embargoes.

2. The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's. © COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2023)

Toby Falk

Despite the fact that it is now unbelievably 26 years since Toby's untimely passing, his legacy is assured. The many books in which he was involved remain important elements of any serious library and are regularly consulted, whether on Indian painting, Qajar art, or the British in India, while the exhibitions he helped organise such as *Treasures of Islam* in Geneva and *Persian and Indian Art* at Colnaghi's remain landmarks in the field. More importantly he also lives on in the memories of all who had the pleasure of working with him, and pleasure it most certainly was.

The rationality of thought that Toby would have learned while studying Natural Sciences at Cambridge became enormously helpful when cataloguing paintings; there is no doubt this discipline helped inform his very clear explanations of Indian and Persian Art. He was always happy to give informal tuition and advice, which he had in turn received from various scholars, notably the V&A trio of W. G. Archer, Robert Skelton and my father B. W. Robinson. He was also a gifted linguist, learning quickly how to read texts in a wide variety of scripts. Toby was an inspirational teacher: I still remember him eloquently extolling the innovative use of light and shade by Mir Kalan Khan when discussing a painting in our warehouse. Paintings came to life as he discussed them.

Toby combined almost unlimited amounts of three remarkable characteristics which are extremely rare to find all combined in one person. He was an astute and discerning scholar who analysed and published the material he encountered. He was an enthusiast, modest about his own qualities, who was at his best working with others; it is no surprise that many of his books are cooperations. Another aspect of this was that his active pleasure in the subjects that interested him strongly encouraged others into the field. One of many was Sir Vidia Naipaul who had regular lunches with Toby discussing art in the Bombay Brasserie; Gursharan Sidhu's tribute is also in this catalogue. In addition to both of these he was completely trusted by everybody in the field, both from an academic and a commercial standpoint.

Nicolas Barker concluded the obituary he wrote for *The Independent* (8th February 1997) by saying, "It is not easy to bridge the gap that divides the market, and the interaction of taste and money that it represents, and the academic world of abstract scholarship. Toby Falk did so with complete assurance, all the greater because he was so unconscious of the gap and modest about his own great abilities. He was consulted by curators, collectors and his former colleagues in the trade, who had absolute faith, always justified, in his integrity and discretion".

We are really pleased to be able to show his personal collection of paintings to a wider public. Here can be seen many of the types of Indian Art on which he published, from Mughal Courtiers to 'Company School' paintings made in the British period that combine Indian and European features. Here also are other areas which clearly fascinated him but on which he published little, such as the artists of the Sawar school and works from the Bombay School of Art. The ensemble is eclectic, but in each case the reason for his interest is almost immediately apparent, from the charming three portrait roundels with clear English oil painting antecedents to the paintings that are fascinating but whose attribution is a challenge for the cataloguer. It has been a complete pleasure working on this collection and I very much hope that it will help a wider audience appreciate the taste and acuity of this remarkable scholarly, astute and gentle man.

In putting together this sale, the fondness that many felt for Toby has been very apparent. We are grateful not only for the tributes contributed by a number of his friends and colleagues, but Gael and Tamarind particularly wish to thank Catherine Glynn Benkaim, Marcus Fraser and Margaret Erskine who have been a source of valuable advice, support and friendship to the family over the years.

William Robinson



MAP OF MODERN INDIA SHOWING THE LOCATIONS OF MAJOR SCHOOLS OF PAINTING



PUNJAB HILLS

- MANKOT
- NURPUR
- KANGRA
- GULER
- KULU
- MANDI
- BILASPUR

BIKANER

MARWAR

KISHANGARH

JAIPUR/ AMER (AMBER)

JODHPUR

UNIARA

DEOGARH
(DEVGARH)

MEWAR

SAWAR

BUNDI

NATHDWARA

UDAIPUR

KOTA

PRATAPGARH

RAJASTHAN

A FOLIO FROM THE NASIR AL-DIN SHAH ALBUM

1

A PORTRAIT OF HAYAT KHAN, *KHIDMAT PARAST* (D. AH 1068/1658 AD)

SIGNED MURAR, MUGHAL INDIA, CIRCA 1630

Opaque pigments heightened with gold on paper, the portrait laid down between gold-illuminated red and blue borders within gold and polychrome rules, buff margins with gold and polychrome flowering plants, verso with Persian poetry from a *Shahnama* of Firdawsi, 15ll. black *nasta'liq* in clouds reserved against a gold ground, laid down between alternating greyish and peach borders within gold and polychrome rules, buff margins with gold and polychrome arabesques and cloudbands

Portrait 5 $\frac{7}{8}$ x 3in. (15 x 7.5cm.); calligraphy 5 $\frac{3}{4}$ x 2 $\frac{3}{4}$ in. (14.5 x 16.8cm.); folio 13 $\frac{1}{8}$ x 8 $\frac{3}{4}$ in. (33.3 x 22.2cm.)

£80,000-120,000

US\$110,000-150,000

€94,000-140,000

PROVENANCE:

Baron Edmond de Rothschild (d.1934)

With Colnaghi, *Persian and Mughal Art*, London, 1976, no.113

EXHIBITED:

Colnaghi, *Persian and Mughal Art*, London, 1976, no.113

LITERATURE:

B.W. Robinson *et al*, *Persian and Mughal Art*, P & D Colnaghi, London, 1976, no.113, p.192 and 212

Milo Cleveland Beach and Ebba Koch, *King of the World. The Padshahnama. An Imperial Mughal Manuscript from the Royal Library, Windsor Castle*, exhibition catalogue, Washington DC, 1997, fig.107, p.188

INSCRIPTIONS:

In the handkerchief: *shabīh-i Khidmatparast Khavāṣṣ, 'amal-i Murār*, 'Likeness of Khidmatparast the favourite, the work of Murār'







The so-called 'Nasir al-Din Shah Album' from which this folio comes, is named for the Qajar ruler of Iran (r.1848-96) under whose patronage the album underwent a number of alterations. The paintings were originally all the work of the imperial Mughal atelier and were reportedly taken to Iran after Nadir Shah's sack of Delhi in 1739. There are eighty-four folios from the album in the Gulistan Palace Library in Tehran, fourteen in the Chester Beatty Library and another eighteen dispersed amongst various collections. In her examination of the albums, Elaine Wright suggests a dating of 1627-45 (Elaine Wright, *Muraqqa'*. *Imperial Mughal Albums from the Chester Beatty Library*, exhibition catalogue, Virginia, 2008, p.141).

A neat inscription in the white handkerchief held by the subject of our painting identifies him as '*Khidmat parast*'. This title, which literally translates 'deals with the Emperor's body', was held by Hayat Khan (d. AH 1068/19 May 1658) who was the head of the Emperor's domestic servants and a personal attendant to Shah Jahan. In this portrait he wears a medallion around his neck with a tiny portrait of the Emperor, demonstrating his close link. Hayat Khan is illustrated a number of times in the *Windsor Padshanama* (Milo Cleveland Beach and Ebba Koch, *King of the World. The Padshahnama. An Imperial Mughal Manuscript from the Royal Library, Windsor Castle*, exhibition catalogue, Washington DC, 1997, nos. 13, 14, 25, 30, 32, 38, 43, 44 and 45). In one of the paintings (no.30, pp.187-88), he is described as taking an active role in a lion attack, whereas in the others he is placed in his more usual role as a whisk-bearer standing at the Emperor's side. The whisk held by the figure on our painting is clearly indicative of his role at court.

Murar (sometimes transcribed Murad), who signed this painting, was an important court painter during the reign of the Emperor Shah Jahan. He was famously trained by the master Abu'l Hassan Mashhadi, *Nadir al-Zaman*.

A number of paintings by him are found in the *Windsor Padshahnama*, including a number featuring the subject of our painting, Hayat Khan (listed above). In one of the *Padshahnama* paintings by Murar, Hayat Khan is identified through a small inscription, in the white belt around his waist, very similar to the inscription on ours (Beach and Koch, *op.cit.*, no.44, pp.207-208). Another of the paintings in the *Padshahnama* includes Murar's self-portrait (Beach and Koch, *op.cit.*, no. 9, p.36). Murar's paintings in the manuscript are generally thought to date between 1633-45. His figures are described by Beach and Koch as being precisely drawn and placed and with complete consistency down to the smallest detail. He is said to have been far more observant of the physical differences and character of his subjects as compared to some of the other artists working on the manuscript. This attention to the smallest level of detail, is apparent in the present painting. Another single figure study, in a private collection is illustrated in B.N. Goswamy and Eberhard Fischer, *Wonders of a Golden Age, Paintings at the Court of the Great Mughals*, exhibition catalogue, Zurich, 1987, no.71, p.146. That painting illustrates an aristocrat, identified as Hakim al-Mulk, standing against a dark green ground very like ours, against which the colours glow. Like our portrait, it is a particularly sensitive likeness and the workmanship is deft and precise.

The calligraphy on the reverse of our folio comprises selected verses from the *Shahnama* of Firdawsi arranged in two columns with the text reserved against gold ground. Folios from this particular *Shahnama* appear to have been used on numerous folios from this album. Another folio from the Nasir al-Din Shah Album with a similar calligraphic reverse is in the Chester Beatty Library (CBL In 50.9; published Wright, *op.cit.*, no.78, pp.426-27).



2

2
A PORTRAIT OF A LADY
 MUGHAL INDIA, CIRCA 1750

Opaque pigments heightened with gold on paper, set within ochre and turquoise illuminated borders with gold and black rules, the margins salmon-pink and turquoise gold-speckled paper, the verso plain
 Painting 6½ x 4¾in. (16.4 x 12.1cm.); folio 13¾ x 9¼in. (34.9 x 23.6cm.)

£3,000-5,000 US\$3,900-6,400
 €3,600-5,800

3
A STUDY OF AN OSTRICH
 PROBABLY MUGHAL INDIA, CIRCA 1700

Pen and wash on paper, set within gold and red rules and laid down on gold-speckled paper, mounted on buff margins with gold stencilled illumination, the verso plain
 Painting 3½ x 1¼in. (7.9 x 4.4cm.); folio 11½ x 7¼ (29.3 x 18.5cm.)

£3,000-5,000 US\$3,800-6,300
 €3,500-5,800

A small *nasta'liq* inscription in the inner margins reads, *muh'al-ast*, 'it is absurd'. This is perhaps an understandable reaction to an extraordinary bird not native to India.



3

4
KUNWAR JAGAT SINGH KACCHVAHAH OF AMBER (D. 1599 AD)
 STYLE OF MANOHAR, MUGHAL INDIA, CIRCA 1580

Opaque pigments heightened with gold on paper, laid down on gold-speckled paper between blue and pink borders with gold and black rules, the verso with black *nasta'liq* and *devanagari* identificatory inscription, pasted later between plain card margins

Painting 5½ x 3½in. (13.5 x 9cm.); folio 13 x 10¼in. (33 x 26.1cm.)

£30,000-50,000 US\$38,000-63,000
 €35,000-58,000

INSCRIPTIONS:

On the reverse two inscriptions identifying the portrait. In *nasta'liq*: *kunwar jagat singhe pesar-e raje man singhe kachwahe raje ambeer* 'Prince Jagat Singh, son of Raja Man Singh Kachhvahah, Raja of Amber'

The same in *devanagari* without the dynastic name Kachhvahah

As indicated by the inscription on the reverse this painting depicts Jagat Singh Kachhvahah (d.1599), son of Maharaja Man Singh I of Amber (r. 1589-1614). Our portrait relates very closely to a painting from the Gulshan album which shows Jagat Singh, also in profile, with similar *jama*, *chilanum* dagger and turban (Staatsbibliothek zu Berlin, Libri picturati A 117, 18v). It is probable that both portraits were by the same artist. Another portrait of Jagat Singh in the National Museum, New Delhi (50.14/12), also helps identify the character in our portrait with his distinctive profile.



4

Akbar commissioned his atelier to produce portraits of prominent officials and figures in his court, such that 'those that have passed away have received new life, and those who are still alive have immortality promised them' (Abu'l-Fazl, *A'in-i Akbari*, trans. H. Blochmann, Calcutta, 1873-94, pp. 108-09). It is likely that the present painting was created as part of this project and our painting relates stylistically to portraits by the painter Manohar (a. 1582-1620s), son of Basawan. Unlike some of his contemporaries who showed greater concern for psychological depth in their portraiture, Manohar excelled in his skill at rendering faces, jewels and fabrics which made him a suitable chronicler of characters at court. This attention to detail is found in our portrait of Jagat Singh which relates particularly closely to a portrait of Prince Danyal by Manohar in the late 16th century, with both figures in a near identical pose. The portrait of Prince Danyal was mounted in a folio of the Shah Jahan Album and is now in the Metropolitan Museum of Art, New York (acc. 55.121.10.32). Another comparable portrait by Manohar of Murtaza Khan is in the Victoria & Albert Museum (IM.123-A-1921).

Kunwar (Prince) Jagat Singh was first son of Man Singh of Amber. Man Singh had a long and distinguished military career fighting serving the Mughals., Alongside his father Raja Bhagwant Das (r. 1574-1589), Man Singh was an essential ally for the Emperor Akbar and was considered one of the *navaratnas* (nine jewels) of Akbar's court. After campaigns against Mewar and Afghanistan, Man Singh was sent to put down rebellions in Bihar and Bengal shortly after succeeding his father as Raja of Amber in 1590. It is here that we first learn of Jagat Singh who is noted for successfully defending Bihar from an army led by Sultan Quli Qalmaq whilst Man Singh was preoccupied in Bengal. Jagat Singh would also serve with his father and lead an army in the Mughal conquest of Orissa. However, it was here that Jagat Singh would tragically die from overdrinking in 1599. Jagat Singh's mother, Rani Kanakawati, would build the splendid white marble Jagat Shiromani temple in Amber in memory of her son.



Portrait of Prince Danyal, Folio from the Shah Jahan Album, Metropolitan Museum of Art, Rogers Fund and The Kevorkian Foundation Gift, 1955, 55.121.10.32 Purchase, Rogers Fund and The Kevorkian Foundation Gift, 1955

ABU'L-HASAN ASAF KHAN (D. 1641 AD)

MUGHAL INDIA, CIRCA 1615

Opaque pigments heightened with gold on paper, the margins blue and salmon-pink, laid down on paper reinforced with fabric mesh, with *nasta'liq* and *devanagari* inscription below, the verso plain with an inventory number
 Painting 9 $\frac{3}{8}$ x 5in. (22 x 12.6cm.); folio 16 $\frac{1}{8}$ x 11 $\frac{1}{4}$ in. (40.9 x 28.5cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

INSCRIPTIONS:

In the lower margin: in *nasta'liq*, *shabih-i Āsafjāhi* (likeness of the Āsafjāhi); in *devanagari*, *Āsapha Khām* (Asaf Khan)

This extraordinary portrait depicts one of the most significant Mughal courtiers of the early 17th century, Mirza Abu'l Hasan Asaf Khan (circa 1569 to 12 June 1641). The son of Itimad al-Dawla (Ghyath Beg), the head of Jahangir's Treasury, he was also the brother of Jahangir's favourite wife, Nur Jahan and the father of Mumtaz Mahal, Shah Jahan's much loved spouse for whom he built the Taj Mahal. As such he was more closely linked to the imperial family than any other noble, and a number of portraits of him were painted by court artists.

The sensitivity of the portrait of Asaf Khan here, along with the strength and depth of the colours used by the artist are very much in contrast with the plain background. The tendency to represent isolated figures against a plain pale or dark green background appeared at the end of Akbar's period and continued into the reigns of his successors. One example of a portrait of Asaf Khan against a dark green ground is in the Musée Guimet (no.7178; *A la Cour du Grand Moghol*, Paris, 1986, exhibition catalogue, no.11, p.38). It is possible that the background of our painting was originally intended to be coloured, but the reality of the plain ground is extremely successful and allows the strength of the colours to be the primary focus. Another portrait of Asaf Khan seemingly on a plain ground is published in black and white in F.R. Martin, *This Miniature Painting and Painters of Persia, India and Turkey from the 8th to the 18th Century*, London, 1968 reprint, pl.191.

The gold identification inscription in *devanagari* in the lower margin of this folio indicates that it was at some stage in the Udaipur Royal Collection and part of an album that was compiled there. Other leaves with the gold inscriptions that were once in the Udaipur collection include a painting of Emperor Akbar with a Hawk and another of the Emperor Aurangzeb both in the National Gallery, Victoria (AS17-1980 and AS21-1980). Other folios sold at auction with similar inscriptions include two at Sotheby's, London, 23 April 1996, lot 4 and 15 October 1997 lot 64.

A drawing of Asaf Khan, from an unidentified album is in the Chester Beatty Library (CBL In 45.2; Elaine Wright, *Muraqqa'. Imperial Mughal Albums from the Chester Beatty Library*, exhibition catalogue, Virginia, 2008, no.83, pp.436-37). That is attributed to circa 1615. Although apparently incomplete, the portrait depicts Asaf Khan in a manner extremely similar to our portrait, with one arm stretched in front of him and the other brought up to his chest. In the Chester Beatty portrait the outstretched arm holds a *sarpech*, a symbol of imperial power ordinarily held only by emperors or princes (probably intended as a sign of his relation and devotion to the emperor). In his other hand he cradles a portrait miniature that hangs around his neck. Whilst our portrait lacks these royal accoutrements, so close are the two that it seems possible that the Chester Beatty portrait was a preparatory sketch for ours.

Asaf Khan figures numerous times in the Windsor *Padshahnama*. Two examples of depictions of him there are 'The Wedding Procession of Prince Dara Shikoh' (f.123A) and 'The Arrival of Prince Aurangzeb at the Court at Lahore' (f.217b) (Milo Cleveland Beach and Ebba Koch, *King of the World. The Padshahnama. An Imperial Mughal Manuscript from the Royal Library, Windsor Castle*, exhibition catalogue, Washington DC, 1997, no.23, p.65, no.44, p.107). Other known individual portraits of Asaf Khan include a folio from the Wantage Album signed by Balchand and dated to circa 1620 in the Victoria and Albert Museum (IM.120-1921, *Paintings from the Mughal Courts of India*, exhibition catalogue, London, 1976, no.128, p.73). Another is in the St. Petersburg *Muraqqa'* which shows him holding the parasol and crown (Susan Strong, *Made for Mughal Emperors: Royal Treasures from Hindustan*, 2010, no. 108, p.144). Another portrait of Asaf Khan was sold in Christie's, New York, *Maharajas and Mughal Magnificence*, 19 June 2019, lot 338.





आसफवा

شہ آصفیہ

•6

TWO ILLUSTRATED PAGES FROM A SHAHNAMA
SULTANATE INDIA, 15TH CENTURY

Comprising one illustration of Rostam capturing Rakhsh and another possibly depicting the burial of Iskander, Persian manuscript on paper, 25ll. of black nasta'liq arranged in four columns, with section headings in red *thuluth*, set within polychrome rulings

Text panel 7½ x 5in. (18.6 x 12.5cm.);

folio 11¾ x 8in. (28.6 x 19.9cm.)

(2)

£1,500-2,000

US\$1,900-2,500

€1,800-2,300



6

7

A PRINCE COUNSELLED BY AN ELDERLY MINISTER
MUGHAL INDIA, CIRCA 1590

Opaque pigments heightened with gold on paper, set within red and gold rules, the margins pale blue with gold floral meander and inscription cartouche, verso with a calligraphic panel, with 8ll. of black *nasta'liq* reserved against gold ground with floral arabesques, set within gold and red rules, the borders pale blue with gold floral meander, on illuminated margins

Painting 11¾ x 7¼in. (29.3 x 18cm.); folio 12¾ x 9¼in. (32.6 x 23.5cm.) at largest

£25,000-35,000

US\$32,000-44,000

€30,000-41,000

INSCRIPTIONS:

Added cartouche in upper border: *sultan sikandar lodi*

This composition belongs to the artistic milieu of Akbar's court, and was painted during the formative years of Mughal painting. Stylistically, parallels can be drawn between it and the illustrations of other early illustrated manuscripts, such as the *Tutinama* in the Chester Beatty Library, attributed to the 1580s. In particular, folio 66r. resembles the present painting in its composition: a small pavilion with a carpeted interior stands in a walled terrace with geometric paving. Another folio which seems to come from the same manuscript series as the present lot and also depicts the daily goings-on in a royal palace is in the Cleveland Museum of Art (acc.no.2013.317).

The cartouche at the top of the painting is almost certainly in a later hand, identifying the prince as the Delhi Sultan Sikander Lodi (r.1489-1517). In spite of this, the architectural setting of the painting is typically Mughal. The red sandstone palace bears a close resemblance with early Mughal palatial buildings such as the Agra Fort, Fatehpur Sikri, and the 'Red Fort' of Shahjahanabad. As well as being grand palaces, these buildings incorporated shops and market stalls, which became progressively sparser as one passed through a series of gates into the exclusive royal areas. Thus in this painting a monumental gate separates the street hawkers at the bottom of the painting from the courtiers thronging around in the prince in the centre.



7 (verso)



7 (recto)



8

8

PATMANJARI RAGINI

SUB-IMPERIAL MUGHAL, INDIA, EARLY 17TH CENTURY

An illustration from a *Ragamala* series, opaque pigments heightened with gold on paper, set between a gold border and black rules, pasted onto later silver-speckled paper margins with 3ll. black *devanagari* in the upper margin, the verso plain

Painting 8¼ x 6½in. (22 x 16.9cm.); folio 11¼ x 8¾in. (28.1 x 22.5cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

The *Patmanjari Ragini*, of the *Sri Raga* group, shows the heroine lonesome and longing for her absent lover. She is accompanied by a confidante who tries to console her. Another Provincial Mughal depiction of the same musical mode is illustrated in C. Ebeling, *Ragamala Painting*, Basel, 1973, C8, p.41. Another folio from this series sold Bonhams, New York, 17 September 2014, lot 104.

9

A PERI IN A GARDEN

MUGHAL INDIA, 16TH CENTURY

Opaque pigments on cloth, mounted on thin paper, the verso plain with inventory number in pencil

Painting 10 x 7¼in. (25.5 x 18.4cm.); mount 11 x 8¼in. (27.9 x 20.9cm.)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

INSCRIPTIONS:

The word 'Peri' is written in black *nasta'liq* beside the figure

The scene depicted in this painting, of a *peri* picking fruits from a flowering tree, has many stylistic similarities with the important cloth paintings which comprise the earliest surviving examples of Mughal art. The large scale of our figure as well as the colour palette bears close resemblance to the paintings of Akbar's *Hamzanama*, which was commissioned for the emperor around the year 1560, and which is now widely scattered between private and institutional collections. The treatment of the natural world – from the silver swirling patterns in the water, to the yellow-tipped leaves on the tree – also bears a close resemblance with surviving *Hamzanama* paintings. The brief identifying inscription to the right of the figure is reminiscent of this highly significant manuscript, in which many figures are similarly picked out

for the reader. If this fragment were taken from a folio of the *Hamzanama*, it may come from the same scene as a fragment in the Metropolitan Museum of Art which also depicts part of a riverine scene below an orange sky, and is of similar dimensions to the present lot (Rogers Fund, 1918, Acc.no.18.76.2)

The modelling of the *peri*, however, fits less easily within the style of the *Hamzanama*. The *peris* in the manuscript appear more insubstantial than the full-bodied figure depicted here (see John Seyller, *The Adventures of Hamza: Painting and Storytelling in Mughal India*, Washington D.C., 2002, p.85, cat.20). The face, painted in profile with a look of cool focus in her eye, also differs from the expressive, at times comical, expressions of the diverse cast of characters in the *Hamzanama*. The attenuated shape of the large eyes and precisely-drawn features in fact are more at home with earlier manuscripts, such as Akbar's *Tutinama* or early interpretations of the *Bhagavata Purana*. It is not difficult to see why this fragment – with the certainty that it represents a very early group of Mughal paintings, and the possibility that it comes from one of the most important manuscripts to be patronised by the dynasty – caught the eye and the imagination of a connoisseur like Toby Falk.





10

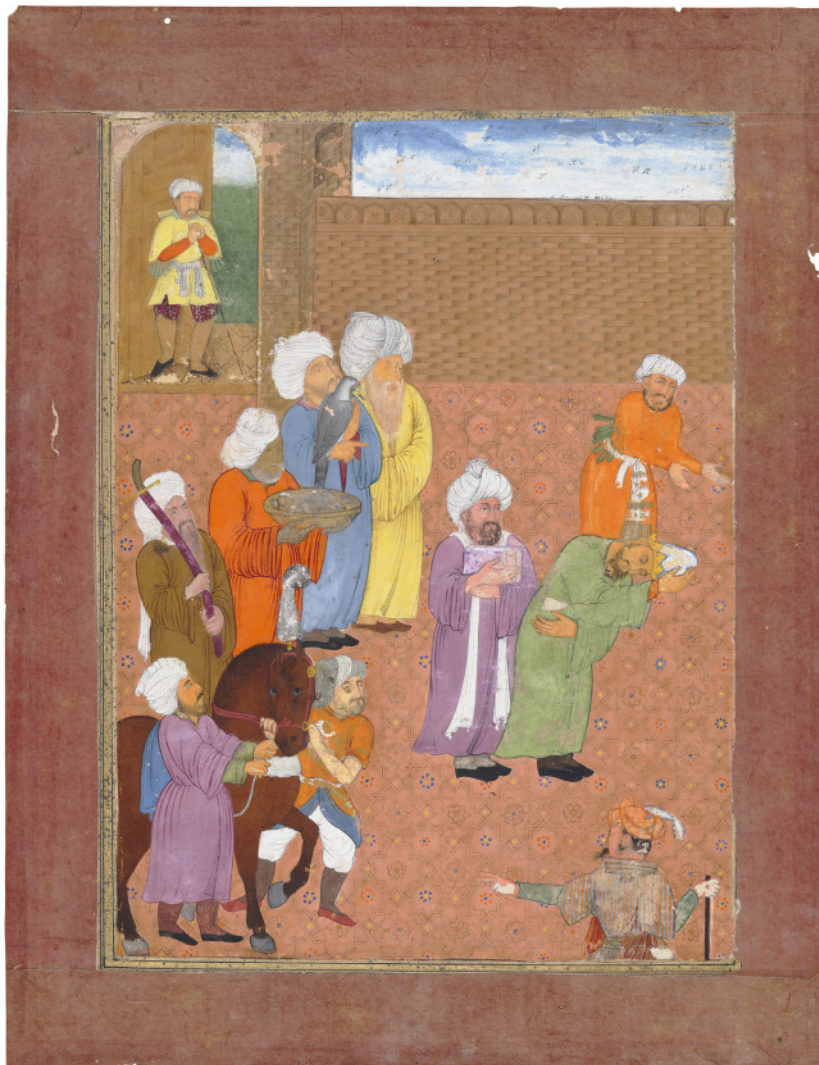
THE ARRIVAL OF A FOREIGN DELEGATION AT COURT

IMPERIAL WORKSHOP, MUGHAL INDIA, CIRCA 1610

Opaque pigments heightened with gold on paper, laid down within applied gold and black border and red paper margins, pasted onto plain card, the verso plain Painting 7½ x 5¾in. (18.5 x 14cm.); folio 17¼ x 12in. (43.8 x 30.5cm.)

£50,000-70,000

US\$64,000-88,000
€59,000-81,000



This, the left-hand side of a double-page composition, demonstrates the increasing realism that was introduced into Mughal painting under Jahangir. The composition with its use of open architectural space as well as the Arab subject is reminiscent of the late 16th century Mughal *Akhbar-i Barmakian* illustrations. However, in contrast to that manuscript, here each of these delegates has his own character, similar to that which was being introduced in the Mughal court by the artist Abu'l Hasan who was instrumental in the illustration of the *Jahangirnama*. The emperor himself commented in the summer of 1618 how "on this date Abu'l-Hasan the artist, who had been awarded the title Nadiruzzaman' (rarity of the time) presented a painting he had made on the opening page of the *Jahangirnama*. Since it was worthy of praise he was shown limitless favour. Without exaggeration his work is perfect and his depiction is a masterpiece of the age" (*Jahangirnama*, quoted in Milo Cleveland Beach and Ebba Koch, *King of the World*, London and Washington DC, 1997, p.119). Other features in our painting indicate at least the influence of Abu'l-Hasan such as the use of three-quarter and frontal faces, as well as various features of the composition. Close comparisons can be made for example in an allegorical diptych by Abu'l Hasan showing the Emperor Jahangir receiving a delegation of Sufis (Walters Art Gallery Ms.W.668, f.37r, and National Museum of Asian Art inv.no. F1946.28).

Here the faces, of a considerable variety of skin tones, are all shaded in the same pale grey colour, almost as if the artist has learned shading from close observation of European prints. In this context it is also interesting to note the pair of *pince-nez* glasses that is one of the offerings in the golden bowl. Our artist also takes a delight in behavioural quirks, as shown by the dervish holding his hat in place as he bows, and particularly the way the horse, made restive from the wait, is clearly proving difficult to restrain, and yet is the one face looking directly at the viewer. Having one marginal figure looking out of the painting directly at the viewer is another feature of Abu'l-Hasan's work. It can be observed in both sides in the diptych noted above where on the left-hand side it is a Safavid figure in the foreground while in the right-hand it is a mace-bearing courtier standing behind the emperor's throne.

Remembering Toby

I first met Toby Falk in 1974, when starting out as a doctoral student in the Indian paintings field. I discovered it to be a fairly small but quite exciting world – with a gratifying number of colourful or maverick characters – and above all a welcoming one. My first steps owed much to the encouragement of leading figures such as W.G. (Bill) and Mildred Archer, and Robert Skelton of the V&A, a mentor to so many of us, including Toby too. Gradually I got to know not only fellow-scholars and curators in the Indian art field, but a whole international nexus of enthusiastic private collectors, art dealers and auction house staff, who were helpful, hospitable and willing to show me their works of art.

Toby, then in his early thirties, had just left Sotheby's after ten years to become an independent art consultant, while also collaborating with Mildred Archer on their great catalogue of the India Office Library paintings which took several years to complete. Whenever we met, I found him engagingly amiable and open in conversation, with an impressive range of lightly worn knowledge (he had read Natural Sciences at Cambridge) and a keen eye for art of all kinds. Once, a few years later, we happened to coincide at Udaipur. We took a boat across the lake to visit the deserted island palace of Jagmandir, and I remember Toby pointing out many features of its architecture and setting that had never struck me before.

Over the years I often relied on Toby's shrewd advice on art market matters, which he gave freely while observing a proper discretion concerning the many confidences to which he was party. His integrity made him trusted by all, and it only dawned on me slowly how central a figure Toby had become, in his quiet and unassuming way, in the Indian and Islamic art world. At the same time, he managed to continue with research and writing, his book with Mildred Archer on the Art and adventures of James and William Fraser being a highlight. It is regrettable that a study of the Impey natural history paintings, begun with his wife Gael, could not be completed. Toby left us far too soon and after so many years he is still greatly missed.

– Dr. Andrew Topsfield
Former Keeper of Eastern Art,
Ashmolean Museum, Oxford



(detail)

•11

A LONG-TAILED CUCKOO

POSSIBLY BIKANER, RAJASTHAN, INDIA, 18TH CENTURY

Opaque pigments on paper, set within single black rule and pink margins, the verso plain with Bikaner Royal Collection stamp, loss to the left side of the painting

4 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (12.5 x 24.3cm.) at largest

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

Ex-Bikaner Royal Collection

Rather than being a fragment of a larger composition this study of a long-tailed cuckoo is, in fact, intended as a single composition which is rare in Rajasthani painting.

A FOLIO FROM THE AMBER ALBUM

12

RAJA RAM SINGH (R. 1667-88)

AMBER, RAJASTHAN, INDIA, CIRCA 1650

Opaque pigments heightened with gold on paper, laid down between pink, blue and gold borders with floral decoration and gold and polychrome rules, the later buff margins with gold floral illumination, identified in black *nasta'liq* in the lower border, another inscription in gold *devanagari* in the lower margin, verso with similar borders and margin but the centre left plain
Painting 8 $\frac{3}{8}$ x 5 $\frac{1}{4}$ in. (22.6 x 13.5cm.); folio 19 $\frac{1}{2}$ x 14in. (49.5 x 35.5cm.)

£20,000-30,000

US\$26,000-38,000
€24,000-35,000

LITERATURE:

Catherine Glynn, "A Rajasthani Princely Album: Rajput Patronage of Mughal-Style Painting", *Artibus Asiae*, Vol.60, No.2, pp.222-64, fig.4

INSCRIPTIONS:

In the lower border and in the lower margin: *shabi-ye kunwar ram singhe* 'likeness of Kunwar Ram Singh'

Although almost every aspect of this painting – from the subject's delicately-realised facial features to the elegantly stencilled margins – would be at home in an album prepared in an imperial Mughal workshop, it is in fact taken from an album produced under Rajput patronage. While seventeenth century Rajput court painting remained largely rooted in the world of *Ragamalas* and *Ramayanas*, the so-called "Amber album" broke the mould: its paintings were largely executed on a vertical format, and intended to be bound with a spine. The content of the paintings was also quintessentially 'Mughal', featuring portraits of courtiers and holy men, as well as studies of birds. Stylistic comparison of the paintings, as well as the construction of the page, bears particularly close resemblance to the Shah Jahan Albums, with which this album is likely to have been contemporary.

Based on the content of the paintings, which predominantly depict members of the Kachhwaha family, Catherine Glynn attributes the album to the Amber workshop. The earliest figure depicted is Raja Man Singh (r.1589-1614), a generous and prolific patron who likely initiated the project. Having spent much of his life at the Mughal court, he would have been exposed to the artistic developments which took place during the reign of Akbar, who often referred to Man Singh as *farzand* (son), and Jahangir, who married Man Singh's sister Mankunwar in 1584. Just as his patronage of buildings like the Amber Fort integrated Mughal architectural motifs, this album demonstrates an intention to actively engage with the artistic vocabulary which had become established at court. Indeed, the floral motifs in the margins may be compared with those marble friezes and painted murals in the Amber fort today. Though Man Singh was not the only Rajput prince to emulate Mughal style, Glynn remarks that 'at no other Rajput court [...] does one find the level of sophistication that is evident in the better paintings in the Amber album' (Catherine Glynn, "A Rajasthani Princely Album: Rajput Patronage of Mughal-Style Painting", *Artibus Asiae*, Vol.60, No.2, p.230)

This portrait takes as its subject Ram Singh (r.1667-88), here depicted while still a prince (*Kunwar*). The title was bestowed on him by Aurangzeb in 1642, and ceased to apply when he was elevated to *Raja* on the death of Jai Singh in 1667. This suggests that the painting was certainly completed in the middle decades of the 17th century. He appears in a further two portraits in the Amber album, one depicting him at worship, and the other with him seated on a terrace. He is the last ruler of Amber to be depicted in the album suggesting that it was during his reign that the project was finally brought to completion. The close relationship between Amber and the Mughals is demonstrated by the fact that Ram Singh's likeness also appears in the Late Shah Jahan Album, believed to date from around 1650 (Elaine Wright, *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library, Dublin*, Alexandria, 2008, fig.52, p.111).

Based on the physical evidence of the pages and the lack of residue along the edges, it is unlikely that they were ever bound together. In the late 17th century, around 13 of them made their way to the Mewari royal collection: that this was among that number is suggested by the inventory number still legible on the reverse. Today they are widely dispersed between private collections and institutions such as the Ashmolean Museum, Oxford (EA 1996.46), the Elvehjam Museum of Art, Wisconsin (1974.51), the Museum of Fine Arts Boston (1983.165), and the David Collection, Copenhagen (49/1992).



شیر کورام

سید ابوالحسن



13

•13

KHAMBHAVATI RAGINI

MALWA, MADHYA PRADESH, INDIA, CIRCA 1660 AD

An illustration from a *Ragamala* series, opaque pigments on paper, cropped, verso with 3ll. black *devanagari*, mounted onto card, framed and glazed
8 x 6½in. (20 x 15.6cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,800

INSCRIPTIONS:

Verso inscribed with identification of the *ragini* (*Khambhavati*) and the main *raga* group (*Malakosa*) followed by Hindi verses

Our painting represents the musical mode *Khambhavati ragini*, one of the wives of Malkos, the *raga* associated with autumn and cool, post-Monsoon weather. The painter portrays *Khambhavati* performing a solitary fire ritual to the four-headed god Brahma, the creator, as a visual expression of the *rasa*. Another illustration of the same subject was sold in these Rooms, 28 October 2020, lot 67.

The illustration is very similar to, and most probably is part of, a set in the San Diego Museum of Art (1990.955). A further similar illustration is documented in the Klaus Ebeling Ragamala research collection in the Cornell University Library, New York (RM_B2_06_08).

14

DEVAGANDHARI RAGINI

JAIPUR, RAJASTHAN, INDIA, CIRCA 1790-1800

An illustration from a *Ragamala* series, opaque pigments heightened with gold on paper, set within yellow borders with black rules, on red margins, verso plain
Painting 5¼ x 7¼in. (24.1 x 17.2cm.) folio 9½ x 7¼in. (24.1 x 17.8cm.)

£2,500-3,500

US\$3,200-4,400
€3,000-4,100



14



15

15

VILAVAL RAGINI

POSSIBLY SIROHI, RAJASTHAN, INDIA, 18TH CENTURY

An illustration from a *Ragamala* series, opaque pigments heightened with gold on paper, cropped, verso plain
8½ x 5½in. (21.5 x 14cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,800

Another painting from this series depicting Purvi Ragini is in the Victoria and Albert Museum, London (inv. no. 15.52.1962). Another, formerly with the Doris Wiener Gallery and exhibited in the Chicago International Antiques show in 1985, sold at Christie's New York, 20 March 2012, lot 280. Although that painting was attributed to Marwar, the drawing and blocks of colour found in the present painting seem to relate more closely to those used in Sirohi.



16



17

16

MALAVI RAGINI

MALWA OR BUDELKHAND, INDIA, CIRCA 1680

An illustration to a *Ragamala* series, opaque pigments on paper, the top with 2ll. of yellow *devanagari* inscription against a green ground, set within red borders with black rules, the verso plain with a pen and ink drawing of a lily. Painting 7½ x 6½in. (18 x 15.5cm.); folio 8¼ x 7in. (17.8 x 20.9cm.) at largest

£6,000-8,000

US\$7,600-10,000
€7,000-9,300

INSCRIPTIONS:

Above the horizon line are Hindi verses giving relating verses of *Malava ragini* from *Malakosa raga*. Further inscription in upper margin identifying the *Malakosa raga*

17

MADHUMADHAVI RAGA

MUGHAL STYLE IN RAJASTHAN, INDIA, CIRCA 1700

An illustration from a *Ragamala* series, opaque pigments heightened with gold on paper, set within indigo margins with gold illumination and gold rules, laid down on illuminated paper, verso plain with inventory mark. Painting 9 x 6¼in. (23 x 15.8cm.); folio 9¾ x 7¼in. (25 x 18.4cm.)

£7,000-10,000

US\$8,900-13,000
€8,200-12,000

The *Madhumadhavi Ragini* concerns a young heroine (*nayika*) braving harsh conditions to meet her lover. It is commonly represented by a woman about to enter a palace in which her lover awaits. The sky is dark and filled with storm clouds, lightning, or rain. Here, the female figure walks into the palace and glances up at the thundery sky. This painting is a pictorial metaphor for a raga, a musical phrase that is used as the basis for improvisation. Another example of this scene is in the Victoria and Albert Museum, acc. no. IS.227-1955.



•18

RAO JIVAN RAM

POSSIBLY BUNDI, RAJASTHAN, INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, within narrow black border and red margins, inscription in black *devanagari* in the upper margin, pasted onto card, verso with royal Ragohgarh collection stamp
Painting 9½ x 6⅞in. (24.3 x 17.2cm.); folio 12½ x 9⅞in. (31 x 23.5cm.)

£2,500-3,500

US\$3,200-4,400

€3,000-4,100

INSCRIPTIONS:

Upper margin *Rao Jivana Rama-Ji*



19

A STALLION WITH TWO ATTENDANTS

ASCIBED TO BHAVANI DAS, KISHANGARH, RAJASTHAN, INDIA, CIRCA 1730-40

Opaque pigments on paper, the verso with ascription to Bhavani Das in top right corner and 7ll. black *nasta'liq* and 5ll. black *devanagari* 8½ x 10¾in. (21.3 x 27cm.)

£20,000-30,000

US\$26,000-38,000
€24,000-35,000

LITERATURE:

Toby Falk, 'The Kishangarh Artist Bhavani Das,' *Artibus Asiae*, vol. 52, 1/2, 1992, NOTICE 1, Fig. 2.

INSCRIPTIONS:

On the verso in the top right '*amal-i Bhavani Das*' 'The work of Bhavani Das' Parallel *devanagari* and *nasta'liq* inscriptions below in the centre of the page. The latter likely added later and summarises the contents of the Hindi text with minor variations: 'The horse is property of Ilāhyār Khān. Brought by Sultān Nazar Khān Bābur. His account is given later. The horse is a *lākhauri kumait* (bay horse), *musky* (dark bay) in appearance. This colour does not indicate speed. The nape inclines to red.

As the Mughal state became unable to support the artistic production of previous centuries, many artists including Bhavani Das sought patronage in smaller regional courts in the early 18th century. Bhavani Das arrived in Kishangarh in 1719, quickly becoming the highest-paid state employee. A highly skilled draughtsman, Bhavani Das is recognised for his highly refined treatment of human subjects and rendering of horses. The present work is one of only two known works ascribed to the artist - the other is a painting of the piebald stallion Jukaldan Ayragi which sold Sotheby's, New York, 2 June 1992, lot 149. From these two works, a number of other works have been attributed to Bhavani Das which are listed by Toby Falk (The Kishangarh Artist Bhavani Das, *Artibus Asiae*, 1992, vol. 52, No½). A portrait of the royal stallion Laldan Bebaha attributed to Bhavani Das and formerly in the Sven Gahlin Collection was sold Sotheby's, London, 26 October 2022, lot 73 whilst a portrait of the Emperor Farrukhsiyar, also attributed to Bhavani Das, was sold in these Rooms, 10 June 2015, lot 13.

20

A TIGER HUNT

FOLLOWER OF CHOKHA, DEVGARH, RAJASTHAN, INDIA, CIRCA 1810-20

Opaque pigments heightened with gold and silver on paper, within yellow borders and red margins, white and black rules, the verso plain, mounted, framed and glazed
Painting 8 x 11 $\frac{1}{2}$ in. (20 x 29.5cm.); folio 9 $\frac{1}{4}$ x 12 $\frac{3}{4}$ in. (23.5 x 32.4cm.)

£7,000-10,000

US\$8,900-13,000
€8,200-12,000

PROVENANCE:

With Waddington and Tooth Galleries, 16th December 1977

The ruling *rawats* of the *thikana* (feudal state) of Devgarh, which is situated in the northeast of Mewar, were subservient to the Maharanas of Udaipur. Due to the political and geographical proximity to the court at Udaipur, the Devgarh style of painting was very much an offshoot of Mewar painting which blossomed between circa 1766 and 1850. Scenes such as this, which likely depicts Maharana Bhim Singh of Mewar (r. 1778-1828) and Rawat Gokul Das of Devgarh (1786-1821) hunting tiger, were intended to reflect Devgarh's status but also fealty.

The Devgarh school is most famous for the painters Bagta (active circa 1761-1814) and his son Chokha (active 1799-1828), who both trained in and were patronised by the Mewari ateliers before finding favour with the Rawats of Devgarh. A very similar painting of Maharana Bhim Singh and Rawat Gokul Das hunting wild boar by Chokha and dated 1800 is in the collection of Anil Relia (<http://www.theindianportrait.com/artwork/maharana-bhim-singh-and-rawat-gokul-das-at-shikar/>). It seems very possible that the present artist was aware of the Chokha painting when creating this scene.



20



21

21

A DUCK HUNTER IN EUROPEAN DRESS

ATTRIBUTABLE TO CHOKHA OR HIS WORKSHOP, DEVGARH, RAJASTHAN, INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, within narrow black border, the red margins with double black rules cropped, the verso plain, mounted
Painting 10 $\frac{1}{4}$ x 6 $\frac{7}{8}$ in. (26 x 17.5cm.); folio 11 x 7 $\frac{3}{4}$ in. (27.8 x 19.5cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,800

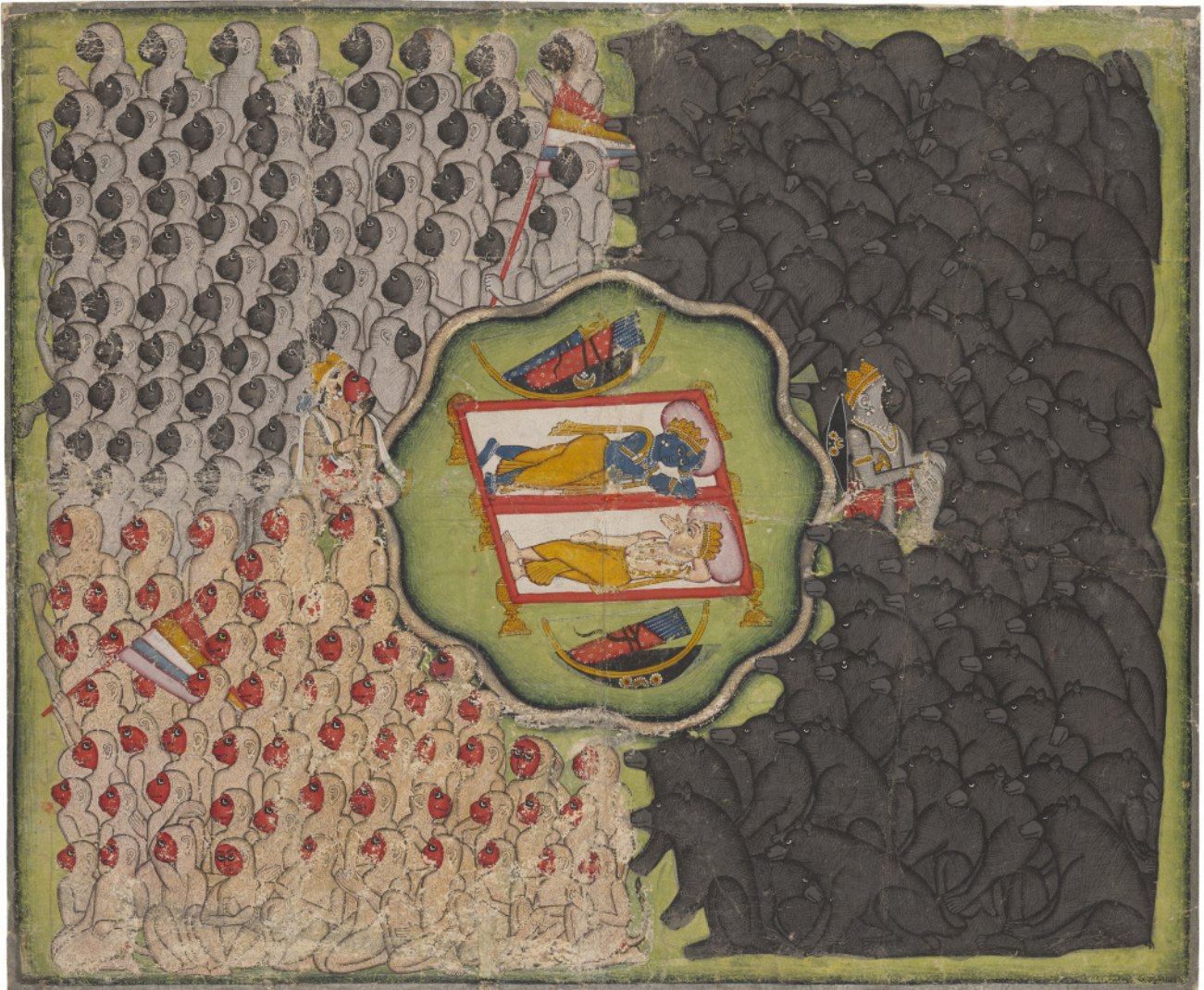
PROVENANCE:

With Sven Gahlin, 27 May 1977

Chokha (active 1799-1824) trained in the atelier at Udaipur before becoming court painter in Devgarh. Son of the artist Bagta, Chokha took over from his father in 1811 as primary painter for Rawat Gokul Das. In Devgarh the young artist clearly found greater artistic expression, exploring a far wider range of subjects, however the greatest development was technical. Clearly drawing inspiration from European images, Chokha embraced stippled modelling and cross-hatching for figures and landscapes (Milo Cleveland Beach and Rawat Nahar Singh II, *Bagta and Chokha, Master Artists at Devgarh*, Zurich, 2005, p.81). These technical traits are evident in the present portrait whilst, of course, the appearance of the subject and their dress are distinctly European. A fascination for European artistic techniques, but also subjects, is evidenced by a number of works by Chokha including *Mother and Child* in the Philadelphia Museum of Art (2004-149-60), which is attributed to Chokha circa 1820, and a portrait of a European Boy from a Private Collection (Beach and Singh, *op. cit.* p.83). A comparable portrait of Rawat Gyan Singh of Gyangarh attributed to Chokha was sold Bonhams, New York, 19 March 2012, lot 1209 whilst another painting attributed to Chokha was sold in these Rooms, 31 March 2022, lot 103.).

34

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



22

RAMA AND LAKSHMANA WITH THE ARMIES OF MONKEYS AND BEARS

PROBABLY MEWAR, RAJASTHAN, INDIA, CIRCA 1780-1800

An illustration from the *Ramayana*, opaque pigments on paper set within a single black rule and grey borders, some flaking and creasing, the reverse plain, mounted

Painting 12 $\frac{5}{8}$ x 15 $\frac{1}{4}$ in. (32 x 38.7cm.); folio 12 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in. (33.3 x 40cm.)

£25,000-35,000

US\$32,000-44,000
€30,000-41,000

PROVENANCE:

With Rodney Brooke Antiques, 3 June 1975

In order to rescue his beloved Sita from the clutches of the demon-king Ravana, the hero Rama requires the help not only of his brother Lakshman, but also an army of monkeys and bears. This scene is likely taken from an early scene in the story, before they discover that Sita is on the island of Lanka. While Rama and Lakshman conspire in the middle, the army swirl expectantly around them, led by the monkey-king Sugreeva and his loyal general, Hanuman.

Though this is in many ways a puzzling painting, it most closely resembles those produced in the region of Mewar. A possible more specific place of origin is Nathdwara: Rama's puckered face closely resembles the Srinathji paintings so typical of that school, while the ranks of animals evoke the herds of cows which occasionally appear in Pichhwais. However, the arrayed ranks of anthropomorphic soldiers, and the way in which the artist has imaginatively and subtly varied their appearance to make each figure appear as an individual, may also be compared with large procession scenes typical of paintings from Udaipur. Yet the composition of the ranks of monkeys and bears also show similarity to two illustrations depicting the Siege of Lanka which have been attributed to the Guler artist Manaku circa 1725, and are kept in the Metropolitan Museum of Art, New York (acc. nos. 19.24.1 and 19.24.2) which further confuses the attribution of the present lot.

Mewar is also famous as the place where, in the seventeenth century, one of the most beautiful *Ramayana* manuscripts was produced. The so-called Mewar *Ramayana* is the most heavily illustrated example known to survive today. The story held particular importance for the ruling family, who claimed descent from the Sun and as such considered Rama a direct ancestor.



23



24

23

TWO SALUKIS

ATTRIBUTED TO SWARUP RAM, SITMAU OR DEVGARH, RAJASTHAN, INDIA, CIRCA 1800

Opaque pigments and ink wash on paper within double black outer rules, verso with inscription in black *devanagari* and blue number '32', mounted, framed and glazed

13¼ x 16⅞in. (33.7 x 41.5cm.)

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

PROVENANCE:

With the Rowley Gallery

This charming portrait was attributed by Toby Falk to Swarup Ram, who was an eccentric painter-poet who worked for Maharaja Fateh Singh in the late 18th century. A portrait of Maharaja Fateh Singh also attributed to Swarup Ram by Toby Falk was sold at Sotheby's as part of the Sven Gahlin Collection 6 October 2015, lot 50. Our painting and the latter are very similar in the slightly loose manner in which the artist has painted and coloured in the scene. For another work signed Swarup Ram see Nouveau Drouot, Paris, 7 October 1980, lot 55. For other works by or attributed to Swarup Ram, see Christie's, New York, 25 May 1978, lot 58; Sotheby's, London, 4 April 1978, lot 326 and Christie's, London, 19 April 1979, lot 105.



25



25

24

A GROUP OF OPIUM EATERS (POSTIS) WITH BEARS AND MONKEYS

PROVINCIAL MUGHAL, INDIA, CIRCA 1800

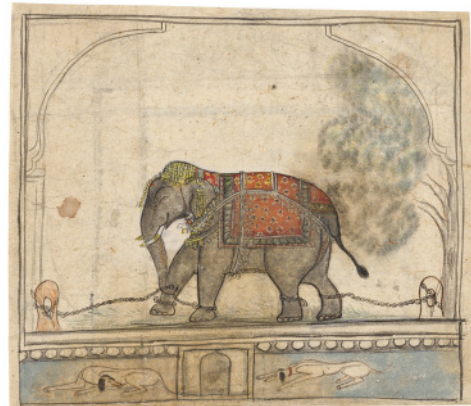
Ink, watercolour, and opaque pigments on paper, set within black borders, laid down on cloth reinforced with card, the verso plain with a brief *devanagari* inscription referring to the dining *postis*

10⅝ x 18¼in. (27 x 46.3cm.)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



25 (recto)

25

A DOUBLE SIDED STUDY OF ELEPHANTS AND TWO PAINTINGS OF SALUKIS

WORKSHOP OF SWARUP RAM, SAWAR, AND DEVGARH, RAJASTHAN, INDIA, LATE 18TH AND EARLY 19TH CENTURY

The first double sided, each side depicting a chained elephant, opaque pigments and ink on paper; larger saluki painting opaque pigments on paper within narrow orange border, verso an unfinished study of two ladies with a baby, mounted onto card, framed and glazed; smaller saluki opaque pigments within black and red border, laid down on paper, mounted

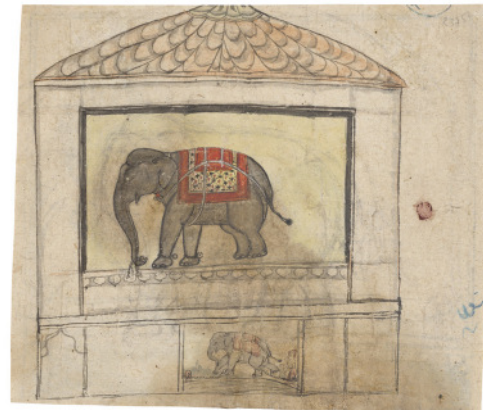
Largest 6½ x 7½in. (16.8 x 19.3cm.)

(3)

£2,500-3,000

US\$3,200-3,800

€3,000-3,500



25 (verso)



26

26

RAJA SARDAR SINGH (R. 1740-78) ON A TERRACE

UNIARA, RAJASTHAN, INDIA, CIRCA 1760

Opaque pigments heightened with gold and silver on paper, within narrow black border and white and red rules, red margins, laid down on cream paper with red inner and black outer rules, the verso plain, framed
Painting 10 x 7 $\frac{1}{2}$ in. (25.5 x 20cm.); folio 15 x 11in. (38 x 28cm.)

£6,000-8,000

US\$7,600-10,000
€7,000-9,300

PROVENANCE:

With Tooth Paintings, 1980

LITERATURE:

Indian Paintings from the 17th to 19th centuries, Exhibition Catalogue, Tooth Paintings, London, 1980, no.25.

The small state of Uniara, which is situated between Bundi and Jaipur, gave rise to a short lived but accomplished school of painting in the 18th century. In 1759 Sardar Singh was awarded the title Rao Raja Bahadur by the Mughal Emperor Shah 'Alam, which likely precipitated greater artistic patronage and production as befitting this increase in status (J.P. Losty, 'A Hitopadesha manuscript of 1761-62 from Uniara' in Andrew Topsfield (ed.), *Court Painting in Rajasthan*, Mumbai, 2000, p.115). Whilst initially displaying greater parallels with Bundi painting, by the latter decades of the 18th century the Uniara school gravitated more closely to the Jaipur style. A similar portrait of Sardar Singh is in a manuscript of the *Hitopadesha* in the British Library (OR.MS.13934, f.8lr) and another was illustrated in *Simon Ray, Indian & Islamic Works of Art*, Exhibition Catalogue, London, 2015, no.50, pp.122-23.

27

RAJA SURTAN SINGH OF BANERA (R. 1701-59)

MEWAR, INDIA, CIRCA 1720

Opaque pigments heightened with gold on card, the verso plain with English and *devanagari* inscriptions, mounted and framed
10 $\frac{3}{4}$ x 8 $\frac{1}{4}$ in. (26.2 x 21cm.)

£4,000-6,000

US\$5,100-7,600
€4,700-7,000

INSCRIPTIONS:

On the reverse *Mahārājā Suratāṇa Śiṅgha-ji* 'Maharaja Surtan Singh' Banera was a small *jagir* within Mewar founded by Kunwar Bhim Singh, fourth son of Maharana Raj Singh of Udaipur (r. 1652-80). Surtan Singh was born in 1696 but came to the throne as a child following the death of his father Raja Suryan Mal in battle.



27

28

MAHARAJA PRITHVI SINGH OF RATLAM (R. 1743-73)

ASCIBED TO ANCHHYA RAM, POSSIBLY BIKANER, RAJASTHAN, INDIA, 18TH CENTURY

Opaque pigments heightened with gold and silver on paper, set within yellow borders with polychrome rules and brief *devanagari* inscription, the indigo margins with pink and green floral arabesques, the verso plain with extensive *devanagari* inscription
Painting 9 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in. (25 x 18.1cm.); folio 14 $\frac{1}{4}$ x 11 $\frac{1}{2}$ in. (36.3 x 28.8cm.)

£15,000-20,000

US\$19,000-25,000
€18,000-23,000

INSCRIPTIONS:

In the upper border an inscription names the subject *Mahārāja Prathī Śiṅgha-ji* 'Maharaja Prithi Singh', and the painter as, *Añchyā Rāma* 'Anchhya Ram'

Though the name of the sitter depicted in this bewitching portrait is known, his identity remains obscure. On the reverse, there is a *devanagari* inscription which identifies him as Prithvi Singh, Maharaja of Ratanpur, in the present-day state of Odisha. There is also a pencilled inscription in English which agrees that this depicts a Prithvi Singh who ruled between 1743 and 1773. The only Indian ruler of this name who ruled between those dates was the Maharaja of Ratlam. Further portrait of the latter Prithvi Singh include an example sold in these Rooms, 23 April 1981, lot 180, as well as one in the Metropolitan Museum of Art, New York (acc.no.1979.12.1). The close resemblance between the figure in those paintings and that of the present lot suggests that this painting is of the ruler of Ratlam, and not of Ratanpur.

The portrait in the Metropolitan Museum of Art, though it depicts the same subject, is very different in terms of its style. Rather than having been painted in Ratlam proper, it is more likely that this was painted by a neighboring school. Many of the features - such as the carpet painted flat-on to the viewer - would be at home in Bikaner. As a scion of the Rathore Dynasty, Prithvi Singh's relatives ruled in Bikaner, as they did in Kishangarh and Marwar. The illuminated margins, however, have much in common with those being produced in Lucknow, Ratlam's neighbours to the north.









29

A RAJA ON AN ELEPHANT WITH HIS ARMY

MEWAR, MARWAR OR POSSIBLY RATLAM, RAJASTHAN, INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, some damages, and restoration, pasted onto card, the verso plain, mounted, framed and glazed 19 3/4 x 22 1/2 in. (49 x 57cm.)

£60,000-80,000

US\$77,000-100,000
€71,000-93,000

PROVENANCE:

Acquired from Terence McInerney Fine Arts, New York, 6 June 1994

This large and lively painting has a number of unusual features which do not all point at the same origin. The central figure surrounded by his military entourage is a composition that is found throughout Rajasthan, especially during the 18th and early 19th century when warfare between the states was relatively commonplace. There may at one stage have been an identifying inscription on the margin, but that no longer remains and there is nothing on the reverse. There are elements of the iconography which point particularly to Marwar. The red and white striped flags (today's flag of Nawanganar) that are so prominent here are seen in a portrait of Bakhat Singh of Nagaur (and later of Jodhpur) in the Khajanchi Collection, (Saffronart, 9 March 2017, lot 29), and of his father Maharaja Ajit Singh in a painting dated 1722 now in the Bharat Kala Bhavan, Varanasi (Leigh Ashton (ed.), *The Art of India and Pakistan*, London, 1947, no.430, p.117 and pl.91). The horses following behind the elephant are remarkable for their armour which incorporates elephants' trunks and tigers' stripes, even including tiger-striped elephant trunks. The

elephant-resembling armour is famed as a feature of the horse of Pratap Singh of Mewar when fighting the Mughals, as depicted in a painting of the battle of Haldighati by Chokha dated 1822 now in the Gursharan and Elivira Sidhu Collection (Wikimedia.org) and a very similar composition attributed to Chokha 1810-20 now in the Royal Asiatic Society, London (inv.RAS 062.001). The second of these images is remarkable for depicting Pratap Singh on his 'elephant-headed' horse in various places in the battle. Tiger stripes are less well documented as horse disguises.

The proportions of the figures are markedly stylised, with large heads and extremely short backs, lending them a slightly cartoon-like appearance. Mewar figures are traditionally depicted with some of these features, but without the pronounced heads seen here. Similar figures are seen for example in Chokha's paintings just mentioned, although his style favours stippling, in contrast to the current painting. They are also found in a painting attributed to Deogarh or Ratlam, circa 1825, depicting M Balwant Singh with Colonel Borthwick (National Museum of Asian Art, Washington D.C., S2018.1.58). While Deogarh is almost midway between Udaipur and Jodhpur, possibly explaining the combination of elements found here, Ratlam is in Madhya Pradesh. The ruler of Ratlam was connected through marriage to the Rawat of Salumbar, who was in turn the brother of the Mewar Maharana and as a result the painting at Ratlam displays a strong Mewar/Deogarh influence.



30

AN UNFINISHED PAINTING OF MAHARAJA MAN SINGH OF JODHPUR (R.1803-1843)

MARWAR, RAJASTHAN, INDIA, CIRCA 1810

Opaque pigments on card, the figure of Man Singh sketched in charcoal, set within fragmentary plain borders, the verso plain with a lightly sketched composition

13¼ x 10¾in. (33.8 x 27.2cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

It is easy to see why the present lot, with its puzzling blend of Rajasthani court styles and unfinished sections, drew the eye of Toby Falk. He may have been attracted to it by the fact that though its subject is the Maharaja of Jodhpur, Man Singh, identifiable by his classic Marwari headdress and by his distinctive beard, the attenuated bodies of the figures as well as the rather solid appearance of their gowns is more suggestive of the Kishangarh school. Or he may have been interested in the fact that the work is unfinished, and how it casts light on the ways of working which were current at this particular atelier.

It is striking that the attendant figures have been completed, while the Maharaja himself has not. Perhaps the artist wanted to practise before tackling the principal subject, alternatively it may reflect that a senior artist would have been responsible for painting the main figure, but that work was never completed. In her essay on manuscript production at the Jodhpur court, Debra Diamond suggests that a division of labour like this was used to produce the monumental paintings during the reign of Man Singh (Debra Diamond et. al, 'Monumental Manuscripts at the Jodhpur Court', in *Garden and Cosmos: The Royal Paintings of Jodhpur*, exhibition catalogue, London, 2009, pp.42-51.). Nonetheless, all his features have been carefully and fully sketched out, suggesting the care that was taken to plan the composition entirely before applying any paint to the paper. The Mehrangarh Palace Museum has in its collection a painting, dated to 1804, of the coronation of Man Singh which for all its beauty remains, like the present lot, unfinished.



31

31

MAHARAJA BIJAY SINGH (R.1753-94) WITH MUSICIANS

JODHPUR, RAJASTHAN, INDIA, CIRCA 1755

Opaque pigments heightened with gold on card, unfinished, the verso plain, framed
12 $\frac{5}{8}$ x 9 $\frac{1}{4}$ in. (31.9 x 23.1cm.)

£5,000-7,000

US\$6,400-8,800

€5,900-8,100

Maharaja Bijay Singh endured a long but troubled reign, mostly preoccupied with defending Marwar from the advancing Maratha armies. Despite political and economic instability Bijay Singh was an enthusiastic patron of painting and his reign resulted in a number of important stylistic developments. Although unfinished, the present lot was no doubt intended to be a splendidly detailed work with great attention given to the fabric of the Maharaja's turban and forest canopy in the background. The gold outline used on some of the storm clouds above is a device employed in painting of Bijay Singh's reign, perhaps to greatest effect in the monsoon clouds of an illustration of circa 1775 to the *Ramcharitmanas* showing the Death of Vali, now in the Mehrangarh Museum Trust, Jodhpur (illustrated Debra Diamond, Catherine Glynn and Karni Singh Jasol, *Garden & Cosmos, The Royal Paintings of Jodhpur*, exhibition catalogue, London, 2009, no. 27, pp. 123-26.). Another very similar painting of Maharaja Bijay Singh listening to musicians on a terrace, but with none of the architecture found in our version, also in the Mehrangarh Museum Trust, is ascribed to the painter Kayam. Originally based in Nagaur where Bijay Singh was raised, it is probable that Kayam and other members of the Nagaur atelier moved to Jodhpur with their patron and it is possible that the same artist worked on the present painting.



32

32

MAHARAJA SUR SINGH

JODHPUR, RAJASTHAN, INDIA, CIRCA 1760

Opaque pigments heightened with gold and silver on paper, set within yellow borders with black rules, the red margins with single black rule and inscription in black *devanagari* in a cartouche above, the reverse plain with an inscription in black *devanagari*
Painting 10 $\frac{1}{8}$ x 6 $\frac{3}{4}$ in. (25.7 x 17cm.); folio 11 $\frac{1}{8}$ x 8 $\frac{3}{4}$ in. (29.6 x 22.3cm.)

£4,000-6,000

US\$5,100-7,600

€4,700-7,000

INSCRIPTIONS:

In the cartouche in the upper margin *Maharaja dharaja Sri Sura Singha-ji* 'the great Maharaja Sur Singh'

33

RAO RAJA BUDH SINGH OF BUNDI (R. 1702-42)
PROBABLY JODHPUR, RAJASTHAN, INDIA, CIRCA 1820

Opaque pigments heightened with gold and silver on paper, black *devanagari* identificatory inscription in the lower left, within narrow yellow border, cropped, the verso plain, mounted, framed and glazed
12½ x 10½in. (31 x 27cm.)

£4,000-6,000

US\$5,100-7,600
€4,700-7,000

Rao Raja Budh Singh ruled the small Southern Rajput state of Bundi from 1702 to 1742. Although a long reign, Budh Singh constantly had to resist moves to depose him and reclaim his throne by neighbouring courts during a politically unstable period which followed the death of the Mughal Emperor Aurangzeb in 1708. A contemporaneous portrait of Budh Singh with his sons is in the Victoria & Albert Museum, London (IS.95-1955) and an earlier version of the present painting is in the Neotia Collection, Benares.



33

34

AN EQUESTRIAN PORTRAIT OF BAKHTAVAR SINGH
MARWAR, RAJASTHAN, INDIA, CIRCA 1800

Opaque pigment heightened with gold on paper, laid down on red card borders, the verso plain with brief *devanagari* inscription, framed
Painting 12¼ x 9in. (31.2 x 22.2cm.); folio 13¼ x 9½ (33.4 x 24.2cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,800

INSCRIPTIONS:

On the verso: *Bagatāvāra Sirīgha-jī*



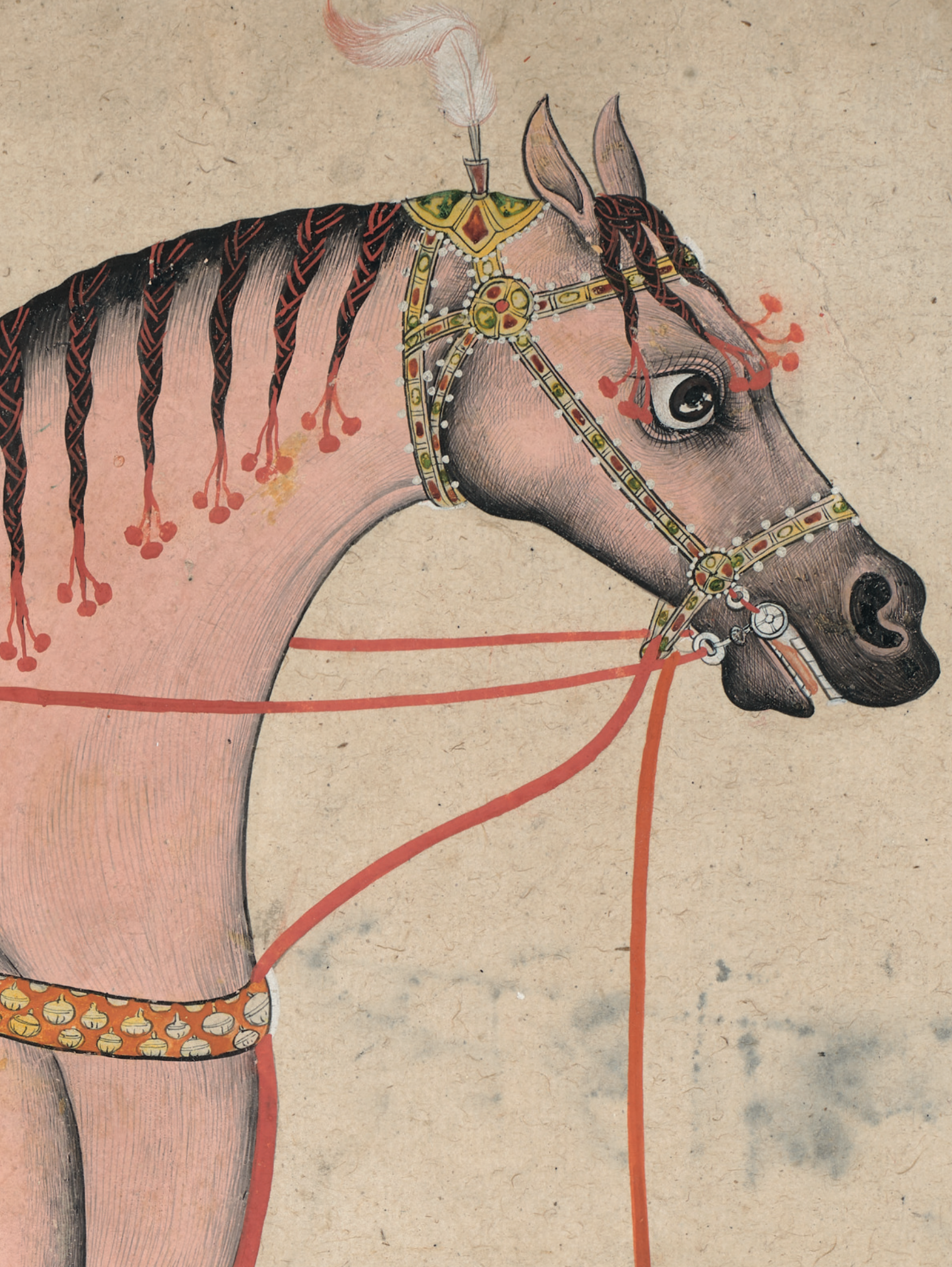
34

THE SAWAR SCHOOL

One of the areas which was clearly an interest for Toby was certainly paintings from the *thikana* of Sawar, located in south east Rajasthan almost equidistant between Ajmer and Kota. As paintings appeared on the market he was able to identify the school, something he was very excited by. It had been founded by Shah Jahan to reward Gokul Das, one of the Rajputs who had fought with him in his rebellion against his father Jahangir in 1623, in the course of which Gokul Das had received eighty-four wounds, a propitious number (Jivan Lal Mathur, *History of Sawar*, 1977, quoted in Ann Grodzins Gold and Bhoju Ram Gujar, *A Time of Trees and Sorrows*, Duke University Press, March 2002, p.64). Gokul Das was a great grandson of Maharana Uday Singh of Mewar. Five years later, after ascending the throne, Shah Jahan bestowed Sawar and considerable lands on Gokul Das. Lasting through until the 20th century Sawar was in 1908 the second most important of the fifteen "aristocratic" states within Ajmer (Gold and Gujar, p.66).

The initial identification of Sawar as a painting centre depended on the number of paintings clearly identified as being of Thakur Raj Singh of Sawar (1646-1730), the great grandson of Gokul Das. While some are fully coloured (Andrew Topsfield, *Visions of Mughal India*, Oxford, 2012, no.89, pp.210-11), a considerable proportion are left only partly coloured such as another in the Hodgkin Collection (Topsfield, 2012, no.90, pp.212-13; or one in the Metropolitan Museum (inv. no.2002.65a,b; published Andrew Topsfield, (ed). *In the Realm of Gods and Kings: Arts of India*, exhibition catalogue, London, Asia Society Museum, 2004, cat. no. 148, pp. 334-35). In 1982 the school of Isarda was separated out from that of Sawar (Indar Pasricha, "Paintings at Sawar and Isarda in the 17th Century" *Oriental Art*, XXVIII, no. 3, 1982, pp. 257-69). It is notable that Toby's input on this article is acknowledged at the end.

The part-coloured finish that is so typical of many Sawar images is very reminiscent of the style developed by "The Stipple Master", a leading artist at the court of Amar Singh of Mewar (r.1698-1710) (see Catherine Glynn The "Stipple Master" Masters of Indian Painting II: 1650—1900, *Artibus Asiae. Supplementum*, 2011, Vol. 48, (2011), pp. 515-530). Glynn notes that the style of the Stipple Master first appeared when the artist would have been with Amar Singh in Rajnagar, to where Amar Singh had been banished after his revolt against his father Maharana Jai Singh in 1691. Rajnagar is less than 40km as the crow flies from Sawar and it seems quite possible that the Sawar style was imported by an artist from Rajnagar, probably one trained before 1698 when Amar Singh returned to Udaipur. However in strong contrast to the eponymous stippling of the master, paintings from Sawar execute shading with very fine lines of a darker tone or black, almost as an engraving, showing clear influence from the drawing style of Kota. All these features are to be found in the Sawar paintings that Toby collected.





35

A PINK STALLION AND GROOM

SAWAR, RAJASTHAN, INDIA, CIRCA 1680

Opaque pigments on paper, set within thin black border and narrow red margins, the verso plain, minor losses and stains, mounted, framed and glazed
 Painting 12 x 17in. (30.5 x 43.3cm.); folio 12 $\frac{7}{8}$ x 18in. (32.8 x 45.7cm.)

£15,000-20,000

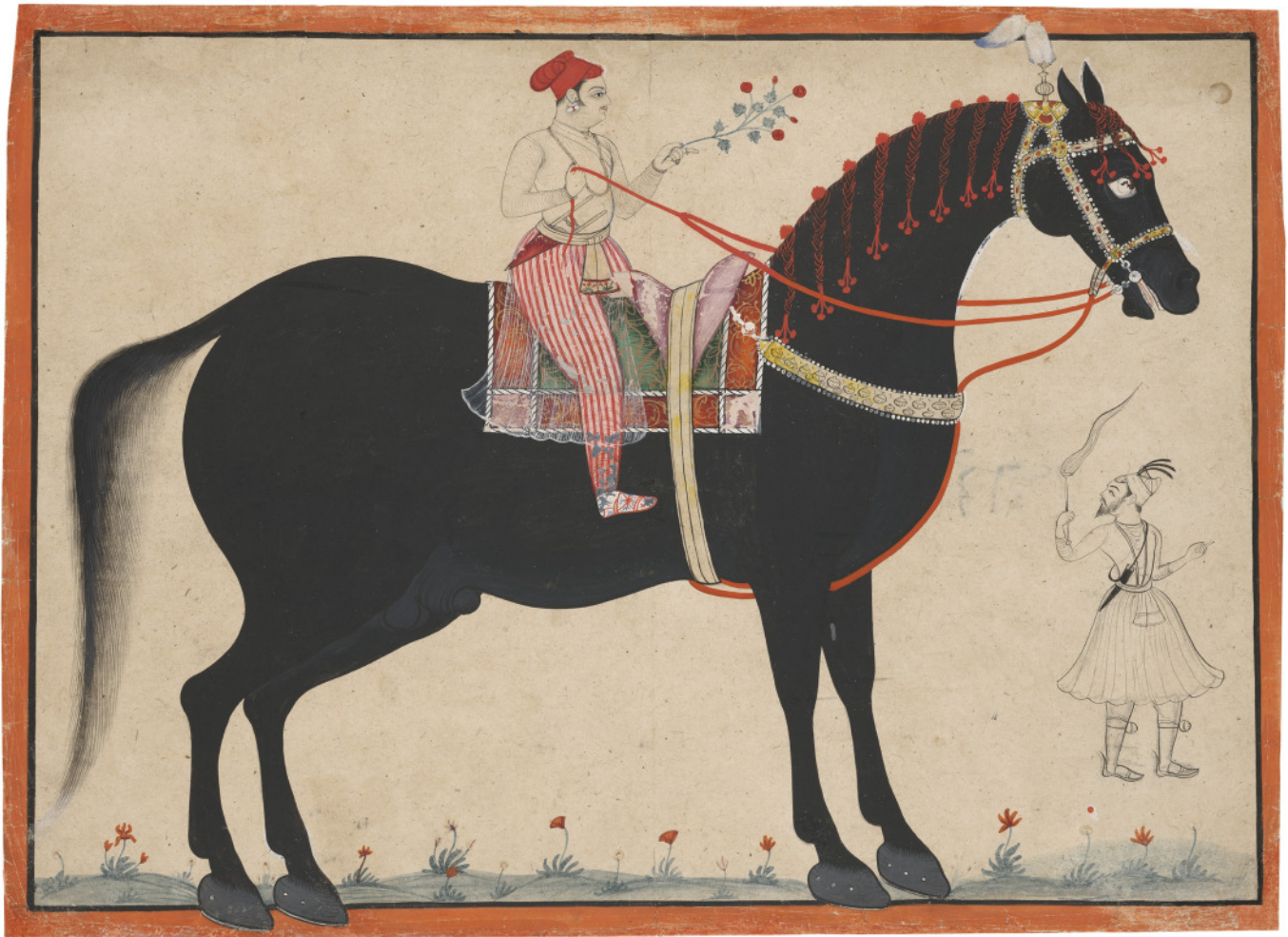
US\$19,000-25,000

€18,000-23,000

PROVENANCE:

With O.F. Wilson, 6 May 1974

This splendid pink horse shows both the part-coloured technique that was so popular in Sawar, and also the intensely dark shading formed of very fine lines that relates to the drawing style of Kota. The fiercely intense expression on the horse's face is related to that on *A Young Prince* which was on the market in 2014 attributed to Sawar (Francesca Galloway, *Summer Exhibition*, 2014, no.16).



36

THAKUR PRATAP SINGH OF SAWAR ON A BLACK STALLION

SAWAR, RAJASTHAN, INDIA, CIRCA 1680

Opaque pigments on paper, set within black rules and a red border, the verso plain with one line of largely-effaced *devanagari* inscription
 Painting 12¼ x 17½in. (31.2 x 43.5cm.); folio 13 x 17½in. (32.9 x 44.9cm.)

£15,000-20,000

US\$19,000-25,000

€18,000-23,000

PROVENANCE:

With Charles Ewart, London, by 1980

EXHIBITED:

Whitechapel Gallery, 30 March-18 May 1980

The horse's face would originally have had the same intense eye as that of the previous lot. The face of the rider here is particularly sensitively observed, but in its individual elements and particularly the accoutrements and pose, the main figure is very comparable to that of a painting of Thakur Pratap Singh on horseback with two attendants in the Ashmolean Museum (EA1993.37; Indar Pasricha, 'Paintings at Sawar and Isarda in the 17th Century', *Oriental Art*, XXVIII, no. 3, 1982, fig.2, p.260).



37

•37

A LADY IN A JHAROKA WINDOW

SAWAR, RAJASTHAN, INDIA, CIRCA 1730

Opaque pigments heightened with gold on paper, set within buff borders with black rules, the reverse plain with short *devanagari* inscription

Painting 10½ x 9¼in. (26 x 23.1cm.);
folio 11¼ x 9¼in. (28.3cm. x 24.6cm.)

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

PROVENANCE:

Anon. sale, Sotheby Park Bernet, New York, 14 December 1979, lot 159

A companion piece to this lot, with an almost identical subject but facing the other way, is now in the Cleveland Museum of Art, 2018.182 (<https://www.clevelandart.org/art/2018.182> accessed 10/8/23). The description to that painting indicates that there are more in the series.



38

•38

A JHAROKA PORTRAIT OF THE EMPEROR JAHANGIR

SAWAR, RAJASTHAN, INDIA, CIRCA 1730

Opaque pigments heightened with gold on paper, laid down within gold-speckled blue margins with white and red rules, the verso plain, mounted

Painting 8⅞ x 6¾in. (22.2 x 17cm.);
folio 9⅞ x 7¾in. (25.1 x 19.5cm.)

£1,000-2,000

US\$1,300-2,500
€1,200-2,300

Clearly relating to the previous painting in its choice of colours, tonality and the finely hatched shading, this is an interesting local variant of a well-known Mughal trope. The large scale and intense eyes are features observed in other Sawar paintings. It is ironic to note that Sawar was founded as a by-product of a rebellion against the subject of this painting.



39

A ROYAL ELEPHANT

SAWAR, RAJASTHAN, INDIA, CIRCA 1700

Opaque pigments heightened with gold on buff paper, laid down on card, the verso plain with an erased inscription

Painting 8 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in. (22.5 x 30cm.); folio 9 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in. (24 x 32.5cm.)

£15,000-20,000

US\$19,000-25,000

€18,000-23,000

A drawing dating from circa 1680 of Thakur Pratap Singh of Sawar on a similarly delineated elephant was published by Indar Pasricha ('Sawar and Isarda in the 17th Century', *Oriental Art*, XXVIII, no. 3, 1982, fig.2, p.260). Other Sawar paintings of elephants all tend, like here, to have strikingly orange saddle-cloths (see, for instance, examples sold Christie's London, 25 May 2017, lot 37; Bonham's New York, 23 September 2021, lot 1217).

Toby Falk came into the Benkaim orbit in the 1960s when my late husband, Ralph Benkaim, began buying Indian and Persian miniatures in London. The two developed a close personal as well as professional relationship, centering on scholarship, exploration and even, discreet gossip. For Ralph, who had just begun to collect in the early 1960s, Toby provided an essential road-map to dealers, other collectors and academics that enriched and stimulated Ralph's passion and interest, so that five decades later, many Benkaim paintings ended up as part of the collections of prominent museums.

For me, a new Associate Curator in the South Asian Department of the Los Angeles County Museum of Art in the 1970s, Toby was a patient, generous and enthusiastic mentor, always encouraging me to look carefully at condition, along with trying to assess the Royal courtly provenance of Rajput and Pahari paintings. During the 1976 Festival of India in London, Toby's guidance through all of the exhibitions, lectures and of, course, parties, gave me confidence to think of this field of Indian painting as a place where I could constantly learn, contribute new knowledge, meet friends for life, and have fun, all at the same time.

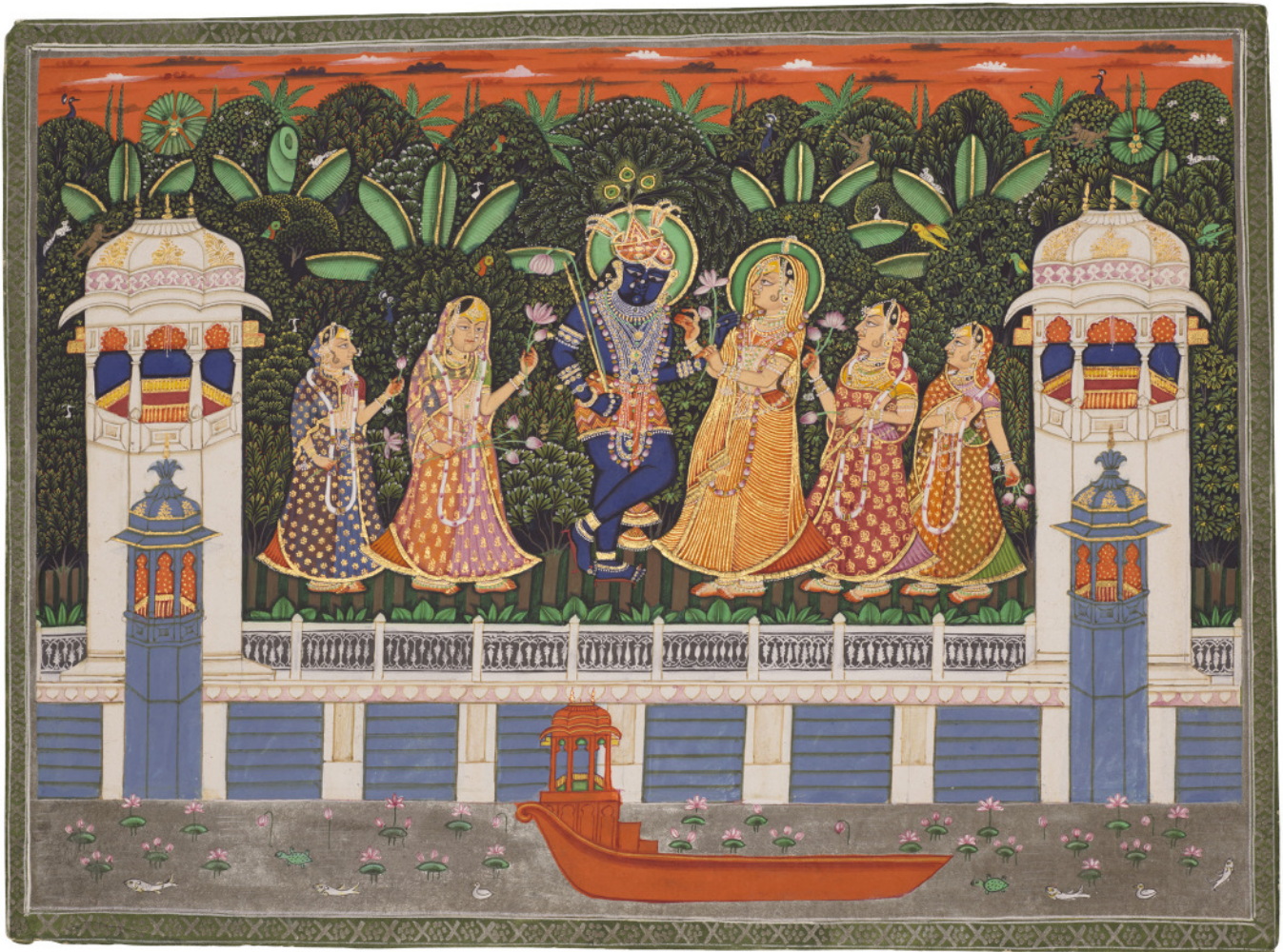
– Catherine Glynn Benkaim
Independent Scholar

SRI NATHJI

Sri Nathji is an image (nidhi-svarup) of the god Krishna manifested as a child (balak). To the Vaishnava Vallabha sect these images are understood to totally and forever incorporate the essence of the god represented, and worshipped as such. With his left arm raised, holding aloft Mount Govardhan over the people of Braj, the black stone icon is housed in the Sri Nathji temple in Nathdwara, near to Udaipur. From the establishment of the Sri Nathji temple in 1672 the school of Nathdwara painting developed for both works on paper and cotton wall hangings (pichhwai). These paintings depict the icon in various states of dress and during different festivals. Each day Sri Nathji must be washed and dressed, often multiple times per day and in accordance with festival days throughout the year. As a result it would be possible to assemble a collection with more than one Sri Nathji painting per day!

In addition to Nathdwara the other predominant place of production of Sri Nathji paintings is Kota. In 1719 Maharao Bhim Singh of Kota received an image of Bri Nathji, similar in pose to Sri Nathji, at once becoming a devotee of the Vallabha and so Sri Nathji holds special significance in Kota.





40

SRI NATHJI AND GOPIS IN A GARDEN PAVILION

NATHDWARA, RAJASTHAN, CIRCA 1840-50

Opaque pigments heightened with silver and gold on paper, set within silver and white rules, narrow green margin with silver decoration, verso plain
 Painting 9 $\frac{3}{8}$ x 13 $\frac{1}{2}$ in. (24.5 x 34cm.); folio 10 $\frac{1}{2}$ x 14 $\frac{1}{8}$ in. (26.5 x 35.5cm)

£8,000-12,000

US\$11,000-15,000

€9,400-14,000



41

41

SRI NATHJI

PROBABLY NATHDWARA, RAJASTHAN, INDIA, CIRCA 1840-50

Opaque pigments heightened with gold and silver on paper, within narrow yellow and silver borders with black and white rules, the light orange margins decorated with silver vine motif, the verso plain, the margins cropped and with some losses, mounted, framed and glazed

Painting 13 $\frac{3}{4}$ x 10in. (34 x 25.5cm.); folio 15 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in. (38.5 x 28.5cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,800



42

•42

SRI NATHJI AT THE GANGA DASHAMI FESTIVAL

PROBABLY NATHDWARA, RAJASTHAN, INDIA, 19TH CENTURY

Opaque pigments heightened with gold and silver on paper, set within yellow borders with white rules, the margins red with white *devanagari* inscription at the top, the verso plain with old inventory marks

Painting 7 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in. (20 x 12.5cm.); folio 8 $\frac{5}{8}$ x 5 $\frac{3}{4}$ in. (22 x 14.7cm.)

£2,500-3,500

US\$3,200-4,400
€3,000-4,100

INSCRIPTIONS:

In the upper margin: *Śrī Nātha-jī ko Gaṅgā dasamī ke ūchava ko sigāra he* 'adornment of Nātha-jī on the festival of Ganga Dashami (also known as the Ganga Dasehra, tenth of Jyēṣṭha śukla pakṣa)'

43

THE PRIEST DAUJI II WORSHIPS SHRINATHJI

KOTA, RAJASTHAN, INDIA, CIRCA 1830

Gouache heightened with gold and silver on card, set within indigo borders with white rules, the margins red with white *devanagari* inscription, the verso plain with inventory marks
Painting 9¼ x 6¾in. (23.5 x 17.2cm.);
folio 10½ x 7¾in. (26.5 x 20.2cm.)

£4,000-6,000

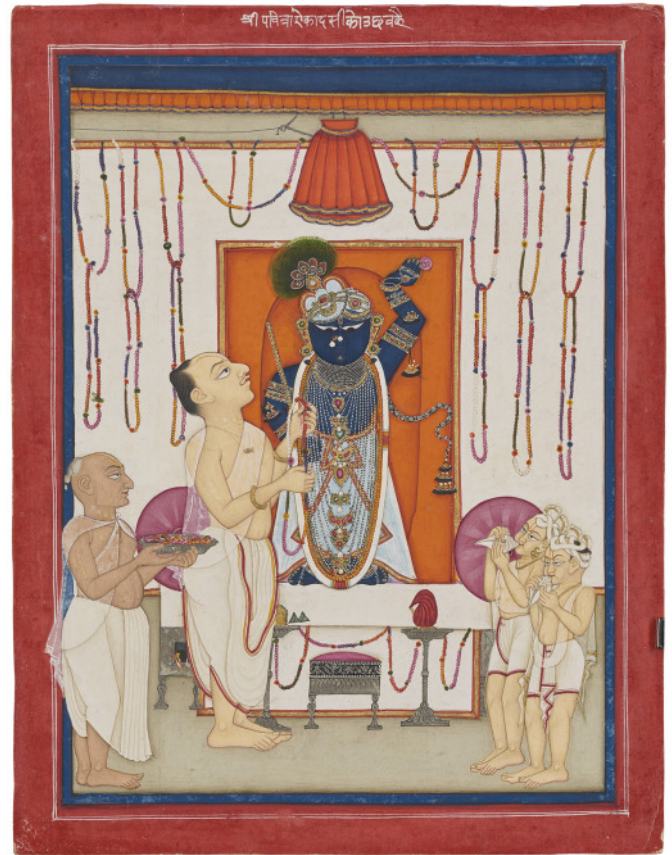
US\$5,100-7,600

€4,700-7,000

INSCRIPTIONS:

In the upper margin *sri pavitra aikadasi ko uchava hai* '[this] is the celebration of the Sacred on the eleventh day of the lunar month.'

Another painting of Dauji II (1797-1826) is in the Mittal Museum, Hyderabad (illustrated Beach, Glynn, Mittal, Seyller and Topsfield, *Rajasthani Painting in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2015, no. 57, pp.148-9). Dauji is credited with greatly promoting artistic production in Nathdwara during his tenure, employing an atelier of painters and building lakes, public buildings and a palace for himself.



43

44

THE BATHING (SNANA) OF SRI NATHJI

PROBABLY NATHDWARA, RAJASTHAN, INDIA, CIRCA 1825

Opaque pigments heightened with gold on paper, set within thin yellow border, on red margins with double white rules, inscription in white *devanagari* in the top margin, verso plain
Painting 9 x 6¾in. (23.1 x 17.5cm.); folio 10¼ x 8¾in. (26.1 x 20.5cm.)

£5,000-8,000

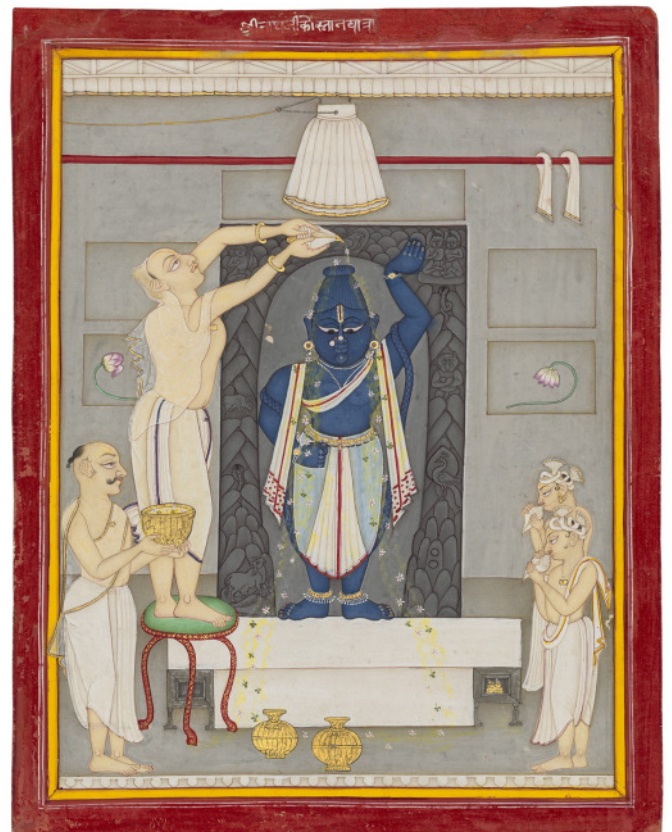
US\$6,400-10,000

€5,900-9,300

INSCRIPTIONS:

In top margin, incomplete: '... bathing Sri Nathji...'

This painting depicts the ritual washing (*snāna*) of Sri Nathji which takes place twice daily. On the day of the *Snan Yatra* festival the image is bathed with water from the Jamuna river poured from a conch shell, whilst being offered 125,000 mangoes. The yellow border on this painting suggests an attribution of Nathdwara rather than Kota, which tend to have blue borders with a double white rule in the red margin (J. Bautze, 'Zur Darstellung der Hauptgottheiten Kotas in der Malerie der zweiten Halfte des 18. und der ersten Halfte des 19. Jahrhunderts' *Berliner Indologische Studien*, Bd.3, 1987, pp.123-38).



44







45

MAHARAO RAM SINGH II OF KOTA (R.1828-66) SEATED IN A GARDEN TERRACE

KOTA, RAJASTHAN, INDIA, SECOND HALF 19TH CENTURY

Opaque pigments heightened with gold and silver on card, borders and silver rules largely trimmed away, the verso plain
9 7/8 x 13 3/4 in. (25.5 x 34.8cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

Maharao Ram Singh II of Kota was an active patron of painting, perhaps the last great patron of Indian court painting. Rather than illustrations to traditional texts or *Ragamalas* Ram Singh was much more interested in recording his own day-to-day exploits which tended toward the eccentric. A painting in the Philadelphia Museum of Art, for example, depicts Ram Singh riding his horse on the roof of the palace at night with his courtiers, and resident English official, all in attendance (Acc. no. 2004-149-68).

The present painting is a little more conventional depicting Ram Singh in a garden pavilion at night, accompanied by two ladies and attendants. However, it is nonetheless a remarkable exhibition of luxury. Sat on a richly upholstered throne, the pavilion is fitted with a fine carpet on the floor and numerous glass chandeliers. The garden has four European style fountains issuing dyed and no doubt perfumed water amongst richly planted flowerbeds and a scattering of blue-and-white flower pots. At a time when Ram Singh's rule faced increasing turmoil as the British became ever more involved in the politics of the state this portrait exudes tranquillity and authority. Two further portraits of Maharao Ram Singh II in garden pavilions are in the Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad (John Seyller (ed.), *Rajasthani Paintings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2015, cat.61 and 62, pp.156-161).

46

**FRAGMENT OF A PAINTING OF AN ELEPHANT
RUNNING AMOK**

KOTA, RAJASTHAN, INDIA, CIRCA 1760-80

Opaque pigments on paper, remains of red border with black rules on two sides, mounted, verso plain, mounted, framed and glazed 10¼ x 9¼in. (26 x 23.5cm.)

£6,000-8,000

US\$7,600-10,000

€7,000-9,300

Light brush strokes and bright colours are used to convey the panic and confusion which has overtaken the three figures in this fragment, cowering behind a rock and powerless to stop a rampaging elephant. The trees are painted as though they are translucent, so flimsy are they before the furious animal. The style of the figures in this fragment has much in common with early Kota painting, especially the extensive murals which still decorate the interior of the Kota Garh. Commenting on a Kota painting of two fighting elephants in the Jagdish and Kamla Mittal Museum, Milo Cleveland Beech noted that the style was recognisable for its 'unchallenged mastery of elephant forms' (John Seyller (eds.), *Rajasthani Paintings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2015, p.131, fig.50). Another Kota elephant painting with a bright yellow background is in the collection of the Philadelphia Museum of Art (acc. no. 1994-148-394).



46

47

**KRISHNA RIDES TO BATTLE ACCOMPANIED BY RAO
RAM SINGH I OF KOTA (R. 1696-1707)**

KOTA, RAJASTHAN, INDIA, EARLY 18TH CENTURY

Opaque pigments heightened with gold on paper, set between narrow gold borders on dark-red margins with white rules, 2II. black *devanagari* in yellow text panel above which has been partially overpainted in red and erased, verso plain, mounted, framed and glazed

Painting 11 x 8½in. (28 x 20.2cm.); folio 13¾ x 10¼in. (35 x 26cm.)

£6,000-8,000

US\$7,600-10,000

€7,000-9,300

This dynamic and vividly coloured painting may well belong to a Krishna and Rukmini series produced in the early 18th century. One illustration in the Municipal Museum, Allahabad, depicts Rukmini's father consenting to her marriage to Sisupala (W.G. Archer, *Indian Painting in Bundi and Kotah*, London, 1959, p. 59, no. 33.) and a second which again depicts Rukmini's father, this time with Rukmini in a room above, sold at Bonhams, New York, 11 September 2012, lot 104. In both the Allahabad and Bonhams illustration the central character of Rukmini's father takes on the appearance of Rao Ram Singh I (r. 1696-1707) with his son Bhim Singh (r. 1707-20) also in attendance. In our painting we see an armed Krishna riding on a chariot accompanied by a group of mounted soldiers, the bottom right soldier seemingly again depicted as Ram Singh. In the sky above is Garuda who became the state emblem of Kota in 1719 (Stuart Cary Welch, *Gods, Kings and Tigers: The Art of Kotah*, Harvard, 1997, p. 158). The portrait of Ram Singh in the present lot, with his long moustache and light beard is comparable to a painting of him pursuing a rhinoceros sold at Christie's, New York, 19 March 2013, lot 306.



47

Toby Falk was a wonderful person - immensely knowledgeable, deeply modest and full of the very best aspects of human nature. He taught me an enormous amount and became my mentor and friend. I first met Toby in 1990 when I was a young specialist learning about the world of Islamic and Indian manuscripts. In the following years I relied enormously on his knowledge, guidance and experience, which he always shared with great patience and good humour. In Toby's early years at Sotheby's in the 1960s he had learnt from Basil Robinson and Robert Skelton. When I was in the same circumstances in the early 1990s I in my turn absorbed as much as I could from Toby, and like his two mentors, he was wholly generous and open with his knowledge. He was also a profoundly good person: patient, understanding, honest, generous of good will and always looking for the positive in other people. I admired him immensely for all these human and intellectual qualities. He set an inspiring example in many different ways and I was very fortunate to have known him and learned from him.

– Marcus Fraser
Independent Specialist and Consultant



48

AN EQUESTRIAN PORTRAIT

MEWAR, RAJASTHAN, INDIA, 18TH CENTURY

Opaque pigments heightened with gold and silver on paper, set within narrow black border and red margins, the verso plain, restored, mounted, framed and glazed

Painting 9½ x 16¼in. (23.2 x 41.3cm.); folio 10% x 17%in. (26.4 x 44cm.)

£6,000-8,000

US\$7,600-10,000

€7,000-9,300





49

A ROYAL HUNTING PARTY

MEWAR, RAJASTHAN, INDIA, CIRCA 1705-15

Opaque pigments heightened with gold and silver on paper, within yellow and red borders and black rules, the reverse plain
8¾ x 16½in. (22.3 x 42cm.); folio 10 x 17¼in. (25.5 x 45cm.)

£200,000-300,000

US\$260,000-380,000
€240,000-350,000

PROVENANCE:

With Tooth Paintings, 25 April 1980

This extraordinary painting is about as close to the style of Mughal Painting as the artists of Mewar ever worked. The subject is one that was developed in the Mughal court, a very good example of which is a painting of a nobleman (more recently identified as Allahverdi Khan) out hawking dating from around 1660 that is in the Johnson Album in the British Library. Toby must have been working on that painting at the time that he purchased this example, (Toby Falk and Mildred Archer, *Indian Miniatures in the India Office Library*, Sotheby Parke Bernet, London, 1981, no.103, ill.p.410). In that work we see the hawk on the falconer's wrist poised to be unleashed at the four flying ducks, but it depicts a single moment in time, unlike the current version.

The subject remained popular for a considerable period at the Mughal court. A spectacular example depicting Muhammad Shah was recently acquired for the National Museums of Scotland (inv.no. V.2021.36) and a similar slightly later painting was sold in our New York rooms 19 June 2019, lot 258. All show the huntsmen on the left while the cranes, pursued by their falcons, try to escape out of the top right hand corner. The subject reached the court in Udaipur relatively early. It is thought that a considerable number of Mughal paintings, especially portraits, entered the Mewar royal collection at the beginning of the 18th century, during the reign of Amar Singh (r.1698-1710), probably a gift from Sawai Jai Singh of Amber. A painting of Maharana Amar Singh, painted by the Stipple Master circa 1705, now in the National Gallery of Art in Melbourne, Victoria (inv.no. AS73-1980), shows a similar subject but on this occasion the central figure is clearly the Maharana himself. The proportions are typical, the royal figure placed centrally, the hill behind specifically designed to give him additional space; the whole composition dominated by the human figures.



The present painting includes figures that in their proportions are clearly Mewar, but the overall composition is far closer to the Mughal style, and the luxuriant verdant greens of the landscape exceed the greens of the Mughal originals. Various elements are directly imported from the Mughal original, such as the lions lying in the reeds which are seen in an image of Shah Jahan Hunting Lions at Burhanpur by Dawlat, (f.220 from the *Padshahnama* now in the British Royal Collection RCIN 1005025.au) and also a single Lion at Rest depicted by Mansur in around 1585 now in the Metropolitan Museum of Art (inv.no.1985.221). The greater naturalism of the landscape is also typically Mughal as is the drawing and variously coloured rocks, many with a purplish tone. The small village in the upper right-hand corner is directly imported (as are similar villages are in the background of Amar Singh's version already noted) but the scale of the human figures within the landscape shows none of the perspective that one might expect in a Mughal painting; the figures in the background are larger than those in the boat relatively forward in the painting. One of the great artistic effects of this painting is the intense black

of the lake which gives the whole composition a particular intensity. As an aside, the structure in the lower right-hand margin appears to be the dam that contains the lake; could it be the relatively recently (1680s) constructed dam which created the Fateh Singh Lake in Udaipur? The landscape with indented shoreline however is more reminiscent of the southern edges of Lake Pichola which had been constructed in the 14th century.

A Mewar painting dating from 1710-1715 showing Shah Jahan Hunting Blackbuck with Trained Cheetahs is in the Metropolitan Museum of Art (inv. no.2019.445.2). The catalogue entry comments on the unusual feature of a hunting scene of Shah Jahan, who had been dead for sixty years, being commemorated. The figures on that painting, while similar in pose to those here, are somehow heavier and stockier than ours, while the landscape is far flatter, all the tonality being much more to the pastel shades. The present painting is an example of a very similar subject, but in this case both in colour and drawing far closer to the imperial Mughal paintings that it actively recalls.



50

•50

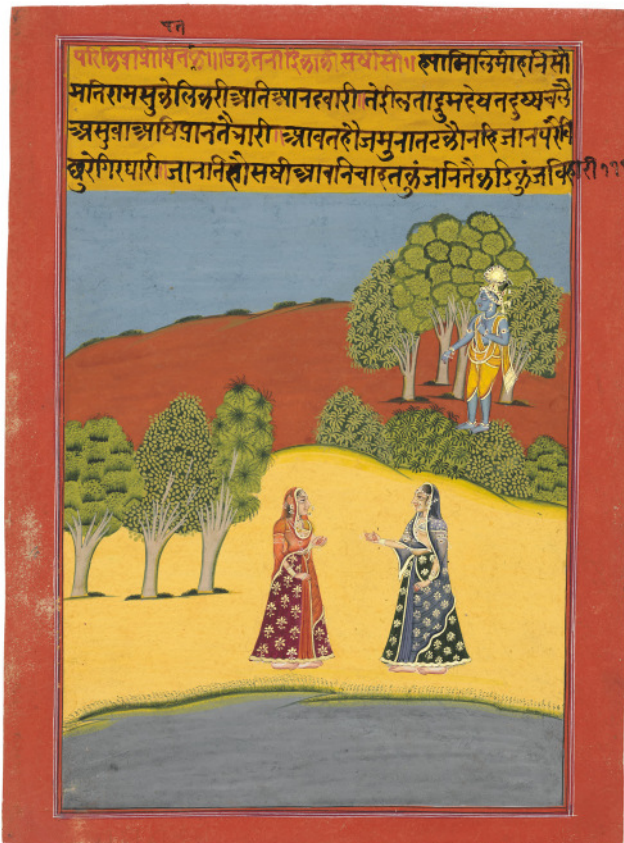
BURKUNDAUZE KHAN HUNTING

POSSIBLY MEWAR, RAJASTHAN, INDIA, EARLY 20TH CENTURY

Opaque pigments on paper, the verso with English identificatory inscription in black ink, mounted
5 7/8 x 8 1/4 in. (14.3 x 21cm.)

£800-1,200

US\$1,100-1,500
€940-1,400



•51

KRISHNA WITH GOPIS ON THE BANKS OF THE RIVER YAMUNA

DATIA, MADHYA PRADESH, CIRCA 1770

An illustration to a *Rasraj* series, opaque pigments heightened with gold on paper, with black and red *devanagari* inscription on yellow top panel, set within black and white rules, the borders red, the verso plain

Painting 10 3/4 x 7 in. (27.1 x 17.9cm.); folio 11 1/4 x 8 3/4 in. (29.9 x 22.1cm.)

£2,500-3,500

US\$3,200-4,400
€3,000-4,100

51

64

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

•52

MAHARANA JAGAT SINGH II OF MEWAR (R. 1734-51)

MEWAR, RAJASTHAN, INDIA, CIRCA 1750

Opaque pigments heightened with gold on paper, set within narrow black border and single black rule, pink margins with black *devanagari* inscription in upper margin, the verso plain, with frame Painting 5¾ x 5¼in. (14.5 x 14.5cm.); folio 9⅞ x 8½in. (25.2 x 21.7cm.)

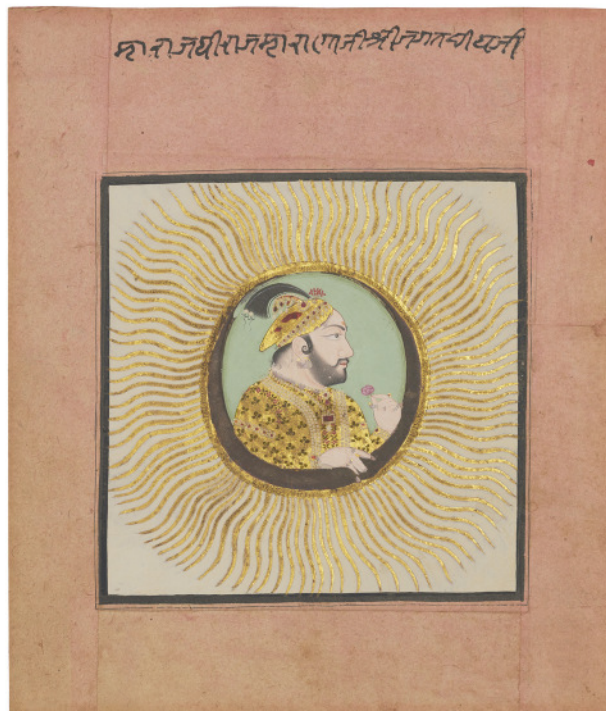
£2,000-3,000

US\$2,600-3,800

€2,400-3,500

INSCRIPTIONS:

In upper margin, *Mhārāja dhīrāja Mhārāṇā-jī śrī Jagata Si[n]gha-jī* 'the great Maharana Jagat Singh'



52

•53

A GEM-SET NAVARATNA GOLD NECKLACE AND EARRINGS

NORTH INDIA, EARLY 20TH CENTURY

The necklace composed of fifteen gold panels, set with *navratna* inset gemstones and stonepaste, each with a pendant hanging below, a triangular pendant of mixed stones at each end, the reverse fabric lined, a silk string tie, the pair of pendant gold earrings with green and red stonepaste and pearls
Necklace without tie 9¼in. (23.5cm.) long; earrings 1¼in. (4cm.) each

£2,000-3,000

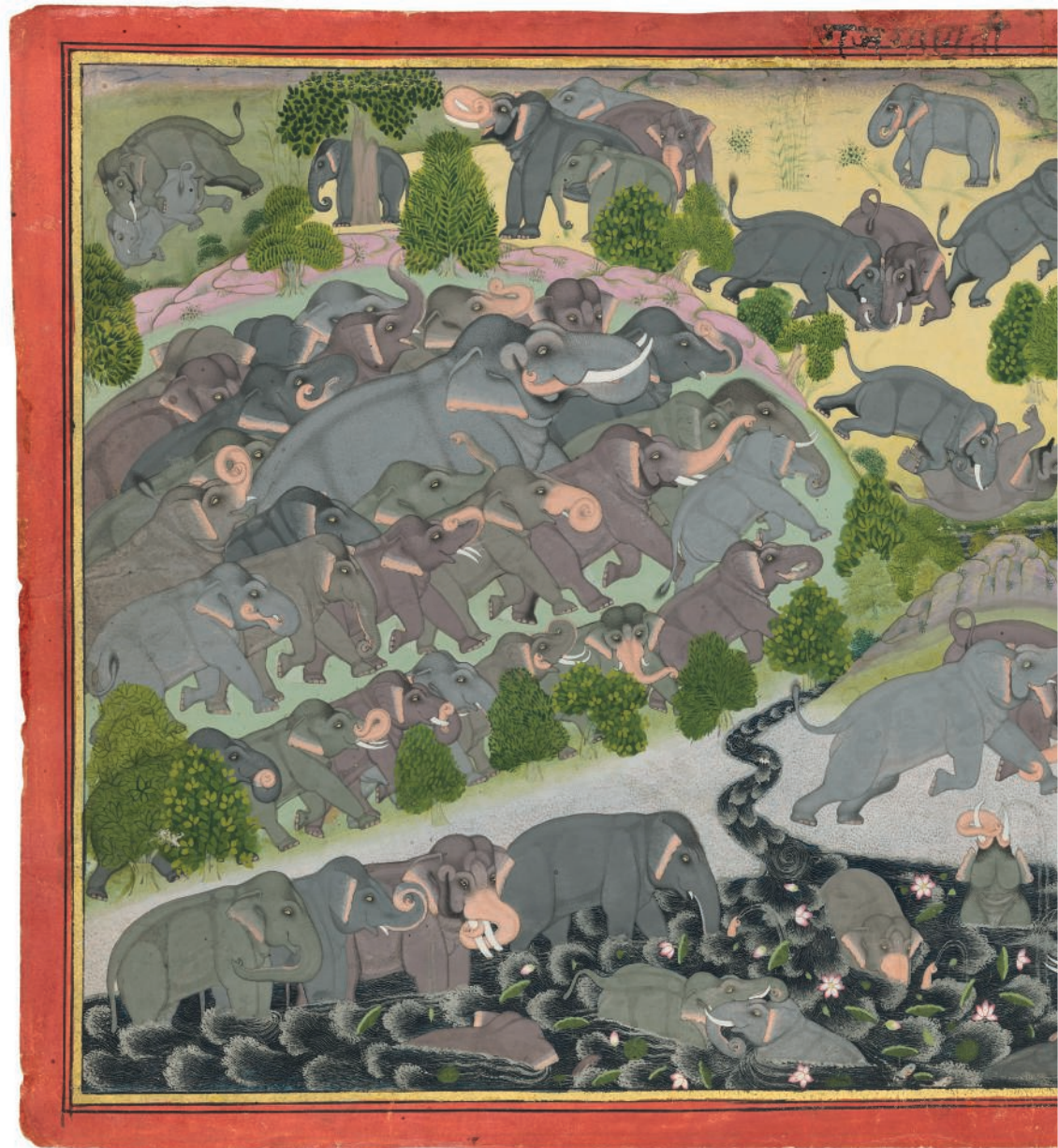
US\$2,600-3,800

€2,400-3,500

The arrangement of stones on this necklace forms a potent *navaratna* amulet, symbolizing the nine celestial planets and deities (*navagrahas*). In the chapter titled 'Nava-ratna: A Celestial Palladium' within his work "*Traditional Jewelry of India*" (1997), Oppi Untracht elaborates on the nine celestial deities, providing insights into their attributes, abilities, and associated vehicles. Untracht traces the gemstones' origins back to the legend of the demon Bala, as recounted in the ancient scientific treatise "*Ratanpariksa*" by Buddhahatta from the fourth century.



53



54

IN CELEBRATION OF ELEPHANTS

MEWAR, RAJASTHAN, INDIA, CIRCA 1705-15

Opaque pigments heightened with silver on paper, set within narrow gold borders with black rules, the margins red with brief *devanagari* inscription at the top, the verso plain with further *devanagari* inscriptions
 Painting 9¼ x 17¼in. (23.4 x 44.1cm.); folio 10¼ x 18¾in. (26.1 x 46.9cm.)

£60,000-80,000

US\$76,000-100,000
 €70,000-93,000

INSCRIPTIONS:

Smudged inscription in upper margin part deciphered as referring to the group of elephants. The verso inscribed *Mahārāṇā Saṅgrāma Siṅgha-ji* 'Maharana Sangram Singh [II]'

The Mughal Emperor Babur describes the elephant in his *Baburnama*, noting that it is noble and intelligent. Most of his description however is about how elephants relate to humans, how they can be used, and how valuable they are. In Akbar's illustrated versions of his grandfather's work dating from around 1585-90 it is elephants that are freely roaming the landscape

that are depicted (British Library Or. 3714, f.378r for example; another example possibly also intended for a *Baburnama* is in an album now in the Bibliothèque nationale de France, supp.persan 1572, f.11). Such depictions are rare. Just as the emperor wrote far more about the uses of elephants, so the vast majority of depictions show elephants in the service of humans, usually in battle or as prized possessions. Portraits of elephants were commissioned and each animal was known to have certain characteristics.

Elephants in the wild are occasionally depicted, either as illustrations as in the *Baburnama*, or usually as elements of a narrative depiction. Thus a drawing in the Victoria and Albert Museum has the lower half of the painting showing elephants in a landscape and it is only in the upper half that the action takes place (inv.IM.155-1914). Similarly the scenes of elephant hunts can also serve as an excuse to show the elephants in their natural habitat, as observed by artists at Bikaner (The Elephant hunt of Maharaja Anup Singh of Bikaner now in Cincinnatti Museum of Art, 1979.129) or the artist Niju at Kota ('The Elephant Hunt', circa 1730-40, Howard Hodgkin Collection,



now Metropolitan Museum, New York, 2022.217). Probably nowhere were elephants as celebrated in painting as they were in Bundi and Kota, mostly in a human related context, although a wonderful depiction of the month of *Jyeshtha* (summer) from mid-18th century Bundi is another celebration of a far smaller elephants in landscape (CSMVS Museum, Mumbai, acc.no. 55.97; Kalpana Desai, *Jewels on the Crescent*, Mumbai, 2008, no.116).

The present painting is remarkable in its extraordinary celebration of the elephant in its natural habitat. There is not a human to be seen. There is clearly an intention to illustrate all aspects of elephantine behaviour, from conception in the top left corner to extreme old age, literally on the 'other side' lower right. But this is not depicted as an inevitable process; in between elephants are gambolling, play-fighting (there is no blood drawn), rubbing against trees, spraying each other, marching, swimming, and enjoying almost every other activity one can think of. Right in the centre, small but inevitably drawing one's eye in, is an elephant with head raised using its trunk to create a fountain, a scene of pure adolescent joy.

The painting has many of the features noted in the hunting scene (lot 48) and clearly shows influence from the Mughal Court. It is however by an artist who is combining the Mughal elements with more typical Mewari features, also including Bundi-Kota references. The background hillside is seen as blocks of different colours, and the rocks dividing them have been flattened when compared with the Mughal originals both in shape and colour. The trees show the typical Mewar trait of multiple repetition of similar leaves in different tones of green. Although Sangram Singh's name is on the reverse, there is none on the stiff formality of the painting that he was best known for commissioning later in his reign; this has much more of the vibrant vitality of the best works prepared for Anup Singh. The density of composition and scale are very comparable to those of a scene of Maharana Anup Singh in an elephant *howdah* at a tiger hunt dated to circa 1700-1705 (Andrew Topsfield, 'Court Painting at Udaipur: Art under the Patronage of the Maharajas of Mewar', *Artibus Asiae*. Supplementum, Vol. 44, Zurich, 2002), pl.109a and b, p.132).



55

KRISHNA FIGHTING THE BULL-DEMON ARISTHASURA

BIKANER, RAJASTHAN, INDIA, LATE 17TH CENTURY

Opaque pigments heightened with gold and silver on paper, within gold and black rules, with added salmon-pink paper margins, numbered '47' in the upper margin, with black *devanagari* and inventory stamp on verso
 Painting 9½ x 12½in. (23 x 31.7cm.); folio 11¼ x 14¼in. (30.3 x 37.9cm.)

£40,000-60,000

US\$51,000-76,000
 €47,000-70,000

This beautiful illustration belongs to a well-known *Bhagavata Purana* series produced in the Bikaner court in the late seventeenth and early eighteenth centuries. The series is large in scale and stylistically emphasises the closeness between the Mughal court and that at Bikaner. The thorough detailing, miniature figures, pale green landscape, undulating hills and close attention to vegetation and wildlife all speak to classical Mughal ideals. Meanwhile, the beautifully patterned trees are reminiscent of the native Western Indian and Rajput painting traditions. The tall and slender figures, cinched at the waist, are characteristic of the Bikaner school.

This illustration is from a very large and now dispersed set that was once a part of the Bikaner Palace Collection. Work on this series is said to have begun during the reign of Maharaja Anup Singh (r. 1669-98) and completed during the reign of Maharaja Sujana Singh (r. 1700-36). While some scholars speculated production took place over two decades at the end of the seventeenth and beginning of the eighteenth century, others have suggested it could have taken fifty or more years to finish. Undoubtedly, several master artists from the royal atelier at Bikaner have contributed to these paintings.

A small group of paintings, around fifteen, from the series dating from the late seventeenth century are most highly valued. The earlier paintings display a more meticulous precision and sophistication than the later paintings, as well as fine detailing, against the slightly more naive although elaborately

ornamented later additions (H. Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, p.112). A number of features of the present illustration suggest it might be part of this earlier corpus. The depiction of the trees, their finger-like roots visible beneath and teeming with wildlife, relate closely to those in the illustration of the Death of the Giant Shankachura dated 1680-90 in the Metropolitan Museum (acc. no. 1974.219). However it is to the illustration of Indra and Surabhi offering homage to Krishna dated to the last quarter of the 17th century and in the Goenka Collection that our illustration compares to even more closely (B.N. Goswamy, *Painted Visions: The Goenka Collection of Indian Paintings*, New Delhi, 1991, p.152, cat no.121). Both the Goenka illustration and the present lot share finely detailed foliage, similarly depicted cows, pairs of birds flying horizontally across the page and Krishnas wearing the same crown and costume.

Other pages from this series are now in important museum and private collections, including the San Diego Museum of Art (Edwin Binney 3rd Collection, acc. no.1990.785), the Metropolitan Museum of Art (acc. nos.1974.219 and 2005.361), the Los Angeles County Museum of Art (Paul F. Walter Collection, acc.no.M.86.345.2), the National Museum of Asian Art, Smithsonian Institution (acc.no.S2018.1.46), the Fralin Museum of Art at the University of Virginia (acc.no.1997.15), the Kronos Collection (see T. McInerney, S. Kossak and N. Haider, *Divine Pleasures: Painting from India's Rajput Courts: the Kronos Collections*, New York, 2016, pp.100-1, cat.no.25), the Goenka Collection (see B.N. Goswamy, *Painted Visions: The Goenka Collection of Indian Paintings*, New Delhi, 1991, pp.151-4, cat nos.120-3), and the collection of the late William Ehrenfeld (see D. Ehnborn, *Indian Miniatures: The Ehrenfeld Collection*, New York, 185, pp.148-9, cat 68).

An illustration from the same series of Krishna fluting sold at Sotheby's, London, 30 March 2022, lot 49 and a further folio from the collection of Paul G. Allen sold at Christie's, New York, 10 November 2022, lot 195.





56

AN ASTROLOGICAL FIGURE

BIJAPUR, DECCAN, INDIA, CIRCA 1610

Opaque pigments heightened with gold on paper, set within greyish blue and pink borders with gold and polychrome rules, cropped margin of flecked white paper, verso plain, mounted, framed and glazed
 Painting 6 x 3¾in. (15.2 x 9.5cm.);
 folio 7¼ x 5⅞in. (18.5 x 15cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Unknown collection, Brussels, Belgium, by 1964

Stylistically, this painting is related to the corpus of paintings produced in Bijapur around the year 1600, such as the *Shahnama* manuscript in the Metropolitan Museum of Art, New York (1985.404.1). This period of effervescence was in part thanks to the enlightened patronage of Ibrahim Adil Shah II (r.1570-1627), who attracted artists from across the Islamic world and beyond to his court atelier. As in that manuscript, the heavy influence which Persian art exercised on painters in the sixteenth century Deccan can be seen in our painting: in the relatively flat modelling, the small eyes of the figure, and even the style of the crown.

The content of the painting, however, is more mysterious. Within the Hindu pantheon, the figure could be the goddess Kumari, who is often shown on the back of a peacock or swan, or Saraswati, who is often depicted riding a goose or a swan. Ibrahim Adil Shah II was particularly devoted to Saraswati, the Goddess of Knowledge, as is shown by the *Kitab-i Nauras*, a book of mystical songs supposedly written by the sultan himself. Since Ibrahim's domain bordered with the powerful Hindu kingdom of Vijayanagara, the movement of artists, holy men, and scholars encouraged the development of a hybrid religiosity in the Deccan.

56

70

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

A testament to this hybrid is the *Nujum al-'Ulum*, another book which has been attributed to Ibrahim Adil Shah. It is a treatise on astrology and magic which drew on both Sanskrit and Arabic sources. The oldest surviving copy, in the Chester Beatty Library in Dublin (In.2), has a long illustrated section on the earth forces and their spirits. This includes many depictions of the *Ruhani*, that is goddesses who decide how rulers will fare in battle, and includes two depictions of women riding birds: on folio 271v. is a goddess on a peacock – who can perhaps be understood as a depiction of Kumari – and another, on folio 290r., rides a bird which resembles a parakeet. Not only the content, but also the format of the images – often rectangular panels in the corner of the page – match the current lot. It may tentatively be suggested that this painting, comes from an astrological manuscript similar to the *Nujum al-'Ulum*, which also grew out of the cosmopolitan *milieu* of Bijapur at the turn of the seventeenth century.

57

**PORTRAIT OF GUL-SAFA SHAHZADI
WITH ADDED SIGNATURE OF MANOHAR,
PROBABLY DECCAN, INDIA, EARLY 18TH
CENTURY**

Pen and ink heightened with gold on paper, identified in red ink at the top, signed below, set within a blue border and gold and polychrome rules, laid down on buff coloured margins, the verso plain
Painting 5 $\frac{1}{2}$ x 3 $\frac{3}{4}$ in. (15 x 9.5cm.);
folio 13 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in. (35 x 24cm.)

£7,000-10,000

US\$8,900-13,000
€8,200-12,000

INSCRIPTIONS:

Above, *shabiy-e gul safa shahzadi* 'Portrait of Princess Gul Safa'; Below, *amal-e manohar* 'Work of Manohar'

Whilst the crutch, mat and legs tied together suggest a typical depiction of a Sufi mendicant, the present lot is unusual for its depiction of a woman as indicated by her breasts and bundle of long hair bursting out from beneath the turban. The inscription above suggests this might be a portrait of Gul Safa Lahori, the sweetheart of Mughal Prince Dara Shikoh. Another, more typical, portrait of Gul Safa is in the Johnson Album, now in the British Library. Given Dara Shikoh's strong Sufi leanings, it is perhaps unsurprising that his consorts were similarly spiritually inclined.



57





58

SULTAN 'ALI ADIL SHAH II (R. 1656-72 AD)

BIJAPUR, DECCAN, INDIA, CIRCA 1660

Opaque pigments heightened with gold on paper, set within cream borders with gold and polychrome rules, laid down on light blue paper with gold and black outer rules, the verso plain
Painting 5 $\frac{7}{8}$ x 4 $\frac{1}{8}$ in (15 x 10.3cm.); folio 14 $\frac{3}{4}$ x 10 $\frac{1}{2}$ in. (37.2 x 26.7cm.)

£30,000-40,000

US\$38,000-50,000
€35,000-47,000

Sultan 'Ali Adil Shah II (1656-72) was just eighteen when he succeeded the throne of the Deccani kingdom of Bijapur. In addition to the relentless pressure applied by the Mughals to the north, the young ruler found himself squeezed as well in the west by the rising strength of the Marathas under Shivaji. Nonetheless, he managed to maintain strong artistic patronage and some of the great Deccani paintings of the period come from his atelier.

The Bombay painter, who has been identified as Abdul Hamid Naqqash, was perhaps the greatest painter of this late period and is responsible for several powerful depictions of the young Sultan (Navina Najat Haidar and Marika Sardar, *Sultans of Deccan India 1500-1700: Opulence and Fantasy*, New Haven and London, 2015, cats.66 and 67, pp.148-49). The present painting shares many of the same features found on the portraits of 'Ali II by the Bombay Painter: the style of the face, lips and eyes as well as some of the textile details, such as the curtain, which were favoured by The Bombay Painter. However, a slight compressing of the proportions of the body and stiffness in certain details suggests that this painting is more likely the work of one of his followers.



59

•59

A PORTRAIT OF KHWAJA QUTB AL-DIN BAKHTIYAR
HYDERABAD, DECCAN, INDIA, CIRCA 1800

Opaque pigments heightened with gold on paper, set within gold illuminated borders with gold and red rules, the plain margins with *nasta'liq* inscription at the top, verso plain, framed
Painting 6½ x 4in. (16.5 x 10.1cm.); folio 10% x 7%in. (27 x 18.7cm.)

£3,000-4,000

US\$3,800-5,000
€3,500-4,700

INSCRIPTIONS:

elahi behormat khwaja qutb al-din bakhtiar vakil al-bab, 'May god bless Khwaja Qutbuddin Bakhtiar, proxy of doors'

Hazrat Khwaja Syed Muhammad Qutbuddin Bakhtiar Kaki, a distinguished Sufi sage and erudite of the Chishti Order, hailed from Delhi. Although he was named Bakhtiar, he carried the appellation Qutbuddin. The epithet 'Kaki' was later added to his name, inspired by a miraculous event during his later life in Delhi. He is commonly known as Khwaja Kaki and Hazrat Qutub Saheb. A saint from birth, he holds the esteemed position of being the 'primary' Spiritual Successor to Hazrat Khwaja Moinuddin Chishti of Ajmer. Among his notable disciples, Fariduddin Ganjshakar stands out as his most renowned, and this disciple in turn became the spiritual mentor of Delhi's illustrious Sufi saint, Nizamuddin Auliya. Nizamuddin Auliya went on to be the spiritual guide of Amir Khusrow and Nasiruddin Chirag-e-Delhi.



60

60

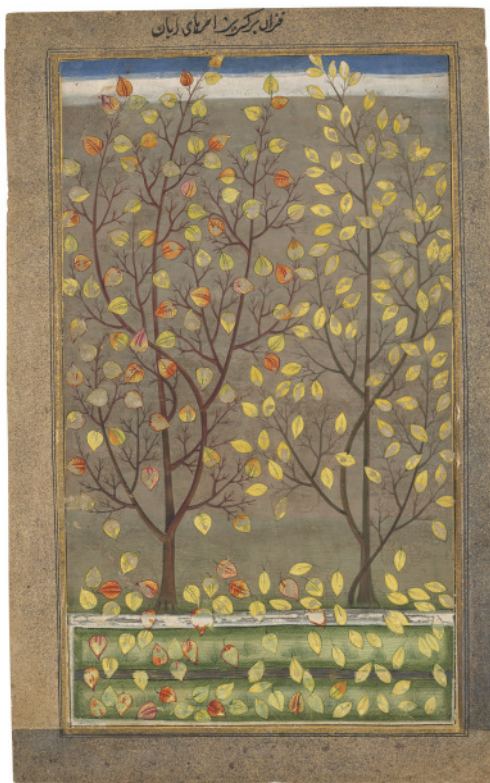
A STANDING NOBLE
DECCAN, INDIA, LATE 17TH CENTURY

Opaque pigments heightened with gold on paper, set within gold and polychrome rules, laid down on speckled paper, the verso plain with brief undeciphered *devanagari* inscription
Painting 9¼ x 5%in. (23.7 x 13.6cm.); folio 12 x 7½in. (30.5 x 19cm.)

£7,000-10,000

US\$8,900-13,000
€8,200-12,000

In the late 17th century, around the time of the Mughal conquest of the Deccan, there was a sudden proliferation of portrait paintings. Many of these were likenesses of Mughal and Deccani rulers, often imitations of earlier known portraits, which were compiled into albums for European patrons in the Deccan as well as for export. Our portrait depicts an unidentified Muslim courtier from the reign of Emperor Jahangir.



61

TREES IN AUTUMN AND WINTER

DECCAN, INDIA, 18TH CENTURY

Opaque pigments heightened with silver on paper, set within grey speckled margins with gold and black rules, with black *nasta'liq* inscription at top, the verso plain

The largest painting 10¼ x 6 in. (25.9 x 15.3cm.); folio 11¾ x 7½ in. (28.8 x 18.2cm.)

(2)

£4,000-6,000

US\$5,100-7,600

€4,700-7,000

INSCRIPTIONS:

Trees with autumnal foliage inscribed above in *nasta'liq* 'Autumn, shedding leaves [toward] the end of *Aban* (October-November); trees without foliage inscribed above in *nasta'liq* 'Azar (November-December), without leaves'



62



62

62

GAURI RAGINI AND GUJARI RAGINI

HYDERABAD, DECCAN, INDIA, CIRCA 1760-80

Two illustrations from a *Ragamala* series, opaque pigments heightened with gold on paper, set within salmon-pink borders with black, white, and gold rules, each with black *nasta'liq* inscription the upper border, the verso plain with transliteration of inscription

The larger painting 9½ x 6¼in. (24.5 x 16.1cm.); folio 12½ x 8in. (30.5 x 20.4cm.)

(2)

£6,000-8,000

US\$7,600-10,000
€7,000-9,300

With their arresting compositions of a lone woman wandering in a lush yet curiously stark landscape, these paintings may be the work of the same hand. Stylistically, many of the details – the boldly-patterned trees, the inclusion of birds in the sky, the gently curving and slightly undulating horizon – resemble those of a *Ragamala* in Berlin, produced in the Deccan around the mid-eighteenth century (published in Ernst Waldschmidt and Rose Leonore, *Miniatures of Musical Inspiration*, Berlin, 1975). The *Dakhani* Urdu inscriptions at the top and on the reverse strengthen this attribution.

Though the inscriptions identify these paintings as depicting the *Gauri* and *Jetsri Raginis* respectively, the iconography of the latter more closely resembles the standard iconography of the Gujari Ragini, which Klaus Eberling defines as ‘a woman with a *vina* and a raised hand, seated on a pad of leaves in the forest’. Such a mismatch is, however, not unusual: Eberling notes that Deccani series often have scenes which are incorrectly identified by their contemporary inscriptions (Klaus Eberling, *Ragamala Paintings*, New York, 1972, p.194). Both paintings encourage reflection on natural as well as artistic beauty: in the one, the subject’s attention is captured by a sapling in bloom; in the other, she points at a bird perched in a tree, whose form pleasingly mirrors the carved gilt handle of her *vina*.

63

KHAMBAVATI RAGINI

AURANGABAD, DECCAN, INDIA, DATED AH [1]125/1713-14 AD

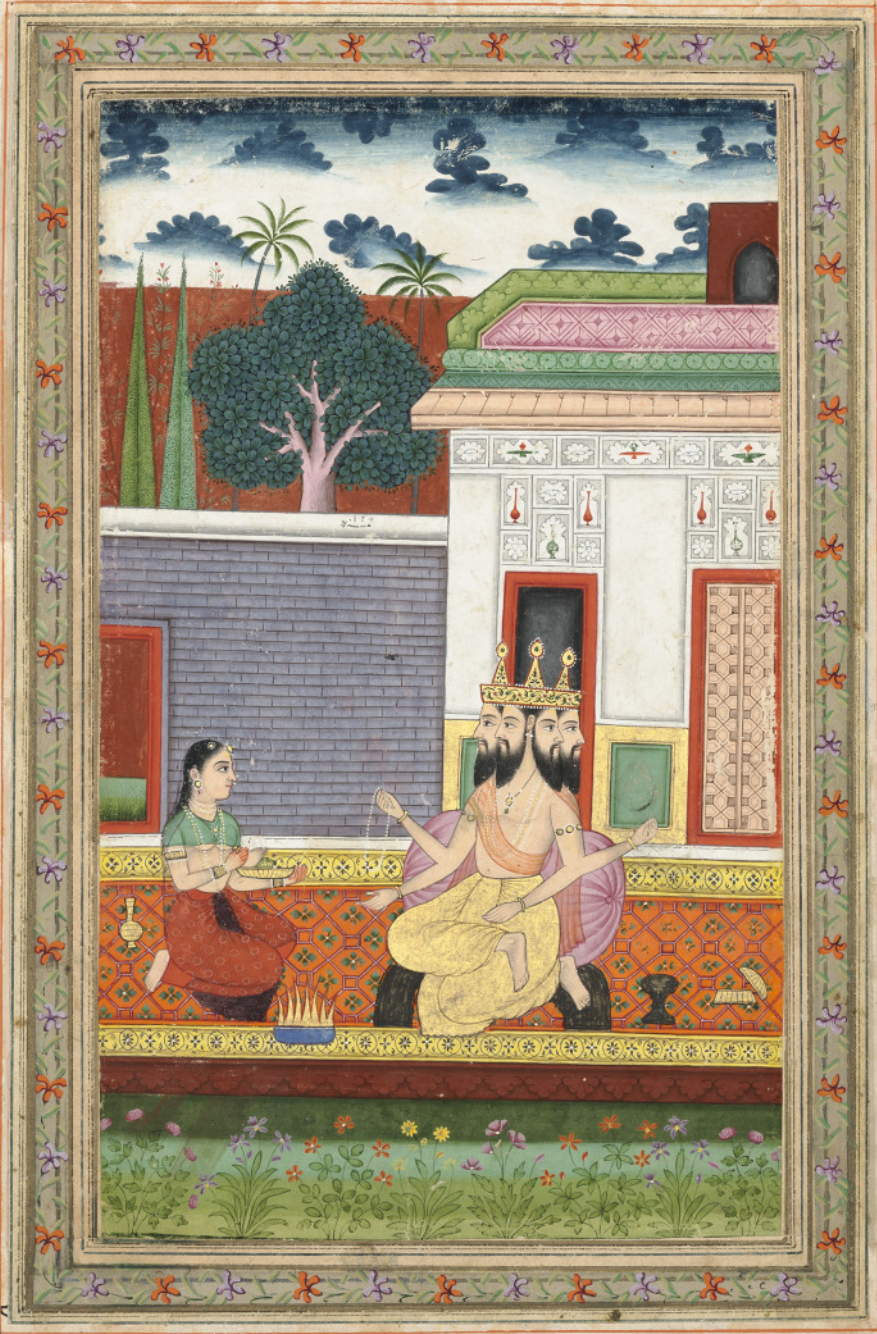
An illustration to a *Ragamala* series, opaque pigments heightened with gold on paper, set within floral borders with gold and polychrome rules, laid down on illuminated card margins, the verso plain

Painting 9¼ x 5½in. (24.6 x 15cm.); folio 15½ x 11½in. (39 x 29.5cm.)

£8,000-12,000

US\$11,000-15,000
€9,400-14,000

A young woman reverently making a fire-sacrifice to the four-headed Lord Brahma is the subject of the *Khambavati Ragini*, named after the city of Khambhat in Western India. Two *Ragamala* folios, Todi Ragini and Kakubha Ragini, currently on loan [and a promised gift to the Kronos Collection] to the Metropolitan Museum of Art, New York, are also attributed to Aurangabad and share with the present lot a similar approach to painting vegetation and the distinctive treatment of clouds (inv. L.2018.44.4 and L.2018.44.5). An unusual feature of our painting is the faint date painted on the wall behind the figures, which enables the whole series to be dated.



TWO LARGE AND IMPRESSIVE GOLCONDA PORTRAITS



64

These two striking portraits come from a now dispersed album commissioned around 1700 by a Dutch traveller, perhaps Cornelius le Bruyn. The album was entitled 'Mongolsche Keyzers' and contained nineteen large-scale portraits of Mughal rulers, princes and their ancestors. As with our two portraits, each is identified in an early hand on the reverse in Dutch and/or Latin and in Persian. Although the album does not carry a date, one painting from the group depicting Aurangzeb at the age of 80 (*Indian Paintings from the 17th to 19th centuries*, Waddington and Tooth Galleries, London, May-June 1977, no.5) means it must have been painted after 1698. The album was sold in Sotheby's, 13/14 April, 1976, lot 267 before being broken up and dispersed by the London based art dealer Arthur Tooth and Sons.

The present portraits were likely painted in Golconda in the Deccan. Although the precise but slightly stiff style of painting points to this attribution, the bigger clue is the unusually large scale for the period. These portraits relate to other known seventeenth-century Deccani paintings made after the Mughal conquest of the Deccan. One such example is a Deccani copy, probably from Golconda, of a Mughal painting of Jahangir offering jewels to Asaf Khan which was sold by Sotheby's, London, 26 April 2017, lot 126.

Portrait albums of Mughal and Deccani rulers proved popular amongst European – and particularly Dutch – travellers in the late seventeenth and early eighteenth century. The Witsen Album contains very similar albeit smaller portraits and is in the collection of the Rijksmuseum, Amsterdam (RP-T-00-3186) whilst other comparable albums are in the Bibliothèque Nationale, Paris (Estampes, Od 32 and Od 61, see Hurel 2010, nos.230 and 234, pp.167-173) and the British Museum (1974.0617,0.2). Cornelius de Bruyn, the possible patron of *Mongolsche Keyzers*, published *Voyages de Corneille le Bruyn par la Moscovie en Perse, et aux Indes Orientales*, in Amsterdam in 1718. The work recounted le Bruyn's travels and was illustrated by a number of engravings which are similar to the present portraits.

Single portraits from the present album have sold in Sotheby's, London, 12 October 1981, lot 34; 15 October 1997, lots 72 and 73; 26 April 2017, lot 127 and 128; Sotheby's, New York, 21 March 2002, lot 218 and in these Rooms 24 April 1990, lots 85 and 86.

Azam Shah, identified on the reverse of the painting as Azam Tara, was the third son of the Emperor Aurangzeb who briefly reigned from March until June following the death of his father in 1707. In 1681 Azam Shah was named heir apparent. After ascending the throne following Aurangzeb's death, Azam Shah was soon defeated and killed by his older half-brother Shah Alam, the later Bahadur Shah I, at the Battle of Jajau.

64

PORTRAIT OF PRINCE AZAM SHAH, THIRD SON OF AURANGZEB (D. 1707 AD)

PROBABLY GOLCONDA, DECCAN, INDIA, CIRCA 1700

Opaque pigments heightened with gold on paper, the verso plain with identificatory inscriptions in Dutch and *nasta'liq*

16 $\frac{1}{8}$ x 10 $\frac{3}{4}$ in. (42.3 x 27.2cm.)

£25,000-35,000

US\$32,000-44,000

€29,000-41,000

PROVENANCE:

Anon sale, Sotheby's, London, 13/14 April 1976, lot 267 (part lot)

INSCRIPTIONS:

On the verso in *nasta'liq*, *sultan 'azam tara*
Below in Dutch *Azemtarra derde soon van orangseeb*

65

PORTRAIT OF THE EMPEROR JAHANGIR (D. 1627 AD)

PROBABLY GOLCONDA, DECCAN, INDIA, CIRCA 1700

Opaque pigments heightened with gold on paper, the verso plain with identificatory inscriptions in Dutch and *nasta'liq*

16 $\frac{1}{8}$ x 10 $\frac{3}{4}$ in. (43 x 27.3cm.)

£25,000-35,000

US\$32,000-44,000

€29,000-41,000

PROVENANCE:

Anon sale, Sotheby's, London, 13/14 April 1976, lot 267 (part lot).

With Arthur Tooth & Sons, 19th July 1976

EXHIBITED:

Whitechapel Art Gallery Exhibition (727.0998)

INSCRIPTIONS:

On the verso in *nasta'liq*, *jahangir*
Below in Dutch *Djangier, 9*



65



66

•66

A LADY AT HER TOILET
SCHOOL OF MUTTAM THE 'JAIPUR' PAINTER,
HYDERABAD, DECCAN, INDIA, CIRCA 1720

Opaque pigments heightened with gold on cotton, within white floral border and black rules, hanging rods above and below, the verso plain
36¼ x 27½in. (92.8 x 70.8cm.)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

The present painting relates closely to a group which is now in the Jaipur City Museum. The four paintings, also large scale on cloth, depict the seasons and are by the artist Muttam, known until recently as the 'Jaipur' painter (see John Seyller and Jagdish Mittal, *Deccani Paintings, Drawings and Manuscripts in the Jagdish and Kamla Mittal Museum of Indian Art*, Vol. 1, Hyderabad, 2018, pp. 176-201).

•67

KRISHNA AND BALARAMA STRINGING THEIR BOWS
PAITHAN, DECCAN, INDIA, MID-19TH CENTURY

Probably an illustration to a *Mahabharata*, opaque pigments on paper, remains of red border, the verso plain
11 x 16½in. (27.8 x 41.9cm.)

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

PROVENANCE:

With Tooth Paintings, 6 July 1978, lot 113

This distinctive style of painting is traditionally associated with the town of Paithan, close to Aurangabad in Maharashtra. A similar illustration, possibly belonging to the same *Mahabharata* series, is in the Brooklyn Museum, New York (75.203.4) whilst another sold from the Doris Wiener Collection in Christie's New York, 20 March 2012, lot 309.



67

•68

TWO FOLIOS FROM A DECCANI MANUSCRIPT
PROBABLY HYDERABAD, DECCAN, INDIA, MID-18TH CENTURY

Opaque pigments heightened with gold on paper, set within narrow yellow border with polychrome rules, the verso similarly ruled but otherwise plain

Painting 10¾ x 5½in. (26.3 x 14cm.);

folio 11¾ x 6½in. (28.7 x 16.4cm.)

(2)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

One of these paintings depicts a seated lady engrossed in playing a *sitar* or *tambura* while enjoying a hookah, while the other depicts a Dutch couple. Historical records shed light on the considerable influx of Dutch envoys to Hyderabad in the late 17th and 18th centuries. It is plausible that these paintings were commissioned for a Dutch patron.



68



80

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



69

•69
TRISALA RECLINING

GUJARAT, WEST INDIA, CIRCA 1475-1500

A folio from a *Kalpasutra*, opaque pigments heightened with gold on paper, illustration on the right of two text panels containing 6ll. silver *pali* on a red ground, within polychrome illustrated margins, the verso with two further text panels and similar marginal illustrations
4 x 10¹/₂in. (10.5 x 27cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

The *Kalpasutra* is one of the foundational texts of Jainism, and recounts the life of Mahavira and the previous *Tirthankaras*, or 'ford-makers', who taught the foundations of the Jain religion. At this moment in the text, Queen Trisala reclines in her chamber, attended by a maid with a flywhisk. She awaits the coming of Harinaigamesi, the envoy of Indra, who will bring the unborn embryo of Mahavira to be miraculously implanted into her womb. Dispersed folios from a *Kalpasutra* with similar dimensions and rich illumination can be found in the Metropolitan Museum of Art, New York (acc.no. SL.17.2011.31.1).

•70
THE WORSHIP OF A JAIN TIRTHANKARA

GUJARAT OR SOUTH RAJASTHAN, INDIA, LATE 18TH OR EARLY 19TH CENTURY

Opaque pigments heightened with gold and silver on paper, with 4ll. of black *devanagari* inscription below with key words picked out in red, set within red rules, the borders decorated with green and lilac floral meander, the verso plain
Painting 7¹/₈ x 10¹/₂in. (18.1 x 26.3cm.);
folio 9¹/₄ x 11¹/₄in. (23.5 x 28.7cm.)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

A similar painting attributed to 19th century Rajasthan, formerly from the Collection of Edwin Binney 3rd, is now in the San Diego Museum of Art (Acc. no. 1990.215)



70



71

•71

TWO POSTHUMOUS PORTRAITS OF THE EMPEROR BABUR
QAJAR IRAN, 19TH CENTURY AND DELHI, NORTH INDIA, CIRCA 1900

The first pen and ink on paper, laid down on gold-speckled card, the verso plain, flyleaf; the second opaque pigments heightened with gold on paper, within narrow gold borders, pasted onto plain card and mounted, the verso plain

The larger 6 $\frac{5}{8}$ x 4 $\frac{3}{8}$ in. (16.8 x 11cm.)

(2)

£1,500-2,000

US\$1,900-2,500

€1,800-2,300

PROVENANCE:

The Qajar portrait, Anon sale, Christie's London, 20 October 1994, lot 300



71

•72

TWO STUDIES: A PORTRAIT OF A MAN WITH AN UNUSUAL TURBAN AND A LADY SPINNING
RAJASTHAN AND MUGHAL INDIA, 18TH CENTURY

Opaque pigments and pen on paper, verso of each plain, mounted 6 x 4 $\frac{1}{4}$ in. (15.3 x 10.6cm.) and 6 $\frac{1}{8}$ x 9 $\frac{1}{8}$ (15.5 x 23cm.)

(2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



72



72



73



73

•73

FOUR PORTRAIT SKETCHES
INDIA, 18TH AND 19TH CENTURY

Comprising a depiction of a mother and child, a portrait of Wajid Ali Shah, the profile of a woman in jewellery, and a profile of a bearded figure, ink on paper and paper vellum

The largest folio 5½ x 4¼in. (13.7 x 10.3cm.)

(4)

£800-1,200

US\$1,100-1,500

€940-1,400

INSCRIPTIONS:

The portrait of a bearded man inscribed 'work of 'Abd al-Muhammad Naqqash'

•74

TWO PORTRAITS: HUSAIN 'ALI BEG, AMBASSADOR FROM PERSIA AT THE COURT OF RUDOLPH II AND A MUGHAL PRINCESS

AFTER THE ORIGINAL ENGRAVING BY AEGIDIUS SADELER II (CIRCA 1570-1629), ENGRAVED AFTER A PAINTING BY ESAYE LE GILLON, PRAGUE, 1601; PROBABLY DELHI, INDIA, 19TH CENTURY

Engraving, without watermark, a fine impression of the second state (of five), trimmed to or just outside the borderline on three sides, fractionally trimmed inside the subject at right, laid down; together with an unidentified oval portrait of a Mughal Princess, stipple engraving on paper, oval format, the verso plain

Husain 'Alibeg 7½ x 5¼in. (19.2 x 13.5cm.); mount 10½ x 7¼in. (25.5 x 18cm.);

Mughal princess 4¾in. (12cm.) high

(2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

LITERATURE:

F.W.H. Hollstein, *Dutch and Flemish etchings, engravings and woodcuts, c. 1450-1700*, Amsterdam, 1949, p.314.

Isabelle de Ramaix, *Illustrated Bartsch: Aegidius Sadeler II*, Connecticut, 1997, p. 323.



74



74

83



•75

TWO FLORAL STUDIES

QAJAR IRAN AND RAJASTHAN, INDIA, POSSIBLY KOTA, 19TH CENTURY

The first ink on paper, inscription in black *shikasteh* below, laid down on buff card margins within gold and polychrome rules, verso plain, flyleaf; the second ink on paper, staining and losses at the top and three horizontal fold creases, verso plain

Qajar 8½ x 4½in. (21.6 x 11.5cm.); folio 12½ x 7½in. (32 x 19.5cm.);

Indian 27 x 6¾in. (68.5 x 17.1cm.)

(2)

£1,500-2,000

US\$1,900-2,500

€1,800-2,300

PROVENANCE:

The Indian study acquired from Greater India Company, Cambridge Massachusetts, USA



AN ALBUM PAGE: A GOL-O BULBUL AND AN INDIAN PITTA (*PITTA BRACHYRUA*)

THE PAINTINGS DECCAN, INDIA AND SAFAVID IRAN, 18TH CENTURY; THE CALLIGRAPHY MUGHAL INDIA, DATED AH 1147/1734 AD

The recto with two paintings of birds, gouache on paper, laid down on card, set within light blue illuminated borders with gold and black rules, the borders pink and richly illuminated, the verso with 7ll. of black *nasta'liq* on card, reserved against gold cloudbands, set within plain borders with red and gold illumination and gold and black rules, the margins with further floral illumination
Paintings together 9¾ x 5¼in. (24.6 x 13.2cm.); calligraphic panel 10⅞ x 4½in. (25.7 x 11.5cm.); folio 14 x 9⅞in. (35.5 x 25cm.)

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

During the 16th and 17th centuries, the Mughal and Safavid courts established a significant artistic tradition focused on portraying birds. Artists like Mansur and Shafi Abbasi were instrumental in creating intricate and lifelike representations of birds, showcasing their mastery at capturing nature's beauty with precision. Mansur, a celebrated Mughal court artist during Emperor Jahangir's rule, stood out for his ability to authentically depict birds. His scientific approach to rendering flora and fauna, including birds, set new standards for naturalistic art in Mughal culture. Noted for meticulous details, anatomical accuracy, and vibrant colors, Mansur's bird paintings remain admired for both their ornithological accuracy and aesthetic appeal. Shafi Abbasi, an accomplished Safavid court artist in Iran during the late 16th century, reflected cultural exchange between Safavid and Mughal courts. His bird paintings, characterized by delicacy and exquisite detail, often combined floral and avian motifs, shaping the artistic landscape of the era. The legacy of depicting birds endured past the 16th and 17th centuries, continued by artists like Abdul Hasan (Manohar) under the Emperors Akbar and Jahangir. These artists' contributions reflected deep reverence for nature and commitment to artistic excellence. Their works not only pleased patrons aesthetically but also contributed to ornithological understanding and the interplay between art and science. Our album page is an 18th-century combination of Safavid and Mughal bird studies, inspired by the above mentioned masters, backed with a specimen of Mughal calligraphy by an unknown calligrapher. A study of a bird perched on a hazel branch signed by Shafi 'Abbasi is in the David Collection (inv. no. 7/2004). For further examples of bird studies by Mansur see Metropolitan Museum collection inv. nos. 55.121.10.16 and 55.121.10.12. Meanwhile, a Mughal depiction of an Indian Pitta was published by Toby Falk in *Indian Painting*, Colnaghi's, London, 1978, no.23, pp.35 and 90.





77

A CHAINED LION AND KEEPER

AFTER AND ATTRIBUTED TO MU'IN MUSSAVIR, SAFAVID ISFAHAN, DATED AH 1038/1629-30 AD

Opaque pigments and ink wash on paper, long inscription along lower edge, set within black borders decorated with gold scrolling flowers, gold and polychrome rules, wide brown washed margins, the verso plain, framed Painting 4 x 7in. (10 x 17.5cm.); 10 x 14 1/4 in. (25.5 x 35.8cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Captain Alan Yearsly
Anon. sale, Sotheby's London, 28 November 1949, lot 75
Hagop Kevorkian Fund, Sotheby's London, 12 April 1976, lot 29
Anon sale, Sotheby's, London, 15 October 1984, lot 129.

INSCRIPTIONS:

ruz-e chaharshanbe haftom-e ramazan mubarak sane 1038 be etmam resid, mashq-e muhammad mu'in musavvir 'Completed on Wednesday 7th Holy month of Ramadan in the year AH 1038 (30 April 1629), work of Muhammad Mu'in Musavvir'

Although this painting is inscribed to Mu'in Musavvir (circa 1630s-1697) it is most likely to be the hand of a pupil or close follower of the artist. One clue is the use of 'mashq' in the signature as well as 'Muhammad', which are both unusual to find on the artist's known works. Just like his own master Reza 'Abbasi, Mu'in's success and prominence resulted in his work being extensively copied and imitated by those following him. From the time of Bihzad in the late 15th and early 16th century the master-pupil relationship was central to the continuation and development of Persian painting. In an environment of little non-royal patronage the pathways to securing an appointment as a court artist were limited to those with carefully fostered family ties to court or through being the student of a well-respected master artist. The present painting relates closely to a painting of a lion and a youth painted by Afzal al-Husayni, a contemporary of Mu'in and also a follower of Reza 'Abbasi, in the Khanenko Museum, Kyiv (454 GRV). A study of a resting lion by Mu'in Musavvir dated 14 Shawwal 1082 (13 February 1672) is in the Aga Khan Museum, Toronto (AKM111). The date given in the note on the back of the painting would make this the earliest painting known by Mu'in Mussavir.



78

A CAMEL FIGHT

SAFAVID TABRIZ, IRAN, FIRST HALF 16TH CENTURY

Opaque pigments heightened with gold on paper, set within indigo borders with black and gold rules, the verso plain with inventory number in pencil 6 x 10in. (15.3 x 25.5cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

The subject of two camels is well known in Persian and Indian painting. It received its most famous treatment on a painting attributed to Bihzad in the Gulistan Palace Museum library, Tehran, dated to the final years of the artist's life (Ebadollah Bahari, *Bihzad: Master of Persian painting*, London, 1996, p.216). It is believed that this painting found its way to India with the artists who left Shah Tahmasp's court to work for the Mughal emperor Humayun, where 'Abd al-Samad painted his own interpretation of the scene around the year 1590. Consequently, paintings of camel fights are often assumed to have been inspired by Bihzad.

The motif, however, is much older than Bihzad: depictions of camels locked in combat, often biting each other's haunches, can be seen on bronze plaques excavated in Central Asia, which date from between the 6th and 4th centuries BC (Adel T. Adamova, *The Iconography of a Camel Fight*, *Muqarnas*, issue 21, 2004, p.11). A closer prototype for the present composition, where one camel seems to be trampling another, can be found in an unfinished sketch in the Diez album, which has been attributed to the 15th century (Adel T. Adamova, *op.cit.*, p.8). Bihzad's influence, however, can be seen in the presence of the two figures, one of who wears a Safavid-style turban which gives away the painting's Persian origin. It is perhaps not clear if they are struggling to keep their camels apart or – potentially – goading them on.



79

•79

THREE ILLUSTRATIONS FROM THE SHAHNAME OF FIRDAWSI
 TIMURID AND SAFAVID IRAN, CIRCA 1440 AND 16TH CENTURY AND
 SULTANATE INDIA, 15TH CENTURY

Depicting a young Rustam killing the white elephant; Bihzan and the Boars;
 and the Simurgh discovering Zal, opaque pigments heightened with gold and
 silver on paper, each with text in either *nasta'liq* or *naskh* above and below, one
 mounted

Largest folio 13% x 8%in. (34 x 22cm.)

(3)

£3,000-5,000

US\$3,800-6,300

€3,500-5,800

PROVENANCE:

The Simurgh Discovers Zal, Anon sale, Christie's, South Kensington, 20
 October 1994, lot 293 (part lot)

•80

THE BATTLE OF BAHRAM CHUBINA AND SAVEH SHAH
 SAFAVID QAZVIN, IRAN, 16TH CENTURY

An illustration from a *Shahnama*, opaque pigments heightened with gold on
 paper, with staggered text panels above and below, the reverse with 20ll. of
 black *nasta'liq* arranged in four columns, set within gold and polychrome rules.
 Painting 9% x 6%in. (24.3 x 15.6cm.); folio 12½ x 7%in. (31.7 x 18.1cm.)

£3,000-5,000

US\$3,800-6,300

€3,500-5,800

81

THE ENTHRONEMENT OF LUHRASP

ATTRIBUTABLE TO MIRZA GHULAM, MUGHAL AGRA, NORTH INDIA,
 CIRCA 1610

An illustration to a *Shahnama*, opaque pigments heightened with gold on
 paper, with a calligraphic panel pasted beneath the painting, additional
 gold-illuminated paper pasted between the columns of text, set within gold-
 illuminated borders with indigo and gold rules, laid down on gold-illuminated
 card, framed

Painting 4% x 5%in. (11.7 x 13.2cm.); folio 11% x 8%in. (29.9 x 20.7cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



80

88

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



81

Our painting comes from a *Shahnama* manuscript which combines Persian and Indian painting traditions. Folios from this manuscript have been variously attributed to the Mughal workshop in Agra, as well as to Central Asia. A painting sold by Sotheby's London, 26 April 2023, lot 40, was attributed to Mirza Ghulam, while a folio in the Cleveland Museum of Art (acc.no.2013.314) is believed to be the work of Haidar Kashmiri. Though both have similarities to the present painting, it is the former – with its teardrop-shaped trees, golden throne, and generously moustachioed bystander – which bears most similarity to ours. The illustration also has a strong Central Asian feel to it, bearing a resemblance to the work of Muhammad Nadir Samarqandi, who migrated to Kashmir in the mid-seventeenth century. The combination of traditions from across the Persianate world in Mughal Agra is a testament to the generous patronage of the Mughal emperors, whose deep pockets attracted talented artists from far and wide.

Mirza Ghulam was likely a follower of Aqa Riza, and like him was an artist steeped in Persian traditions. From 1599 to 1604 he worked for Prince Salim in Allahabad, before being recruited to the Imperial workshop in Agra. One of the manuscripts he worked on in that period was a *Diwan* of Hasan Dehlavi, to which he contributed five miniatures including an enthronement scene which also features a group of strong-featured, almost cartoonish, well wishers coming to pay their respects to a ruler (Amina Okada, *Imperial Mughal Painters*, Paris, 1992, p.115, fig.125). A further folio from this manuscript was sold as part of a private collection donated to benefit the University of Oxford, Part II, Christie's London, 4 October 2012, lot 18.

I always thought of Toby as a quiet giant – not that he was especially tall, nor that he was silent, but he stood alongside other giants in the field. Like them - Basil Robinson, Robert Skelton, Simon Digby, WG Archer and his wife Mildred Archer, who also were his mentors - he was perennially courteous, open-minded, generous with his knowledge. And like them he too was a polymath. Although he read Natural Sciences at Cambridge in deciding upon a profession he followed his Eye and his aesthetic interests honed in the contemporary art galleries of Cork Street and the antique shops and stalls of the Portobello Road. By joining Sothebys which in the late 1960s had a virtual monopoly of auctioning the great collections of books and manuscripts which included oriental works and miniatures of the Bibliotheca Phillipica and of Hagop Kevorkian, he further honed his knowledge expressed in the quality of cataloguing. At a time when there were few illustrated publications in the field and knowledge was gleaned through getting to know the museum holdings and the curators, and visiting connoisseurs in UK, Europe, US and in India to see the extensive collections rarely shared by their discreet owners, an intellectually informed and meticulous catalogue was a major contribution to scholarship as well as to general knowledge and appreciation. For me, trying to develop the department at Christies at the time when he was leaving Sothebys, he was a model I wished to try to emulate.

It was a natural evolution for him to move on after ten years to preparing catalogues for major exhibitions such as at Colnaghi's, or museum collections at the India Office Library, his interests further extending to Company School and a volume on the albums of the Scots brothers James and William Fraser; while he returned to his roots in natural sciences in the Colnaghi exhibition of Indian Natural History drawings and Flora and Fauna and a book on birds.

All these various aspects appear in this collection being offered, from the classic Imperial Mughal album page of Hayat Khan AH 1068/AC 1658 (Lot 1) and major portraits of nobles at the Mughal and Deccani courts, the illustration to the Ramayana depicting Armies of Monkeys and Bears (Lot 22) and the Two Salukis attributed to Swarup Ram (Lot 23), posing in their genteel surroundings of a palace balustrade while having subversive dreams of the hunt they are missing; to the folios from the Impey Album and other natural history and Company School studies, and the very "modernist" drawing by the great Bengali artist Jamini Roy – a truly Eclectic Eye in the best of senses.

– Philippa Vaughan
Head of Islamic & Indian Manuscript & Miniature Department,
Christie's 1974-85

فردو آند از نامور تخت علاج

بر و نسرین کرد و کشت دست

چو دیدش جهان باز بر پاهای بست

ملک را سپید کرد و کز آفرین

نمکه ماوشا می ایران زمین





82

82
SIYAWUSH IN EXILE
 SAFAVID IRAN, 17TH CENTURY

An illustration to a *Shahname* of Firdawsi, opaque pigments heightened with gold on paper, 21l. black *nasta'liq* arranged in four columns above and 12ll. below, set within gold and polychrome rules, plain margins with outer gold rule, catchword, the verso with 33ll. black *nasta'liq* similarly arranged, heading in gold *nasta'liq*
 Painting 4¼ x 3¼in. (11.2 x 8.8cm.); folio 11½ x 7in. (29.3 x 17.8cm.)

£4,000-6,000

US\$5,100-7,600
 €4,700-7,000

This painting depicts Siyavush, who has faced exile in Turan, enduring a tragic fate. Falsely accused of wrongdoing, he sought refuge in the foreign land. Despite his noble character, he suffered betrayal and adversity while far from his homeland.



83

•83
TWO ILLUSTRATED FOLIOS FROM A KHAMSA OF NIZAMI
 SAFAVID SHIRAZ, IRAN, FIRST HALF 16TH CENTURY

Depicting the battle between the Nawfal and Leila's tribe and Iskandar's journey to the Land of Darkness, opaque pigments heightened with gold on paper, the first folio with 21l. above and one below of black *nasta'liq* arranged in four columns, set within gold and polychrome rules, cropped margins, the verso with 19ll. text similarly arranged, the second folio with 31l. above and 41l. below of black *nasta'liq* arranged in four columns, within gold and polychrome rules, plain margins, librarian's stamp, the verso with 22ll. text similarly arranged and '1415' sticker in top left, flyleaf
 Largest painting 7¼ x 3½in. (18 x 9cm.); folio 10½ x 6in. (26.8 x 15.3cm.) (2)

£2,500-3,500

US\$3,200-4,400
 €3,000-4,100

PROVENANCE:

Iskandar's journey to the Land of Darkness, Anon sale, Christie's London, 20 October 1994, lot 292



83

84

TWO FIGURES IN A LANDSCAPE

SHAYBANID BUKHARA, UZBEKISTAN,
CIRCA 1560

Opaque pigments heightened with gold on paper,
laid down between a piece of gold sprinkled paper
above and below within gold, blue and green rules,
the margins decorated in gold with animals and
plants, the verso plain

4¼ x 3in. (10.8 x 7.6cm.); folio 8¾ x 4⅞in. (22.2 x
12.5cm.)

£6,000-8,000

US\$7,600-10,000

€7,000-9,300

The Bukhara school of painting flourished
under the patronage of the Shaybanids in the
16th century. Characterised by a bright palette,
gold skies and fine details the school is strongly
informed by the painting and manuscript
production of the atelier of Sultan Husayn
Bayqara (1470-1506) in Herat. Another 16th
century Bukhara illustration, albeit slightly earlier,
was sold in these Rooms, 27 October 2022, lot 41.





85

•85

A HUNTER IN A LANDSCAPE

SAFAVID IRAN, 16TH CENTURY

Pen and ink on paper, laid down within blue margins with gold illumination and red and gold rules, the verso plain, flyleaf attached
 Painting 3½ x 5in. (8 x 12.8cm.); folio 6½ x 11½in. (16.5 x 28.3cm.)

£2,000-3,000

US\$2,600-3,800
 €2,400-3,500

•86

THREE PEN AND INK DRAWINGS

QAJAR IRAN, 19TH CENTURY

An enthroned couple, pen and ink on paper, within gold and polychrome rules and gold-flecked green margins, the verso plain, flyleaf; Khusraw discovers Shirin bathing, pencil and wash heightened with gold on paper, laid down between pink and blue borders, the verso plain, flyleaf; a grisaille drawing of a simurgh and a dragon, pen and wash on paper, two inscriptions on the right side, later ascription to Mirza Baba and dated 1203, mounted between brown and red borders and gold-flecked margins the verso plain, mounted
 The largest 6½ x 3¾in. (15.5 x 9.5cm.); folio 10¾ x 6½in. (26.5 x 16.5cm.) (3)

£2,000-3,000

US\$2,600-3,800
 €2,400-3,500

PROVENANCE:

First two paintings, Anon sale, Sotheby's London, 17 October 1996, lot 163 and 168



86

87

AN ELEGANT YOUTH

SIGNED RUMIN MUSAVVIR, PROBABLY QAJAR IRAN, 19TH CENTURY

Pen and ink heightened with gold and colour wash on paper, laid down within black, red and white borders on blue margins, the white border with '7' in the top left, the verso with calligraphic exercises in black ink
Painting 6 $\frac{7}{8}$ x 3 $\frac{1}{2}$ in. (17.5 x 8cm.); folio 11 $\frac{1}{8}$ x 7 $\frac{7}{8}$ in. (28.5 x 20cm.)

£1,500-2,500

US\$1,900-3,200
€1,800-2,900



87

•88

YOUNG PORTUGUESE MAN

STYLE OF REZA 'ABBASI, QAJAR IRAN, SECOND HALF 19TH CENTURY

Opaque pigments heightened with gold on paper, set within blue borders with gold, white and black rules, wide cream margins with single white inner and outer rule, the verso plain, mounted, framed and glazed
Painting 8 $\frac{1}{2}$ x 5 $\frac{3}{4}$ in (21.3 x 14.2cm.); folio 14 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in (36.2 x 24cm.)

£1,500-2,000

US\$1,900-2,500
€1,800-2,300

This work is copied after the original painting of a young Portuguese man signed by Riza 'Abbasi, dated AH 1043/ 1633-34 AD which is in the collection of the Detroit Institute of Arts, (acc. no. 58.334).



88

89

CHERAGH 'ALI KHAN ZANGANEH

QAJAR IRAN, 19TH CENTURY

Opaque pigments on paper, laid down on plain blue paper with identifying inscription in English below, verso plain
Painting 8 $\frac{3}{8}$ x 4 $\frac{5}{8}$ in. (21.5 x 11.5cm.); folio 10 $\frac{7}{8}$ x 6 $\frac{1}{8}$ in. (27.8 x 15.5cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

INSCRIPTIONS:

Cheragh alee Khan, deputy-governor of Ispahan.



89



90

•90

**AN ILLUSTRATED PAGE FROM A SAF/NA MANUSCRIPT
DEPICTING THE COURT OF THE FRANKS AND AN ALBUM PAGE
WITH A PAINTING OF AN IRIS**

ZAND AND QAJAR IRAN, 18TH AND 19TH CENTURY

The Court of the Franks, opaque pigments heightened with gold on paper, an identification inscription reading *majlis al-firangi* along the top edge, within gold and polychrome rules and blue-speckled margins, the verso with 14ll. black *nasta'liq* arranged in two columns; the iris opaque pigments on paper, set within gold-illuminated blue and red borders with wide blue margins, later ascription to Muhammad Zaman and the date of AH 1084/1673-74 AD, '56' in black ink in the top left, the verso plain

The largest 6¾ x 3¼in. (16.8 x 9.5cm.); folio 15% x 10¼in. (40.3 x 26.1cm.) (2)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500



90

•91

A VISIT TO A DERVISH

QAJAR IRAN, 19TH CENTURY

Pencil heightened with gold on paper, set within an inner border of wooden veneer and a blue outer border with gold floral decoration, four small cartouches in outer border containing 2ll. black *nasta'liq* in each, gold and polychrome rules, the margins with gold floral illumination, '53' in black ink written in the margin, the verso plain, flyleaf

Painting 3¾ x 6¾in. (17.5 x 10cm.); folio 9 x 13¾in. (23 x 34.7cm.)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

PROVENANCE:

Anon sale, Christie's London, 20 October 1994, lot 300 (part lot)



91



•92

SIX DRAWINGS

LATE ZAND OR QAJAR IRAN, 18TH OR 19TH CENTURY

Pen, ink and opaque pigments on paper, some heightened with gold, comprising two drawings of bears mounted as album pages, a drawing of a seated princess and old man, a princess conversing with a dervish, a dervish in a gold robe mounted as an album page, a dervish on an ox mounted as an album page, three with flyleaves

The largest folio 16¼ x 11¼in. (41.3 x 28.5cm.)

(6)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

The two drawings of bears: H. Kevorkian Collection, nos. 219 and 386, Sotheby's London, 16 April 1984, lot 99,

Princess and Dervish with mythical animals and drawing of a seated dervish: Anon sale, Christie's London, 20 October 1994, lot 300



(part lot)



93

A DOUBLE-SIDED ALBUM PAGE

OTTOMAN TURKEY, THE FIGURE EARLY 17TH CENTURY, THE FLORAL STUDY EARLY 18TH CENTURY

Opaque pigments heightened with pricked gold on paper, depicting a kneeling figure set within illuminated floral borders with gold and polychrome rules, a small undeciphered *nasta'liq* word along lower edge, laid down on card, the margins illuminated with stenciled flowers, the verso opaque pigments on paper, depicting a floral spray set within plain borders with gold rules, the margins marbled, mounted and framed

Verso painting 6½ x 4¼in. (16.5 x 10.6cm.); recto painting 6½ x 4¼in. (16 x 11.9cm.); folio 9¾ x 7¾in. (25 x 18.9cm.)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

In some ways this painting recalls the style of the court artist Levni (Abdülcélil Chelebi, active under the patronage of Sultan Ahmed III, r. 1703-30), who became perhaps the greatest exponent of the 'Tulip Period' – a moment in Ottoman history given to pleasure and extravagant living. Born in Edirne, Levni began his career as an illuminator and decorator, but became known for the painting of portraits. His most important work is the *Surnama* of Vehbi, which he began in 1720, the year he was made *naqqash bashi*, but most characteristic amongst Levni's works are a series of single figures prepared for albums. Atasoy and Çagman write that Levni was naturally perpetuating both the art of album making and the great popularity of single figure studies, both of which were established in the context of Ottoman miniatures at the beginning of the 17th century (Nurhan Atasoy and Filiz Çagman, *Turkish Miniature Painting*, Istanbul, 1974, p.76).

In the overall finesse of our painting, as well as some of the smaller decorative details, it relates more closely to earlier Ottoman painting. The black arabesque for instance, which here decorates the figure's turban, is very similar to that which decorates the gold cushions in a series of paintings depicting the Ottoman sultans, painted circa 1600-1610 (one published Edwin Binney, 3rd, *Turkish Miniature Paintings & Manuscripts from the Collection of Edwin Binney, 3rd*, exhibition catalogue, Los Angeles, 1973, no.23, p.72 and another in the Metropolitan Museum of Art, acc.no.44.30). In some ways the stance of this figure, the long wavy hair and the costume including the fur-lined turban are all strongly reminiscent of Safavid single figure studies, of the type associated with artists such as Reza 'Abbasi. Atasoy and Çagman write of albums, painted in the reign of Ahmed I (1603-17), that included paintings copying the subjects popular in contemporary Persian schools, depicting single figures on a flat background with a great emphasis on their costumes (Atasoy and Çagman, *op.cit.*, p.66). It feels likely that this painting was originally intended for one such album.

The Ottoman love for flowers dates back to the period of Sultan Suleyman the Magnificent (d. 1566). Philippe du Frenesne-Canaye, who visited Istanbul in the second half of the 16th century noted, 'the magnificence of the blue, yellow and red flowers in the gardens of the dwelling of Ibrahim Pasha on the Bosphorus is a wonder to behold. The Turks love flowers. They will always carry one about held in their hand or set in their turban' (quoted in Nurhan Atasoy, *A Garden for the Sultan. Gardens and Flowers in the Ottoman Culture*, Istanbul, 2002, p.65). The flowers seen in the vase here recalls the style of Kara Memi, who was named *naqqash bashi* in 1557-58. His innovative style introduced a new naturalistic concept into the decorative repertoire of the court studio in the first half of the 16th century, using finely drawn roses, tulips, carnations and hyacinths, each with its own mystical or symbolic significance and probably inspired by the colourful palace gardens. The depiction of flowers in vases such as that seen here is found in other Ottoman paintings. A miniature of a gathering presided over by Sultan Murad IV (r. 1612-40), in an album in the Topkapi Saray Museum Library, includes a table set with three vases, each containing large bunches of flowers similar to those seen here (TSM H2148, p.11v; published in Nurhan Atasoy, *A Garden for the Sultan. Gardens and Flowers in the Ottoman Culture*, Istanbul, 2002, pl.69, p.70).

The verso of our album page had an elegantly drawn painting of a red flowering plant, possibly a poppy. In some ways this depiction relates to the work of Ali Üsküdari, an artist who, like Levni, was also active under Ahmed III. Amongst his work was a manuscript of poetry containing thirty different flowers, each occupying a single page (illustrated Atasoy, *op.cit.*, ills.263-81, p.171-177). The artists use of subtle shading as well as the neat folding of the leaves are both features we see on our painting. An Ottoman album of tulip paintings, with some illustrations contained within elegant marbled borders, like ours, was sold in these Rooms, 19 May 1998, lot 4.



1105



In the 1960s and 1970s the primary information available to a collector was in brief entries and small images in printed sale catalogues issued by dealers and auction houses. The internet was yet to be born or was still in its infancy; the back and forth of question and answer was fraught with vexing inadequacies. It was vital for the collector to have a special rapport with a trusted knowledgeable expert at an auction house. For me, Toby Falk was just this person; I came to depend on his scholarly and aesthetically informed opinions. I looked forward to his suggestions about works to which I should pay special attention. His various publications were also exemplary sources of information.

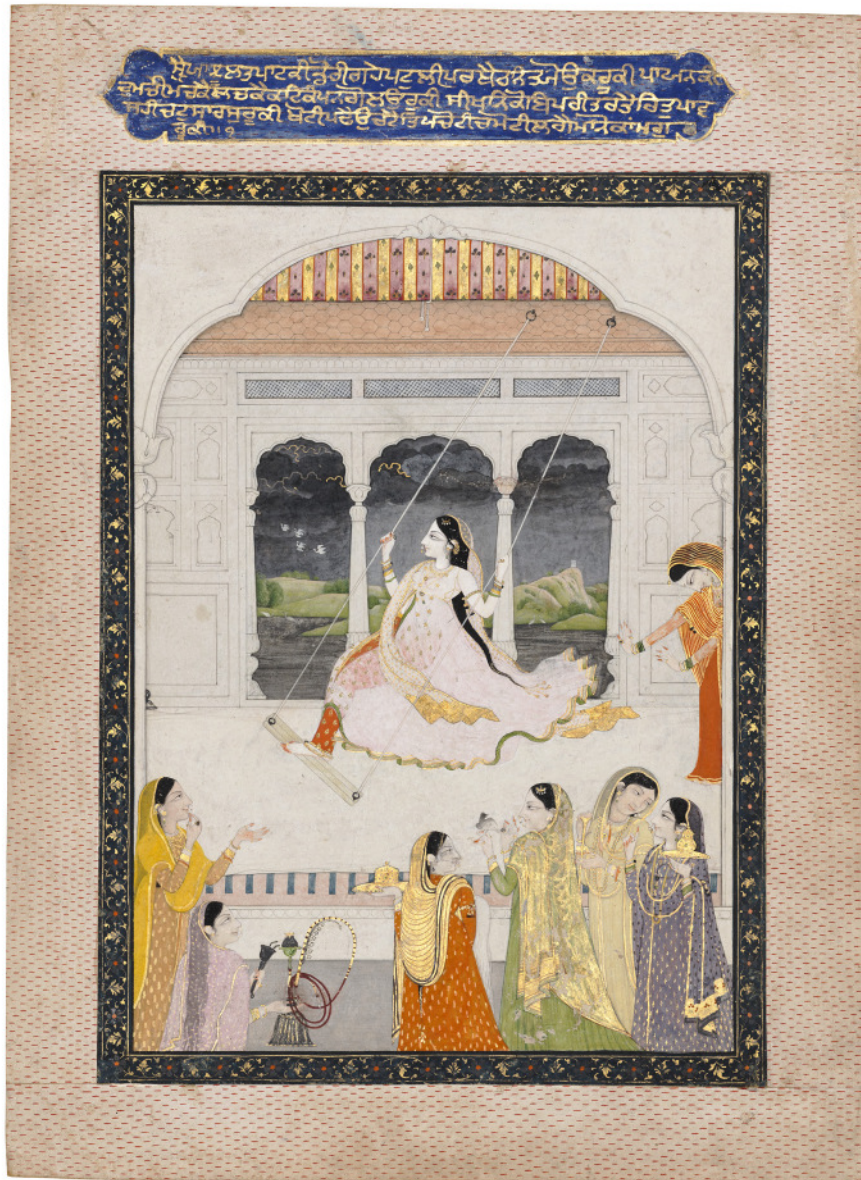
Over the years, on various visits to London I met Toby and developed a trusting friendship informed by mutual respect. He, I believe, understood my enthusiasm, my push to learn, and my desire then to acquire special works which moved me viscerally. It was through his pointing me to such works that I came to acquire some special paintings for instance from the Bachofen sale which I might otherwise have overlooked.

I especially recall a most amazing experience sometime late in the 1990s. On a business trip to London, eager to meet Toby, I rang him up to set a time and place. Somehow, and quite uncharacteristically, he seemed not responsive about meeting. Yet upon my insisting he finally suggested a café to stop for a cup of tea with him on my way to Heathrow. We had a lovely conversation discussing numerous common interests. Soon it was time for me to get back in my limo and catch my flight. As I stood up to leave, he quietly handed me something rolled up in newspaper saying, "Take a look at this while you are on the plane." I thought it must be a poster or a publication of some sort.

You can well imagine my astonishment when, in the comfort of my flight, I unrolled it to find an astonishingly beautiful painting on cloth of two women in their cups, made no doubt by some Deccani master perhaps for a patron(-ess) at the Mewar court. It was a stupendous work! I was dumfounded and kept puzzling out, during the long flight, why Toby would have so mysteriously handed such a treasure to me.

Upon returning home to California, in my ignorance of his situation, I convinced myself that this must be something Toby wanted to sell to me, something he had never done before. I rang him up and asked what he wanted for it. He named an amazingly reasonable price which I remitted.

I was unaware then of the illness which would take him from us, and of which he evinced no signs whatsoever. Little did I surmise that he had handed the painting to me as a form of parting gift. But so, it seems it was, and thus it is cherished by Elvira and me to this day.



94

A LADY ON A SWING

GULER, PUNJAB HILLS, INDIA, CIRCA 1800-10

Opaque pigments heightened with gold on paper, within black border with gold floral meander, margins decorated with pink flecks, inscription of 4ll. gold *gurmukhi* within a blue cartouche, verso plain, mounted, framed and glazed
Painting 7 $\frac{7}{8}$ x 5 $\frac{1}{4}$ in. (19 x 13.3cm.); folio 10 $\frac{1}{4}$ x 7 $\frac{1}{2}$ in. (26 x 19cm.)

£15,000-20,000

US\$19,000-25,000
€18,000-23,000

This painting, with its delicate execution and fine rendering of details – notably fabrics – is in the style typical of the ‘Second Generation after Manaku and Nainsukh’. This refers to the family workshop made up of the sons of the four sons of Nainsukh and two sons of Manaku. The face of our protagonist is very similar to that of Radha in a painting attributed to the youngest son of Nainsukh, Ranjha, attributed to Guler circa 1800 (*Paintings for the Pahari Rajas*, Francesca Galloway, exhibition catalogue, London, 2020, no. 21, pp. 82-83.). However, the landscape and composition of our painting, with the scene being viewed through a scalloped arch, is very similar to a painting of a family at play attributed by both S.C. Welch and

J.P. Losty to a Kangra artist at Datarpur, circa 1800 (*A Flower from Every Meadow: Indian Paintings from American Collections*, London, 1973, no. 50, p.86; *Indian Miniatures from the James Ivory Collection*, Francesca Galloway, London, 2010, no.62, pp.144-145). Two further paintings, with similar framing arches and landscapes, attributed to Guler circa 1810-20 and circa 1800 respectively were sold in Sotheby’s, London, 9 October 2013, lot 257 and more recently, 30 March 2022, lot 64.

In Indian literature and art the arrival of the monsoon, indicated here by the cracks of gold lightning snaking through the thick, black cloud is regarded as a romantic and erotically charged event. Doubtless our central lady is at the height of anticipation for the return of her beloved, as her attendants attempt to distract her. The swing, which may indicate the Festival of Teej which occurs at the beginning of the month of Shraavan (August-September), here also serves a highly practical purpose as an essential way to keep cool in the stuffy heat.



95

95

MARKANDEYA'S VISION OF THE BABY KRISHNA

MANKOT, PUNJAB HILLS, INDIA, CIRCA 1750

An illustration from a *Mahabharata*, opaque pigments heightened with gold on paper, laid between red margins with white and black rules, the verso plain Painting 9 $\frac{7}{8}$ x 7 $\frac{3}{4}$ in. (15.5 x 21cm.); folio 10 x 7 $\frac{1}{2}$ in. (25.5 x 19cm.)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

Whilst swimming through the cosmic ocean of existence, the deathless sage Markandeya finally comes across a child floating on a banyan tree sprig. This child reveals to Markandeya the secrets of creation and explains that he was Vishnu, the father of the universe and giver of life.

The fantastically potent mystical subject of Markandeya's vision was a popular one in Pahari painting. Other examples from Mankot can be found in the Cleveland Museum of Art (inv.1988.70) and the Collection of Alice Boner held in the Museum Rietberg, Zurich (<https://rietberg.ch/en/exhibitions/perspectives>). Further illustrations of the same subject from Kangra are in the Philadelphia Museum of Art (inv.1955-11-1) and the Israeli Museum, Jerusalem (inv.60.83).



96

•96

AN ILLUSTRATION FROM A MAHABHARATA

BILASPUR, PUNJAB HILLS, INDIA, CIRCA 1670-80

Opaque pigments on paper, unfinished, fly-leaf with Royal Mandi Collection inventory stamp, verso with one line black *devanagari* 8 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in. (21.7 x 29.2cm.)

£2,500-3,500

US\$3,200-4,400
€3,000-4,100

PROVENANCE:

Royal Mandi Collection

This illustration relates to a group from the *Mahabharata* produced at the court in Bilaspur. A closely related illustration is in the San Diego Museum of Art (inv. 1990.1147) and two further illustrations are published in W.G. Archer, *Indian Paintings from the Punjab Hills*, volume II, Oxford, 1973, p.170, pls. 5(i) and 5(ii). The painting appears to be unfinished and we see pencil outlines of trees and vegetation on the right hand side of the page.

97

A SCENE FROM THE LIFE OF KRISHNA
PROBABLY GULER, PUNJAB HILLS, NORTH
INDIA, CIRCA 1810-20

Opaque pigments heightened with gold and silver on card, set within illuminated blue borders and red rules, the margins pink, the verso plain, mounted and framed
Painting 8 $\frac{3}{4}$ x 10in (21.3 x 25.4cm.);
folio 10 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in. (25.8 x 29.5cm.)

£6,000-8,000

US\$7,600-10,000
€7,000-9,300

The present painting of a young Krishna with Balarama and, most probably Nanda, is distinctive for its square proportions and squat, stocky figures. These features relate to Guler painting of the first half of the 19th century. The depiction of our Nanda in particular, and the detailed textiles are comparable to those in a boxy-format painting of Krishna as a butter thief, attributed to Guler circa 1820 now in the Victoria & Albert Museum, London (IS.119-1960). The floral borders of our painting, with a five-petalled rosette rather than the more usual four, is very similar to a painting of Abhisarika Nayika attributed to Guler circa 1810-20 which sold in these rooms, 10 June 2013, lot 24. However, the figures could perhaps also relate to Garhwal painting of a similar period. This is seen in a painting in The Cleveland Museum of Art showing Vanasura's Sons submitting to Krishna, attributed possibly to Garhwal in the 19th century (1934.217).



97

98

A DEVI FLIES OVER A BLUE-SKINNED LORD
PUNJAB HILLS, INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, laid down within a narrow inner silver border with a black outer border with silver floral decoration, red rules, the verso plain
Painting 8 $\frac{3}{4}$ x 6in. (22.2 x 15.2cm.);
folio 10 x 7 $\frac{1}{4}$ in. (25.4 x 18.5cm.)

£2,500-3,500

US\$3,200-4,400
€3,000-4,100

The enigmatic nature of this scene, in which a woman holding a skull in one hand and a flag in the other appears to fly over a deity in a sepulchral landscape of skulls and funeral pyres, does little to help in its attribution. Stylistically, the serene faces of the figures, the curving horizon, and the variegated sky suggests an origin in the Punjab Hills, as does the indigo floral border. A painting in the Cleveland Museum of Art attributed to Kangra (acc.no.1997.118), and depicting a similarly puzzling scene of a divine couple embracing inside a large lotus flower, has a similar style and colouring to our painting, which may hint at a shared origin.



98



99

99

**A PREPARATORY DRAWING FROM A
BHAGAVATA PURANA SERIES**

SECOND GENERATION AFTER MANAKU,
GULER, PUNJAB HILLS, INDIA, CIRCA 1780-90

A preparatory drawing from a *Bhagavata Purana* series, charcoal on paper, laid down on paper with polychrome rules, retaining original *devanagari*-inscribed margin on two sides

Drawing 9 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in. (23 x 26.2cm.);

folio 10 $\frac{1}{4}$ x 12 $\frac{3}{4}$ in. (26.2 x 31.1cm.) at largest

£5,000-7,000

US\$6,400-8,800

€5,900-8,100

This preparatory sketch for a *Bhagavata Purana* is from the same series as a drawing in the Metropolitan Museum of Art in New York described as being from the family of Manaku, and attributed to circa 1780-90 (acc.no.2021.50; previously sold as part of the Collection of Paul F. Walter, Christie's, New York, 26-27 September 2017, lot 218). Court painting in Guler was dominated by a single family of artists through the 18th century, beginning with Pandit Seu in the first decades and followed by his sons Manaku and Nainsukh. Their sons continued the tradition, working closely in the styles of their fathers. This drawing, and others of the series, is of the Manaku-style and can be attributed to the direct descendants of the master, probably the second generation of painters who continued to be employed in the Guler court atelier.

A related series of sketches from a *Bhagavata Purana*, with illustrations by Manaku, is extensively published and discussed by B.N.Goswamy in *Manaku of Guler: The Life and Work of another great Indian Painter from a Small Hill State*, New Delhi, 2017, pp.223-263 and 451-499, nos. C83-103 and B167-307).



100

100

DHRUVA ON HIS MOTHER'S LAP

CHAMBA, PUNJAB HILLS, INDIA, CIRCA 1720-30

An illustration to a *Bhagavata Purana*, pen and ink on paper, labelled '3' in the lower left corner, the verso plain

8 x 12 $\frac{1}{4}$ in. (20.5 x 31cm.)

£3,000-5,000

US\$3,800-6,300

€3,500-5,800

Mentioned in both the *Bhagavata Purana* and *Vishnu Purana*, Dhruva was the child of the King Uttanapada who became jealous of the favour shown by the King to his younger half-brother. This resulted in the five-year-old child going to the forest to commune with the Lord Vishnu and hear his fate for himself.

This drawing comes from a known set illustrating this story. Two further illustrations are in the British Museum (1966,0725,0.4 and 1966,0725,0.5).

104

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



101

A HUNT

PUNJAB HILLS, POSSIBLY SIKH, CIRCA 1820-30

Opaque pigments heightened with gold on paper, cropped, laid down on plain paper, loss to top left corner, framed

14½ x 20in. (36.5 x 51cm.)

£15,000-25,000

US\$19,000-32,000

€18,000-29,000

This frenetic painting captures the crucial moment at the end of a large, organised hunt. After spending many hours gradually driving quarry – here including tigers, leopards, deer, boar and rabbits – into a smaller and smaller area the master of the hunt, in the lower left, finally gives the order for the hunters to fire their weapons. Although the encircled animals seem to have their fates pretty well sealed, a tiger mauling a man in the bottom of the painting shows that it is not an entirely one-way affair.

To find a standalone painting such as this from the Punjab Hills is unusual and even more so for being on the large scale of the present painting. The scene illustrates well the preference for the naturalistic rendition of animated life and nature in Pahari painting from the mid-18th century onwards. A painting of a Sikh ruler shooting wild boar in the Asian Art Museum, San Francisco (1998.68), is of similar scale and subject to our painting. However, whilst the San Francisco example is green throughout, our painting appears to show a greater influence of Rajput painting with the very varied blocks of colour suggesting our artist may have trained in Rajasthan.

102

MAHARAJA GULAB SINGH ON LAKE WULAR IN KASHMIR

PROBABLY GULER, PAHARI HILLS, INDIA, CIRCA 1840-45

Opaque pigments heightened with gold on paper, set within navy blue border with white and gold flowering vine, pink-flecked grey margins, the verso plain with collection sticker
Painting 8½ x 13in. (21.8 x 33cm.); folio 10½ x 14¼in. (26.8 x 37.5cm.)

£30,000-40,000

US\$38,000-50,000

€35,000-47,000

PROVENANCE:

With Hira Lal Chhote Lal Bharany, Amritsar
Anon sale, Christie's, London, 26 April 1994, lot 3

Gulab Singh of Jammu (r.1846-57) was the Machiavellian Raja of Jammu who rose to prominence in early 19th century North India. He was granted this title by Ranjit Singh, having commanded Sikh forces and aided in suppressing local revolts in the late 1810s. Once established, he was able to slowly expand his domain by annexing Mankot, Bandralta, Jasrota, and Basohli. Following the death of Nau Nihal Singh in 1840, Gulab Singh aligned himself with the dead Maharaja's mother, Chand Kaur: the succession struggle provided him with further opportunities to enrich his state at the expense of his former masters. His final *coup* came with the Treaty of Amritsar in 1846, when the British recognised him as Maharaja of Kashmir, as well as acknowledging his holdings in and around Jammu, in exchange for 7.5 million rupees. In his *Travels in Kashmir*, Godfrey Thomas Vigne paints Gulab Singh as a man of contradictions: '[he] has made himself feared by cruel and tyrannical exactions, but affects to be tolerant and liberal in his religious opinions,' particularly towards his Muslim population who were allowed to practice with a freedom not granted them in Ranjit Singh's domain (W. G. Archer, *Indian paintings from the Punjab Hills*, London, 1973, p.181).

Many surviving paintings from the period depict Gulab Singh, as here, performing the many activities and rituals necessary for him to perform as a ruler. They include the scene in the Victoria and Albert Museum in London, depicting him performing his ablutions before worship (IS.37-1949), as well as two further images published by W. G. Archer depicting him riding with an escort and watching dancers (W. G. Archer, *op. cit.*, pl.74, 76, and 78). The figure behind him in his painting may be one of his sons, with whom he appears in portraits also published by Archer (W. G. Archer, *Paintings of the Sikhs*, London, 1966, fig.56). A notable feature of this painting is the soldiers lined up on the shore in the background: Vigne remarked on the militarised appearance of Gulab Singh's court, noting that 'the courtyard of the palace was alive with the crowds of officers and attendants, gorgeously appareled in red and yellow shawls and silks, and armed with spears, swords, shields, and matchlocks'. Troops in the same uniforms – with red turbans, white shirts, and blue trousers – can be seen arrayed at the bottom of a painting of the second Lahore Darbar (W. G. Archer, *Paintings of the Sikhs, op. cit.*, fig.60).







103

103

MAHARAJA ANAND SINGH AND HIS SON PRINCE DALEH SINGH

POSSIBLY KULU, PUNJAB HILLS, INDIA, CIRCA 1680

Opaque pigments on card, with black *devanagari* identificatory inscriptions on the recto, the verso with further *devanagari* inscription and inventory marks in pencil
8 $\frac{7}{8}$ x 6in. (22.4 x 15.2cm.)

£7,000-10,000

US\$8,900-13,000
€8,200-12,000

•104

RAJA SIDH SEN (R.1684-1724)

MANDI, PUNJAB HILLS, INDIA, CIRCA 1700

Opaque pigments heightened with gold on paper, set within narrow grey border with black rules, red margins, the verso with Mandi royal library stamp
12 $\frac{1}{8}$ x 8 $\frac{1}{2}$ in. (30.8 x 21.5cm.)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

PROVENANCE:

Mandi Royal Collection
With Tooth Paintings, London, 4 June 1980



104



105

•105

A LADY WITH A HUQQA IN A WINDOW

PROBABLY NURPUR, PUNJAB HILLS, INDIA, CIRCA 1780

Opaque pigments heightened with gold and silver on paper, within narrow blue borders and pink margins, the verso plain

Painting 6 $\frac{1}{4}$ x 3in. (16 x 7.8cm.); folio 8 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (22.2 x 12.5cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

•106

A DELHI MUSLIN STOLE
INDIA, 19TH CENTURY

The green field framed by silk-embroidered floral decoration with arabesques alternating with stepped geometric motifs, either end with an additional panel depicting three *boteh* against a vibrant field of flowers
103 x 23in. (261 x 54cm.)

£1,000-1,200

US\$1,300-1,500
€1,200-1,400





107

•107

RAJA PRATAP SINGH OF JAIPUR (R. 1778-1803)

SIGNED BY JIVAN RAM, JAIPUR, RAJASTHAN, CIRCA 1830-40

Opaque pigments heightened with gold and mica on paper, within yellow border, the red margins with white inner and outer rules, white *devanagari* inscription in upper margin, the verso plain, mounted, framed and glazed

Painting 10½ x 7½in. (27.8 x 18cm.);
folio 13½ x 9¾in. (33.5 x 24.7cm.)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

Anon sale, Sotheby's Colonnade, 9 October 1993, lot 873

INSCRIPTIONS:

In upper border *Maharaja Parataba Singha* painted by *Jivana Rama-ji*

Combining Hindu traditions with Mughal architecture, *jharoka* portraits were particularly popular among the Kachhwaha maharajas of Jaipur, who frequently used them to project their own particular brand of rulership. The turban which the maharaja wears is equally typical of this school. Pratap Singh is perhaps most famous today as the patron of the Hawa Mahal, the Palace of the Winds, one of Jaipur's most instantly-recognisable monuments.



108

•108

TWO PORTRAITS OF LADIES

JAIPUR, RAJASTHAN, INDIA, CIRCA 1840 AND RAJASTHAN, INDIA, 18TH CENTURY

A bust portrait, opaque pigments heightened with gold on card, within yellow inner borders and purple outer borders, verso plain; a lady on a chair, within yellow and blue borders and red margins, verso plain

The largest 10½ x 8½in. (25.5 x 20.5cm.)
folio 12 x 9¾in. (30.5 x 24.5cm.)

(2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



108

109

MAHARAJA SAWAI RAM SINGH II (R. 1835-1880)

JAIPUR, RAJASTHAN, INDIA, SECOND HALF 19TH CENTURY

Opaque pigments heightened with gold on paper, the portrait with rounded corners and set within a thin yellow border and red margins with white rules, the verso plain with an identifying inscription in black *devanagari*, framed and glazed

Painting 14 x 10¼in. (35.5 x 25cm.); folio 15¾ x 11½in. (39 x 29.5cm.)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500



109

•110

A COY LADY

PROBABLY BIKANER, RAJASTHAN, INDIA, CIRCA 1780-1800

Opaque pigments heightened with gold on paper, within narrow grey border, laid down between red margins with double white rules, verso plain with Bikaner Royal Collection stamp

Painting 5¼ x 4in. (13.4 x 10.1cm.); folio 6¾ x 5½in. (17.5 x 13cm.)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500



110

•111

A PORTRAIT OF A LADY

JAIPUR, RAJASTHAN, INDIA, CIRCA 1890

Opaque pigments on paper, set within yellow borders with black and white rules, the margins red, the verso plain with inventory numbers in pencil

Painting 11 x 6¾in. (28.4 x 17.4cm.); folio 12¾ x 8½in. (32.3 x 21.8cm.)

£3,000-5,000

US\$3,800-6,300

€3,500-5,800



111

TWO FOLIOS FROM THE POLIER ALBUM



112 (recto)



112 (verso)

The following two lots come from a so-called 'Polier' Album, named after their patron Antoine-Louis Henri de Polier. Born in Switzerland, he found employment as a surveyor with the East India Company in 1757, the year of the Battle of Plassey which marked the transition of the company from a group of merchant-adventurers to a fully-fledged militarised state. As Chief Engineer of the Bengal army he designed Fort William in Kolkata, a symbol of the arrival of this new player on the subcontinent. He then turned his hand to palace architecture, when he was sent to Awadh to serve as the chief engineer for Nawab Shuja' al-Dawla, where he would spend the rest of his time in India before his return to Europe in 1787.

While in India, Polier made a point of learning Sanskrit, collecting manuscripts, and making a study of the religions he encountered. In 1767 he was given three albums of paintings as a gift, and from there began to collect Indian paintings with enthusiasm. His tastes gravitated towards portraits of the Indian stock figures which inhabited the eighteenth-century Western imagination – courtiers, mendicant holy men, princes – as well as landscapes painted in the

Lucknow style, often with calligraphic panels on the reverse, and all framed by distinctive floral margins. His main collaborator in this was Mir Chand, an artist from Lucknow who sourced old paintings, planned the layout of the albums, and contributed a few of his own composition. Another name which frequently recurs is that of Hafiz Nur Allah, a calligrapher whose signature appears on the reverse of lot 113.

Polier's Indian collaborators produced a prodigious number of albums for him, some of which he kept for himself and some of which he gave to friends. The largest group are the ten in the Staatliche Museen zu Berlin. In the UK there are a number of folios in the British Museum which were purchased by the collector William Beckford, as well as an album entirely devoted to calligraphy which Polier gave to his friend Sir William Jones and which is today in the John Rylands Library in Manchester (Persian MS 10). Folios from a Polier album, so similar in the appearance of their borders and the content of their paintings that they likely came from the same album, were sold in these Rooms 12 June 2018, lots 23 and 24.



113 (recto)



113 (verso)

112

A TANBUR PLAYER

AWADH, PROVINCIAL MUGHAL, INDIA, CIRCA 1770

Opaque pigments heightened with gold on paper, set within a wide pink border, laid onto card with wide floral borders between simple gold floral margins on blue ground, the verso with an unsigned black *nasta'liq* quatrain within similar margins

Painting 7½ x 5 in. (19 x 12.5cm.); calligraphy panel 7½ x 5 in. (19.3 x 12.5cm.); folio 15½ x 11½ in. (39.5 x 29cm.)

£8,000-12,000

US\$11,000-15,000
€9,400-14,000

113

A LADY IN A JHAROKA WINDOW

LUCKNOW, MUGHAL INDIA, CIRCA 1780

The recto opaque pigments heightened with gold on card, set within gold illuminated indigo borders with gold rules, the borders ivory with floral sprays, the verso 5ll. of black *nasta'liq* in diagonal format on marbled paper, reserved against gold and silver floral scrolls, the borders and margins similar to recto
Painting: 9¾ x 5.6/8 in. (23.2 x 14.5cm.); calligraphic panel 7¾ x 4¼ in. (19.6 x 11.1cm.); folio 15¾ x 11¼ in. (39.6 x 29.4cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-21,000



114

•114

LIEUTENANT COLONEL DALY

POSSIBLY AWADH OR BENGAL, INDIA, 1840-60

Gouache heightened with gold on paper, set within yellow borders with black and white rules, the margins red with *nasta'liq* inscription at the top, the verso plain
 Painting 10¼ x 7½in. (27.8 x 18cm);
 folio 15½ x 9½in. (40.5 x 24.5cm.)

£1,500-2,000

US\$1,900-2,500
 €1,800-2,300

The inscription at the top of the painting suggests that this is either Lieutenant-Colonel Francis Dermot Daly, who held that rank in the 4th Light Dragoons between 1842-46, or his son Sir Henry Dermot Daly who was awarded the rank in 1859 with Hodson's Horse irregular cavalry.

A near identical portrait attributed to Hyderabad circa 1800 is published *Indian Paintings from the 17th to 19th centuries*, exhibition catalogue, Tooth Paintings, London, 1979, no. 18.

•115

KRISHNA KILLS THE ELEPHANT KUALAYAPIDA

AWADH, NORTH INDIA, EARLY 19TH CENTURY

An illustration from the *Bhagavata Purana*, gouache heightened with gold and silver on card, set within thin green borders with silver and red rules, laid down on plain card, the verso plain, framed and glazed

Painting 8¾ x 6½in. (22.5 x 16.5cm.);
 folio 11¾ x 8¾in. (28.9 x 22.6cm.)

£2,000-3,000

US\$2,600-3,800
 €2,400-3,500



115



116

•116

A FATHER AND SON

LUCKNOW, INDIA, CIRCA 1770

Opaque pigments on paper, within blue margins, stuck down within later plain paper margins, verso plain
 Painting 8¾ x 5¼in. (22.5 x 13.5cm.); folio 13½ x 9¼ (33 x 23.5cm.)

£2,200-2,800

US\$2,800-3,500
 €2,600-3,300



117

A EUROPEAN STYLE LANDSCAPE

JAIPUR, RAJASTHAN, INDIA, LATE 18TH CENTURY

Opaque pigments on paper, set within narrow brown margin with a single black rule, the verso plain, mounted, framed and glazed
 Painting 13 x 17½ (33 x 44.5cm.); folio 13½ x 18in. (34.5 x 45.7cm.)

£5,000-7,000

US\$6,400-8,800
 €5,900-8,100

This painting relates to a small group in the Chester Beatty Library (Linda York Leach, *Mughal and Other Indian Paintings from the Chester Beatty Library*, vol. II, Dublin, 1995, nos.7.86-7.88, pp.752-55). Leach writes that the Chester Beatty paintings, which all depict imaginary incidents in Indian

cities, give a 'whimsical, highly amusing, but not altogether flattering' view of the late eighteenth century British presence in North India as seen through Indian eyes. As Western prints of European cities reached India and impressed local artists, they borrowed the genre of leisurely city-dwellers promenading, boating and enjoying life against a backdrop of elegant buildings. Here the figures pick flowers in a walled garden, with a picturesque lake behind. Leach mentions that the perspectives along spectacular vistas in these European prints also moved Indian artists who often exaggerated receding diagonals in their work, as here (Leach, *op.cit.*, p.752). Another painting of similar style sold in these Rooms, 7 April 2011, lot 278.



118



119

•118

KRISHNA DANCING ON SHESHA

TANJORE, TAMIL NADU, INDIA, 19TH CENTURY

Opaque pigment heightened with gold on card, set within red cusped border with white and yellow rules and *devanagari* inscription below possibly a later addition, the margin dark blue, the verso plain with further brief *devanagari* inscription

Painting 10¼ x 6⅞in. (26.1 x 17.5cm.); folio 10¾ x 7½in. (27.4 x 19cm.)

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

The same image is illustrated in B.N. Goswamy, J.P. Losty and John Seyller, *A Secret Garden: Paintings from the Porret Collection*, Museum Rietberg, Zurich, 2014, cat.105.

•119

BALARAMA STANDING ON A LOTUS

KALIGHAT, INDIA, FIRST HALF 19TH CENTURY

Opaque pigments on paper, within black border and plain paper margins, the verso plain, mounted

Painting 8⅞ x 6¼ (22.2 x 17.1cm.); folio 11 x 8½in. (28 x 21.5cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

This lot is an example of Kalighat painting, a unique genre of Indian painting from Bengal recognisable through bright colours and bold outlines. Developing in 19th century Calcutta by artists and artisans around the Kalighat temple on the banks of the River Hooghly, the paintings were popular souvenirs for the foreign travellers arriving in the 19th century. The world's largest collection of Kalighat paintings is housed in the Victoria & Albert Museum, London.



120



120

•120

THE JAGANNATH TEMPLE AT PURI AND THE HINDU PANTHEON
ORISSA AND ANDHRA PRADESH, EAST INDIA, 19TH CENTURY

The first opaque watercolour on cloth, pasted onto card, the verso plain, mounted and framed, the second opaque pigments on paper, the painting (an illustration to the text) on the left and 44ll. black *nasta'liq* on the right, both pasted onto card, accompanying letter describing the scene from the British Museum

Jagannath Temple 18 $\frac{1}{8}$ x 14in. (46 x 35.5cm.);
Hindu pantheon 20 $\frac{1}{8}$ x 13 $\frac{1}{8}$ in. (51 x 33.3cm.)

(2)

£1,500-2,000

US\$1,900-2,500
€1,800-2,300

The first painting is a diagrammatic depiction shows the Jagannath temple at Puri, Orissa, in a schematic view. At the centre we see the *shikara* (tower) of the temple housing the Jagannath trio of Brahma, Shiva and Vishnu. The gods Brahma and Shiva are stood below in prayer. A very similar painting is in the collection of the Victoria & Albert Museum, London (IS.34-1978).

•121

A PRINTED TEXTILE FRAGMENT
NORTH INDIA, 19TH CENTURY

Ivory cotton textile printed with three rows of pink floral *boteh*, taped to a rectangular piece of cardboard, mounted and framed
13½ x 21¼in. (33.4 x 53.7cm.)

£300-500

US\$380-630
€350-580

122

PLAN OF THE SRI RANGANATHASWAMY TEMPLE IN SRIRANGAM

TANJORE, SOUTH INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, river named in black, scale and compass at the bottom, set within red and white borders with black rules, the verso plain with a black inscription
Painting 12½ x 10¼in. (41 x 31.5cm.); folio 16½ x 12¾in. (42 x 32.8cm.)

£7,000-10,000

US\$8,900-13,000
€8,200-12,000

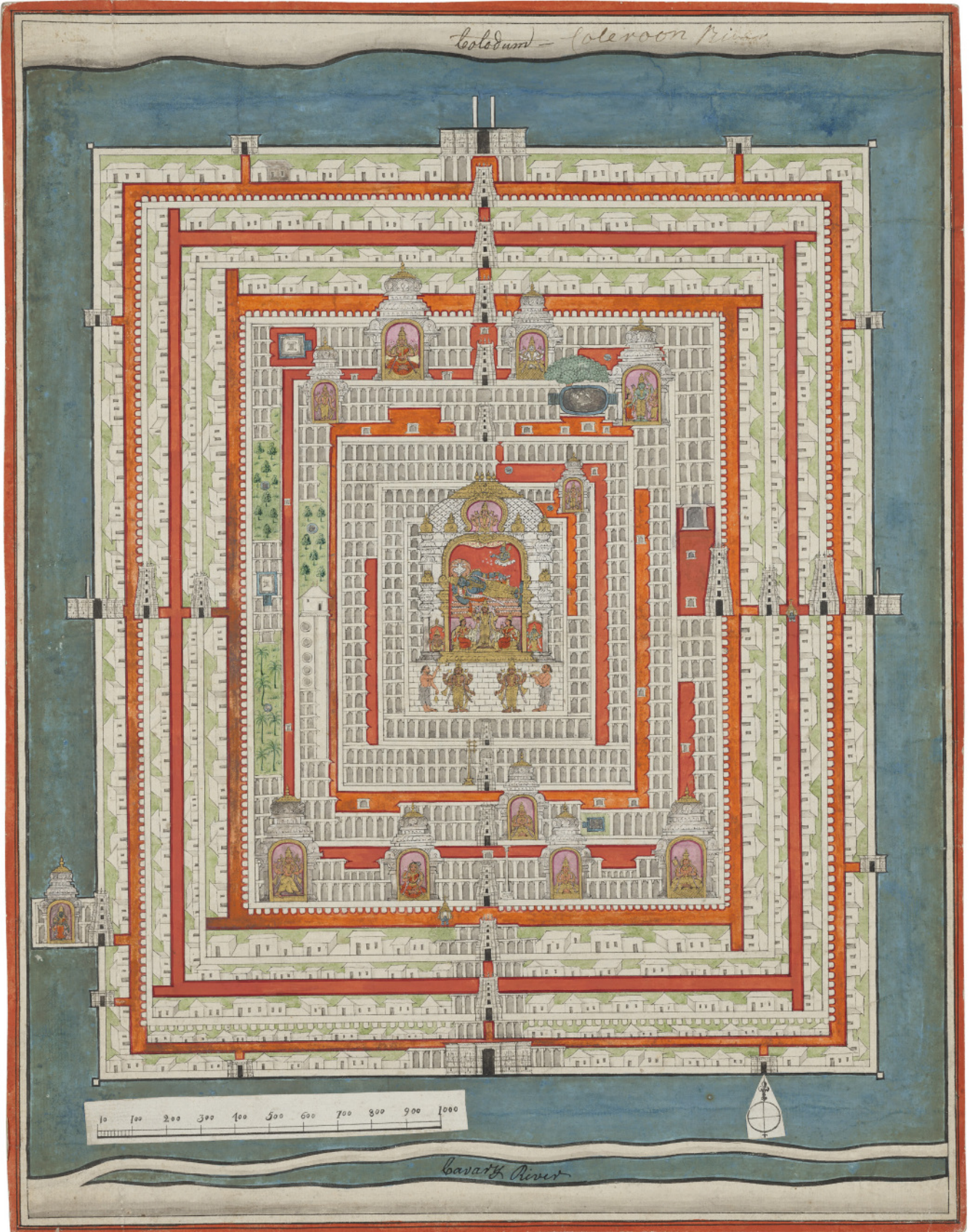
INSCRIPTIONS:

On the verso: Plan of the Sryingham Pagoda

Srirangam is a river island in the South Indian state of Tamil Nadu and contains a group of Vaishnava (dedicated to Vishnu) temples, including the Sri Ranganathaswamy Temple shown in this painting. The first temple within the Sri Ranganathaswamy complex was built in the later Chola period, however the majority of structures were erected between the 13th and 17th centuries. It is also the largest temple complex in India. In our painting we see the rivers Kavali and Kollidam bounding the island with the main temple to Vishnu at the centre. Leading to it are the distinctive, tall *gopurams* gate towers.



121



Toby Falk was for me mainly a name, one of those I read with respect and almost awe, being a student in Islamic art. I knew him before meeting him as he belonged to a group of legendary scholars: Ernst Grube, Ralph Pinder-Wilson, Filiz Çagman, Anatoli Ivanov, James Allan, Toby Falk, etc. I was astonished when I met them - they truly existed!

Indian art, on which Toby Falk added so much knowledge, was far from my core interest but as a young curator for the Islamic Collection in the Louvre, I followed carefully the Islamic sales weeks and used to travel for each of them. London was the true Arcadia of Islamic art market and studies.

On the occasion of one of those sales, we came across a beautiful Mughal painting which promised to be a remarkable addition to the museum collections. Once again I took the train to go to London and meet with Toby Falk, the great specialist who was the consultant for the painting. No matter now which one it was. What I do remember well, is the kindness, the generous amount of time, the attention Toby Falk paid to a newcomer and the almost shy curator I was then.

There are few conversations in one's life of which one keeps a vivid memory. I still remember this one as Toby Falk kindly gave me the most useful advice: "Do not waste time - he told me- reading scholarly literature, go straight to read the chronicles and historical sources, everything you are looking for is to be found in them". Nobody ever told me that. As I began working on Al-Andalus ivory boxes, I followed his advice and it proved to be essential to fully understand the encrypted iconography of the amazing pyxis made for young prince Al-Mughira in AH 357/968 AD. I still follow his advice, simple and wise as it was. Thank you Mr. Falk.

– Dr. Sophie Makariou

Honorary Director of the Guimet-National Museum for Asian Art; Scientific Director AFALULA



•-123

A CARVED EBONY ELEPHANT AND MAHOUT

INDIA, EARLY 20TH CENTURY

The base consisting of two flat pieces of carved ebony, upon which sit a snake charmer, cobra and elephant with mahout mounted on its back, inlaid with ivory on the cobra's back and in the eyes of the figures, the elephant with carved ivory tusks

15%in. (36.5cm.) high

£400-600

US\$510-760

€470-700

Ebony furniture of this type seems to have first 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 Amin Jaffer, *Luxury Goods from India: The Art of the Indian Cabinet-Maker*, 2002, no. 16, pp.46-47).

Chairs and furniture of this type have been recorded in English collections from the mid-18th century, for a long time being mistaken as early English furniture. This misconception was fuelled by Horace Walpole (1717-97), a collector of this type of Indian furniture. A watercolour by John Carter of Walpole's Gothic Revival home in Strawberry Hill, dated to 1788, shows similar furniture (in the Lewis Walpole Library in Yale University Library, published in Jaffer, *op. cit.*, p.46).

■ ~124

THREE ANGLO-INDIAN CHAIRS
COROMANDEL COAST, INDIA, 18TH AND 19TH CENTURY

A pair of ornately carved ebony chairs with openwork backrests decorated throughout with trailing foliage, flowers, birds and angels, highlighted in inlaid ivory, upholstered seats, a third large chair of similar design with rattan seat
The larger chair 3ft. 11in. (119cm.) high; the smaller pair 3ft. 2½in. (97cm.) high (3)

£2,000-3,000 US\$2,600-3,800
€2,400-3,500

These finely worked ebony chairs are similar to a chair in the Victoria & Albert Museum, London (IS.6-2000). The similarities between the details and individual components of our chairs and the Victoria & Albert Museum chair are such that it is likely that they were produced in the same workshop.

Another very similar chair is in the Asian Civilisations Museum in Singapore (inv. 2011-00716-001) and a further pair were sold in Christie's, South Kensington, 25 May 2015, lot 85.

■ ~125

AN ANGLO-INDIAN CARVED EBONY CHAIR FOR A CHILD
INDIAN COROMANDEL COAST OR SRI LANKA, EARLY 19TH CENTURY

In the Regency style with reeded and shell-carved top rail, reeded arms and seat rail on reeded baluster tapering legs, caned seat
22¼in. (56.8cm.) high

£500-1,000 US\$640-1,300
€580-1,200

■ ~126

THREE ANGLO-INDIAN CANED CHAIRS AND SIMILAR FOOTSTOOL
INDIAN COROMANDEL COAST OR SRI LANKA, 19TH CENTURY

A pair of caned ebony armchairs with reeded and floral carved decoration, a third dining chair of similar decoration, with a similar carved caned ebony footstool
The largest chair 36in. (91.5cm.) high (4)

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



124



125



126

127

A TAMARIND BRANCH (*TAMARINDUS INDICA*)

THE MASTER OF THE FINE ALBUMS, CALCUTTA, INDIA, CIRCA 1800-05

Watercolour and ink on paper, inscribed in sepia ink above and below, the verso plain, mounted, framed and glazed

13½ x 20in. (34.3 x 51cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Collection of Niall Hobhouse

INSCRIPTIONS:

Above: *Tamarind*

Below: *Triandria Monogynia, Emly, Tamarindus indica of Linnaeus*

This watercolour belongs to a group defined by their attention to botanical detail, bright colours, and elegant copperplate inscriptions. They have been attributed to Calcutta, and are likely to have been produced by artists assembled by William Roxburgh. Roxburgh became the first paid superintendent of Calcutta Botanic Garden in 1793, and in the next twenty years he assembled a collection of 2,500 drawings which he referred to as the 'Roxburgh Icones' (H. J. Noltie, 'Indian export art? The botanical drawings', in William Dalrymple (eds.), *Forgotten Masters: Indian Paintings for the East India Company*, London, 2019, p.78). Copies were made for his colleagues in the East India Company, such as Lord Wellesley and Dr James Hare, and it is possible that this series was also derived from Roxburgh's models. Noltie's essay on Indian botanical painting refers to the unnamed artist of this particular series as 'the Master of the fine albums', noting that they share dramatic use of shadow and a gum arabic glaze, lending them an intense quality (Noltie, *op.cit.*, p.81).

A large collection of paintings from this series, including zoological as well as botanical subjects, are in the Natural History Museum in London (NHM ISC-Z/B). A further fifty-eight watercolours are also in the British Museum. Although the majority are painted in vertical format, some – like the present lot – are painted horizontally, such as the depiction of a jackfruit (1999,0203,0.39). A folio in the Metropolitan Museum of Art in New York depicts the flowers of a cotton tree, which was painted for the merchant Richard Goodlad (Acc.no.2016.489). The fact that this patron is known to have traded mainly in Calcutta and to have ties with the Botanic Garden strengthens the attribution to that city.

All plants in this series are labelled with their indigenous name, as well as their definition according to Linnaean taxonomy. In 1758, the tenth edition of the *Systema Naturae* of Carl Linnaeus (1707-78) proposed a way of classifying animals based on shared physical traits, which became the foundation of modern systems of biological classification. Thus the Tamarind is referred to as *Triandria Monogynia*, classifying the flower according to the arrangement of stamens and pistels in a flower, as well as by its Latin name *Tamarindus Indica*. This name is misleading, since the Tamarind is not indigenous to India but rather to tropical Africa. Nonetheless, its association with the subcontinent is so long that the name 'Tamarind' is a corruption of the name given to it by Arab merchants, *Tamar Hind*, or 'the Indian date'. Though all of this is noted on the painting, it sits alongside a careful transliteration of the Tamarind's indigenous name, 'Elmy'. In their desire to understand India's flora, botanists thus paid attention to European methodologies as well as local knowledge and nomenclature.

Tamarind



Triandra Monosperma.

Emly

Tamarindus indica Linnæus.



128



129

~128

A TURBANNED NOBLEMAN
COMPANY SCHOOL, POSSIBLY BENGAL,
INDIA, EARLY 19TH CENTURY

On ivory, set within a narrow black border,
unfinished, mounted, glazed and framed in ivory
frame

7½ x 4⅞in. (19 x 12.5cm.)

£800-1,200

US\$1,100-1,500
€940-1,400

~129

A MINIATURE OF NUR JAHAN
PROBABLY DELHI, INDIA, 19TH CENTURY

Opaque pigments on ivory, set within a carved
floral ivory frame

Portrait 3 x 2¼in. (7.8 x 5.8cm.);
frame 7 x 4½in. (11.5 x 17.7cm.)

£1,000-2,000

US\$1,300-2,500
€1,200-2,300

Arjumand Banu Begum, better known as Nur Jahan, was the beloved wife of the Emperor Shah Jahan (r. 1628-58). It was for her that the Emperor built the Taj Mahal after she died giving birth to her fourteenth child in 1631. A similar portrait on ivory of Nur Jahan is on a bracelet with five other portrait miniatures in the Walters Art Museum, Baltimore (acc. 38.665)



130



~130

**A PAIR OF PORTRAITS DEPICTING
LADIES ON BALCONIES**
NORTH INDIA, SECOND HALF
19TH CENTURY

Opaque pigments on paper, mounted and glazed
in ivory frame, with suspension rings attached to
top

Each 6⅞ x 4¼in. (15.7 x 10.6cm.) including frame(2)

£500-700

US\$640-880
€590-810

124

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



(actual size)

~131

THREE PORTRAIT MINIATURES ON IVORY

COMPANY SCHOOL, INDIA, LATE 18TH / EARLY 19TH CENTURY

Opaque pigments on ivory, each affixed to a piece of card, two mounted on card and hessian, framed

Each 2%in. (6.8cm.) diam.

(3)

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

PROVENANCE:

Anon sale, Christie's London, 3rd May 1990, lot 28

In the 18th century a captivating artistic phenomenon emerged within the context of the Company School characterized by the creation of ivory portrait miniatures depicting Indian subjects in European poses. These delicate and intricate paintings demonstrated the fusion of Indian and European artistic sensibilities. Influenced by British colonial presence in India, these portrait miniatures often portrayed Indian subjects adopting European fashion, poses, and settings, reflecting the complex interplay of cultural influences during the period. These particularly fine miniatures offer a glimpse into the artistic response to the changing sociopolitical landscape and signify the artists' skill in adapting their craft to new demands.

A FOLIO FROM THE IMPEY ALBUM

132

A LESSER COUCAL (*CENTROPUS BENGALENSIS*) ON A FRANGIPANI (*PLUMERIA ALBA*) BRANCH

SIGNED SHAYKH ZAYN AL-DIN (FL. 1777-1782), CALCUTTA, INDIA, DATED 1777

Translucent pigments on English paper, inscriptions in pen in black *nasta'liq* and English in the bottom left and numbered "15" in the top left corner, pasted onto card, the verso plain
21 x 29%in. (53.3 x 75.2cm.)

£80,000-120,000

US\$110,000-150,000
€94,000-140,000

PROVENANCE:

The Collection of Sir Elijah and Lady Impey

INSCRIPTIONS:

In the lower left corner, '*mahuka* devourer with the mouth, in the collection of Lady Impey in Calcutta, Painted by *zayn al-din* native of Patna, 1777. Above, *derakht-e Achin* 'Plumeria'

Since their rediscovery in the 1950s, the paintings of the Impey Album have come to be acknowledged as the gold standard of Company School natural history painting. Painted by Indian artists on watermarked English paper, with bilingual notes in the bottom corner, they attest to the cosmopolitan environment which prevailed in Calcutta in the final quarter of the eighteenth century, as well as the personal relationships upon which that was based. The role of these paintings in increasing European understanding of India's wildlife is also attested to by a contemporary mention of this particular painting in John Latham's *Supplement to his General Synopsis of Birds* (see below). The Impey Album also was an important interest of Toby Falk's: in 1984 he and his wife Gael jointly published *Birds in an Indian Garden*, combining their shared interest in Indian art and the natural world.

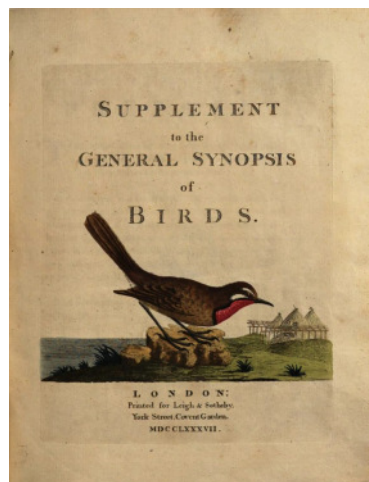
At their heart, the paintings are an illustration of the collaboration between the patron, Lady Mary Impey, and a group of three artists: Zayn al-Din, Bhawani Das, and Ram Das. Lady Impey, née Mary Reade, came to India in 1773 with her husband Elijah, who had just been made Lord Justice of Calcutta. She was equally fascinated by India's nature and its culture. She purchased a series of *Ragamala* paintings, and began filling the garden of her large home in Calcutta with a menagerie of animals and birds. It may have been the botanist Dr. James Kerr who first suggested to Lady Impey that she ought to find a local artist to paint some of her animals, a project which would occupy her from 1777 until her departure from India in 1783.

The influences which Lady Impey and her artists drew on were diverse. This was the golden age of natural history illustration. George-Louis Leclerc de Buffon's *Histoire Naturelle*, which was published in 36 volumes throughout the late eighteenth century, was referenced in a note on one of the paintings. The artists, however, also drew on a much longer-established indigenous tradition of natural history painting. Andrew Topsfield refers to Zayn al-Din as the 'Mansur of the Age', a reference to the seventeenth century artist whose depictions of Indian birds, animals, and plants had earned him the sobriquet '*Nadir al-Asr*', the Wonder of the Era (Andrew Topsfield, 'The natural history paintings of Shaikh Zain ud-Din, Bhawani Das, and Ram Das', in William Dalrymple (eds.), *Forgotten Masters: Indian Paintings for the East India Company*, London, 2019, p.40). A native of Patna, Zayn al-Din would have been trained in the 'Provincial Mughal' style and familiar with artists like Mansur.

Of the three artists involved on the project, Zayn al-Din was the only one involved from its inception: Bhawani Das and Ram Das seem to have been brought on later, perhaps as apprentices. He was extraordinarily prolific, producing around 40 works in 1777 alone. Like the present lot, the majority of these early paintings were of the 'bird and branch' genre, which is likely to have been the result of Lady Impey's own aesthetic tastes. Other examples in the same vein include the painting of a Sulphur-crested cockatoo on a custard apple branch in the Ashmolean Museum (LI901.6), and the Rufous Treepie and Brahminy Starling in the Minneapolis Institute of Art (2018.53.10 and 2018.53.3). A striking feature of many of these paintings is that the branch is presented with a cross-section of the stem, as though neatly cut from a plant and hanging in space. The tension between verisimilitude and fantasy, perfect stillness and lively animation, reflects the manner in which Zayn al-Din looked to both European and Mughal painting for inspiration.

The bird depicted here is referred to by its Persian name *Mahukaha* and in English as a 'Devourer with the Mouth'. In a 1787 supplement to his highly successful *A General Synopsis of Birds*, the ornithologist John Latham describes a bird which he calls an 'Egyptian cuckoo'. In his description of the bird, he noted: I observe one greatly similar in the drawings of Lady Impey [...] the plumage being black throughout, except the wings, which are of a bright ferruginous flame-colour'. Latham notes that the bird in question was referred to in India as a 'Crow-pheasant', though he also noted that its 'Indian name' meant 'Devourer with the Mouth' (John Latham, *Supplement to the General Synopsis of Birds*, London, 1787, p.101; cover illustrated here). In the present day, this species is referred to as the Lesser Coucal, *Centropus Bengalensis*. As its Latin name would suggest, it is found in Eastern India – including Bengal – and across Southeast Asia. It can be distinguished by its black body, slightly hooked beak, and its protruding hind claw, all of which have been carefully depicted by Zayn al-Din.

The branch on which the bird sits can be identified as a *Plumeria*. This is not a plant native to India, but instead is a native to Central and South America. However, since their branches continue to produce flowers after they have been uprooted, the *Plumeria* tree is often regarded as a sacred symbol of immortality, referred to as the Champa or Temple Tree. It is also prized for its scent: in the *Jahangirnama*, the Mughal emperor described it as 'a flower of increasingly sweet fragrance [...] when in flower, one tree will perfume a garden'. The folding edges of the petals are no less carefully observed by Zayn al-Din than the details of the bird, contributing to an overall composition which easily ranks among the finest paintings in this iconic group.



Frontispiece from John Latham, *Supplement to the General Synopsis of Birds*, London, 1787



دانشگاه

Dr. J. J. Van der Pijl, with the author,
in the collection of the University of Amsterdam.
Printed by the University of Amsterdam, 1977

A FOLIO FROM THE IMPEY ALBUM



133

CHOWTA DANTNIA (BENGAL YELLOWFIN SEABREAM)

SIGNED BHAWANI DAS (FL.1780-1783), CALCUTTA, INDIA, DATED 1783

Opaque pigments on paper, black ink inscriptions in the lower left and numbered '5' in the top left, laid down onto card margins within grey borders and rules, the verso plain, framed and glazed
13 $\frac{1}{8}$ x 19 $\frac{3}{8}$ in. (33.3 x 49.3cm.)

£30,000-50,000

US\$38,000-63,000
€35,000-58,000

PROVENANCE:

The Collection of Sir Elijah and Lady Impey
Anon. sale, Christie's London, 4 July 1985, lot 153.

INSCRIPTIONS:

In the lower left, 'chowta dantnia, In the Collection of Lady Impey Calcutta, painted by Bhawani Das 1783'

Dated to the year that Lord and Lady Impey returned to England, this painting is signed by Bhawani Das. The artist – a Hindu from Patna – first began working on the Impey Album around 1780, probably as an assistant to Zayn al-Din. Together with Ram Das, he quickly developed his style and soon was signing his work and producing compositions that were every bit as competent as his masters, such as the magnificent fruit bat sold at Sotheby's London, 27 October 2021, lot 54. By 1783 Andrew Topsfield suggests he may have been the only artist still in Lady Impey's service and seems to have spent most of those final months capturing likenesses of lizards, snakes, insects, and fish.

Though the Impey Album is mainly remembered for its ornithological paintings, fish had featured right from the beginning: in the Wellcome Collection there is a depiction of a Mango Fish signed by Zayn al-Din and

dated 1777 (ref.566778i). It was Bhawani Das, however, who found his niche painting marine subjects, including a study of a pufferfish, which is also in the Wellcome collection (Andrew Topsfield, 'The natural history paintings of Shaikh Zain ud-Din, Bhawani Das, and Ram Das', in William Dalrymple (ed.), *Forgotten Masters: Indian Paintings for the East India Company*, London, 2019, p.74). The shift away from birds and towards fish and reptiles likely reflects a change in Lady Impey's own tastes. Perhaps she had grown bored of birds, or even run out of new species to have painted. She may also have been attracted to the relatively unknown subject of Gangetic fish, and the many species which – as the note on this painting shows – as yet had no European name, and were as yet undiscovered by Western science.

If the birds of India were relatively well known among Europeans by the late eighteenth century, its marine life remained more elusive. It was not until 1822 that this species was first described as the *Coius Datnia* by the naturalist Francis Buchanan Hamilton. He notes that it is a 'very beautiful fish, from six to ten inches in length,' and that it is 'found in all mouths of the Ganges, and is common in the Calcutta market,' although it is 'not near so good to eat as the [Coius] Vacti' (Francis Hamilton, *An account of the fishes found in the river Ganges and its branches*, Edinburgh, 1822, p. 89) Interestingly, when naming fish Hamilton based his designations on terms used in local parlance: hence *Coius Datnia* took its name from the term used by local fishermen, which is rendered in the note on this painting as 'Chowta Dantnia'. Today, scientists generally refer to it as the Bengal Yellowfin Seabream (*Acanthopagrus Datnia*). Though Hamilton may have been the first to publish a taxonomy for the fish, this painting may be the first time it became known to European zoology.

134

TWO COMPANY SCHOOL STUDIES OF FISH

ATTRIBUTED TO SHAYKH 'ABDULLAH, CALCUTTA, INDIA,
CIRCA 1800

Both studies of individual fish, opaque pigments on paper, set within a single black rule, one inscribed in pencil in the top left corner, laid down on plain album page, the verso plain, loose
Folio 14 x 16 3/4 in. (35.5 x 41.8cm.)

(2)

£6,000-8,000

US\$7,600-10,000

€7,000-9,300

PROVENANCE:

As per photocopied label:

'Belvedere 30th May 1800, Received from Henry Ch. Plowden Esq - account in part for some drawing done for him the sum of sicca Rupee fifty - the mark of Shaik Abdulla - who lives to the Eastward of the Tolmaghy (?) Bazar'

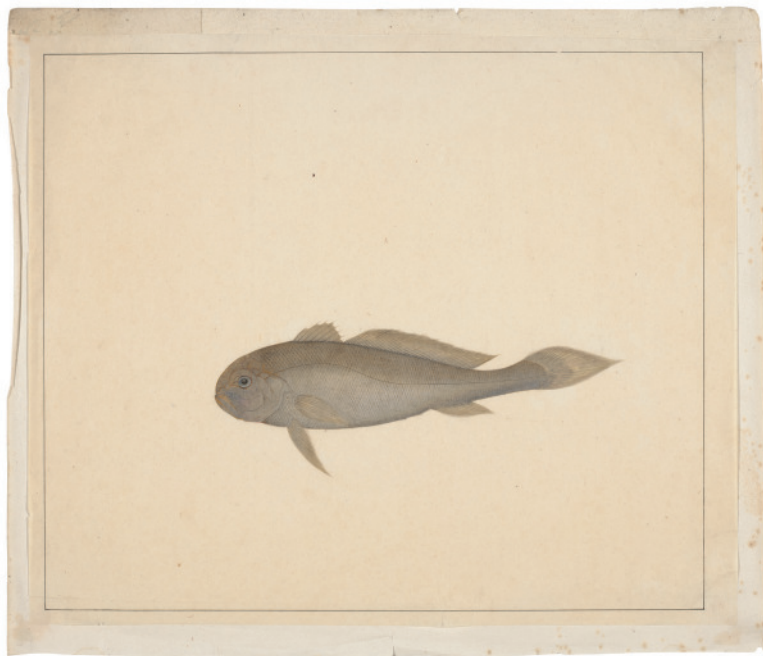
INSCRIPTIONS:

On one painting in pencil: 'The Jowlee Fish'

These paintings come from a known series, an album entitled 'Fish & Reptiles found in Bengal'. An old label on the painting, which was photocopied prior to being lost, records the circumstances of its patronage for a "Henry Ch. Plowden esq". Richard Chicheley Plowden was a Civil Servant in Bengal between 1780 and 1788, then a director of the East India Company from 1803 to 1829. His son William Henry was born in 1787 and

followed his father into the service of the East India Company, working in Canton from 1805 to 1834. Perhaps these paintings were executed under the patronage of William Henry as a boy, though perhaps the more likely option is that they were commissioned for him, perhaps as part of his education as a future servant of the East India Company. Shaykh 'Abdullah is also known from a watercolour of a stupa near Varanasi, which is dated to 1814 and is today in the British Library (shelfmark WD698). Two further folios from this album, depicting a frog and another fish, were sold at Christie's South Kensington, 22 November 2016, lot 44.

Though taken from the same series, the compositions are starkly different. On one, the fish - possibly a member of the *Acentrogobius* genus - appears flat. The treatment of the fish in the other painting is quite different. In this one the fish, perhaps a specimen from the *Chennidae* genus which Francis Hamilton referred to as *ophiocephalus* or 'snake headed', shows one in motion and painted from above. This may reflect the different circumstances under which the fish were painted. While Shaykh 'Abdullah may have been painted from a specimen spotted in shallow water, the former may have been drawn from one acquired in the Calcutta fish market, a technique for specimen collection which is still used by biologists in India today.





135



135

•135

TWO REVERSE GLASS PAINTINGS

POSSIBLY CHINA FOR THE INDIAN MARKET, LATE 19TH CENTURY

Opaque pigments on glass, framed
Both 19 $\frac{7}{8}$ in x 14in. (50.5cm. x 35.5cm.)

(2)

£1,000-2,000

US\$1,300-2,500
€1,200-2,300

•136

TWO COMPANY SCHOOL WATERCOLOURS

NORTH INDIA, 19TH CENTURY

A reclining ascetic; and a large composition depicting a crowd watching figures climbing a scaffolding

The largest 12 $\frac{7}{8}$ in. x 17 $\frac{7}{8}$ in. (32.5 x 45.2cm.); folio 17 $\frac{1}{8}$ x 22 $\frac{1}{4}$ in. (43.5 x 56.1cm.)
(2)

£1,500-2,000

US\$1,900-2,500
€1,800-2,300

Paintings like this served the appetite of European travellers in India for scenes which supposedly depicted everyday life and the various people that a visitor might encounter. The depiction of an ascetic has borders which closely match an album in the Victoria and Albert Museum in London, which have been attributed to Lucknow (acc. no. 7970:53).



136



136



137 (part illustrated)

•137

TWO COMPANY SCHOOL PAINTINGS
SOUTH INDIA, MID-19TH CENTURY

'Palanquin Bearers' and 'Cultivators', watercolour on paper watermarked 'T.H. Saunders', within narrow black border, margins cropped apart from title in black ink in lower margin, the verso of each plain
The largest 9 $\frac{7}{8}$ x 14 $\frac{7}{16}$ in. (24 x 37.8cm.) including lower margin (2)

£3,000-4,000

US\$3,800-5,000
€3,500-4,700

PROVENANCE:

With Robin Kennedy, 1981 and 1982

INSCRIPTIONS:

'Palanquin Bearers - Two pious[?], supposed English Dog' and 'Cultivators, taken near Bellary by a native'



138 (part illustrated)

138

FOUR DRAWINGS AND WATERCOLOURS
DELHI OR LUCKNOW, INDIA, CIRCA 1820; EUROPEAN OR POSSIBLY CHINESE SCHOOL, EARLY 19TH CENTURY; INDIA, 19TH CENTURY

A carriage and driver, opaque pigments on paper, within salmon, grey and white borders, the verso plain, mounted with typed H.P. Kraus attribution and description; two hunting princes on horseback, opaque pigments on European paper, within a narrow black border, laid down on brown paper, the verso with English handwritten note in black ink; a wedding ceremony in pen and ink, the verso plain; a mountainous landscape, mounted on card, verso plain
The largest painting 5 $\frac{7}{8}$ x 8in. (20.5 x 14.5cm.);
folio 8 $\frac{1}{8}$ x 10 $\frac{1}{16}$ in. (20.5 x 26.5cm.) (3)

£4,000-6,000

US\$5,100-7,600
€4,700-7,000

PROVENANCE:

Carriage and Driver from the Collection of William Fraser (1784-1835),
With H.P. Kraus Rare Books and Manuscripts, New York by 1988



138 (part illustrated)

AN ILLUSTRATION FROM THE FRASER ALBUM

139

PORTRAIT OF BUHADOORAH

A 'FRASER ALBUM ARTIST', DELHI OR HARYANA, NORTH INDIA, FIRST QUARTER 19TH CENTURY

Opaque and transparent pigments on paper, laid down on card, the verso plain, a fly-leaf with a *nasta'liq* inscription in black ink and in pencil, likely in the hand of William Fraser

Painting 12½ x 8½in. (31 x 20.5cm.); card 16½ x 12in. (31.4 x 31cm.)

£60,000-80,000

US\$76,000-100,000

€70,000-93,000

INSCRIPTIONS:

On the flyleaf in black *nasta'liq*: 19, lambar nur dahum (?)

Below in pencil: '4. BUHADOORA ONE OF THE HEAD MEN OF SAWPLUH (?), DISTRICT MAUDOUTHEE (?), WEST OF DEHLEE, 30 MILES'

The so-called 'Fraser Album' occupies an important place in the study of Company School painting in general, as it does in the scholarship of Toby Falk. The paintings were discovered among the papers of James and William Fraser in Inverness, and auctioned in two parts by Sotheby's, the first half in London on the 7 July and the rest in New York on 9 December 1980. Over the next years, Toby and Gael Falk worked with Mildred Archer to examine the letters of the two brothers in search of information which would help elucidate the paintings. In 1989, they jointly published *India Revealed: The Art and Adventures of James and William Fraser 1801-35* (London, 1989). Although Gael's name did not appear on the cover, in Toby's words, her work on the book was such that 'co-authorship would [have been] more appropriate'. The book provided the first overview of the paintings which – in Falk's own words – 'surpass all known Company portraits' for their 'special intensity, [...] unusual skill and accomplishment' (Toby Falk, 'The Fraser Company Drawings', *Sir George Birdwood Memorial Lecture*, 5 May 1988, Royal Society of Arts, London).

James Fraser arrived in Calcutta in January 1814, and travelled with his brother to Nepal on an East India Company Expedition. While working there he began compulsively drawing and painting the landscapes, monuments, and people he encountered. On 4 August 1815, for example, he recorded the following in his diary: 'this day as yesterday all day drawing, and I have nearly finished my sketch of Gungotree [Gangotri] with the figures' (Toby Falk and Mildred Archer, *India Revealed*, London, 1989, p.45). While in Calcutta, he also studied painting with James d'Oyly, another English civil servant with a passion for art (for a work by him see lot 146 in this sale). In the brothers' eagerness to record all they saw, William took the initiative to also hire a local artist 'to take the likenesses of several of the servants and Ghorkas'. When the brothers returned to Delhi at the end of August, they tasked the artists with painting some of the dancers and singers they met who were attached to the Mughal court. This marked the inception of the five year project which became 'the Fraser Album'.

The subjects of the portraits continued to change, reflecting the changing role which the brothers played in the Company state. Following his return, William Fraser became assistant to the Resident in Delhi. His main responsibility was to assist in the mapping of landholdings around Delhi, particularly in present-day Haryana state. This entailed meeting personally with the local landowners, chieftains, and headmen to better understand the structure of revenue holdings, with a view to imposing a more effective system of taxation. The nature of these meetings is captured by another composition in the Fraser Album, the Assembly of Village Elders in the collection of Stuart Cary Welch (p.167). Eleven prominent figures in the lives of their villages gather around Fraser's *Munshi*, Fuzl Uzeem, and his *diwan*, Mohan Lal, who carefully records the information given to him by his interlocutors. Socially, these eleven men belong to the same caste as Bahadoorah, the subject of this painting.

In the brother's correspondence, only one artist – a certain Lallji – is mentioned by name. As for the artist who painted this striking portrait, they remain anonymous. In early nineteenth-century Delhi, the artist who was best known to British residents was undoubtedly Ghulam Ali Khan, who is known to have produced many architectural paintings for British patrons. In the later 1820s, however, he was engaged in producing albums of portraits for the mercenary James Skinner, a close friend of the Fraser brothers, whose recruits were a rich source of subjects for the Fraser artists. Thus Yuthika Sharma attributes the paintings of the Fraser Album to the 'circle of Ghulam Ali Khan'. However, although Toby Falk and Mildred Archer's exhaustive survey of the Fraser archives may have provided us with no names, on the evidence of the portraits alone the 'Fraser artist' must be considered among the foremost masters of portraiture in late Mughal India.

In 1819, William recounted in a letter to his father that he had just sent James forty paintings, which he hoped his brother would then send back to their home Scotland. He looked forward to the nostalgia he would feel when 'some years hence I shall con them at Moniack, with recollections that never can leave my heart' (Falk and Archer, *op. cit.*, p. 40). The pencilled number '4' on the current lot indicates that this was one of those forty, numbered by William in 1819. On receiving the portraits, James was effusive in his praise. On 30 October 1820, James sent his father a letter saying that 'the native Drawings of Costume will form unquestionably the finest collection that ever visited England from hence & include all the inhabitants of all the districts near Dihlee' (Falk and Archer, *op. cit.*, p. 40). Unfortunately, William would never see the paintings again, or experience the pleasure of peaceful recollection in Scotland. He died in India at the hands of an assassin in 1835. James, however, doubtless derived hours of enjoyment from them in his later years, the paintings reconnecting him with his lost brother and the time they spent experiencing the dazzling and varied sights of late Mughal India.

In their time studying the life and art of the Fraser brothers, Toby and Gael worked closely with Malcolm and Kathy Fraser, the custodians of the brothers' papers. Their long friendship with Toby and Gael Falk is a model for how the collaboration between private individuals and scholars can greatly enrich our understanding of history, by bringing to light otherwise-unrecorded personal stories and experiences. The recent death of Malcolm Fraser comes as a great sadness, and this lot is dedicated to his memory.





140

TWO STUDIES OF BIRDS: A GREY-HEADED MYNA AND AN UNIDENTIFIED BLACK BIRD

COMPANY SCHOOL, INDIA, LATE 18TH AND FIRST HALF 19TH CENTURY

The first a grey headed myna, watercolour on paper, inscribed below 'Species of Powie, See Folio 85', the verso plain, mounted, framed and glazed; the second a small black bird, watercolour on paper, the verso numbered 2859/17, mounted, framed and glazed Folios 16½ x 12½in. (42 x 31.8cm.) and 11 x 8¾in. (28 x 22cm.) (2)

£4,000-6,000

US\$5,100-7,600
€4,700-7,000

PROVENANCE:

Grey headed myna acquired Anon sale, Sotheby's London, 13th October 1989, lot 1w





141



141

•141
TWO STUDIES OF BIRDS: A STORK-BILLED KINGFISHER
(*HALCYON CAPENSIS*) AND A DUCK
 COMPANY SCHOOL, INDIA, 19TH CENTURY

Opaque pigments on paper, the verso of each plain, both mounted, framed and glazed

Kingfisher 9 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in. (24.5 x 34cm.); duck 11 $\frac{1}{4}$ x 17 $\frac{1}{4}$ in. (29.3 x 43.8cm.) (2)

£3,000-5,000

US\$3,800-6,300
 €3,500-5,800

•142
TWO STUDIES OF FLOWERS
 COMPANY SCHOOL, MADRAS, INDIA, SEPTEMBER 1831

The first inscribed bottom right 'Elephant Creeper, Madras Sept. 1831' and top left 'Ipomoea Speciosa', the verso plain; the other possibly a lily, the verso plain

Each 10 $\frac{1}{4}$ x 8 $\frac{1}{2}$ in. (27.5 x 22.8cm.)

£3,000-5,000

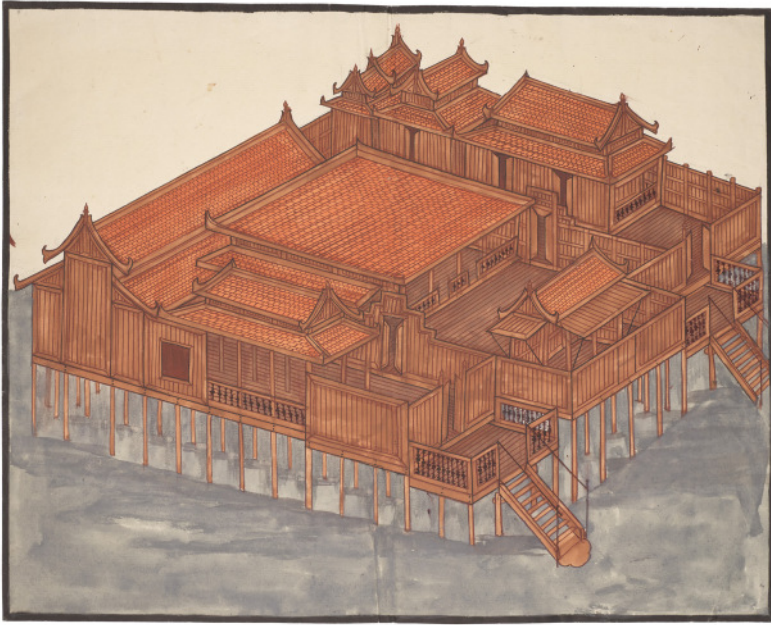
US\$3,800-6,300
 €3,500-5,800



142



142



143

•143

A WATERCOLOUR OF A WOODEN PAVILION ON STILTS

POSSIBLY THAILAND, 19TH CENTURY

Watercolour on paper, set within black borders, the verso plain
12 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in. (31.8 x 40.3cm.)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

144

A DRAWING OF A GARDEN PAVILION

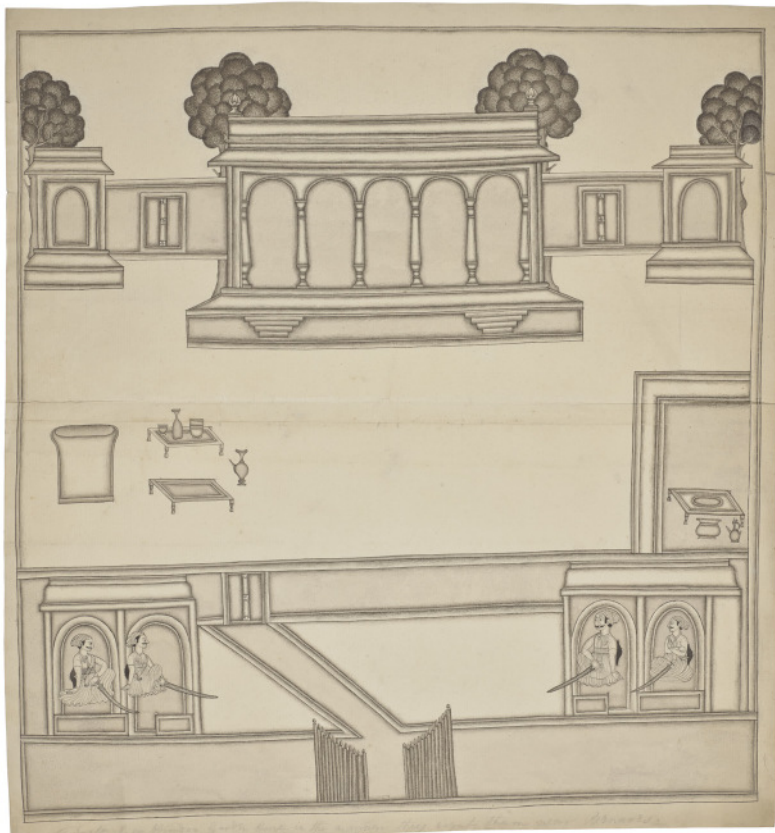
POSSIBLY PATNA, INDIA, EARLY 19TH CENTURY

Pencil and ink on watermarked paper, in black rules, the margin plain inscribed in English with 'Draft of a Hindoo [*sic.*] Garden House in the manner they erect them near Benares'; the verso plain
Drawing 16 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in. (42 x 40.3cm.);
folio 17 $\frac{5}{8}$ x 16 $\frac{1}{2}$ in. (45 x 42.3cm.)

£4,000-6,000

US\$5,100-7,600

€4,700-7,000



144

145

THREE ARCHITECTURAL STUDIES

DELHI, NORTH INDIA, DATED 1837

Opaque and translucent pigments on paper, consisting of views of the mausoleum of Giyath al-Din Tughluq, the Qutb Minar, and the mausoleum of Safdar Jang, all identified with labels in cursive *nasta'liq* below, mounted on watermarked paper, each in a scrolling black cartouche, with English labels below each scene
Each study approximately 3 $\frac{3}{8}$ x 4 $\frac{7}{8}$ in. (8.1 x 12.4cm.);
the mount 18 $\frac{3}{8}$ x 13in. (47.4 x 33cm.)

£7,000-10,000

US\$8,900-13,000

€8,200-12,000

Annotated in both Persian and English, these paintings tell an intriguing story. The paintings themselves depict an eclectic selection of Delhi's historic buildings: the ruined fort of Tughlaqabad and the Qutb Minar, both relics of the Sultanate period, and the late-Mughal Tomb of Safdar Jang. Sixty watercolours of the same size and with matching inscriptions are in the Victoria and Albert Museum, where it is recorded that they were executed in the office of the East India Company's Superintendent of Public Buildings and Ancient Monuments in Calcutta around 1836 (IM.43-1923).

A pencil note on the mount of our paintings indicates that they 'came over in Oct 1837'. However at the top is the date February 1833, though the year crossed out and replaced with 1837. The date in the bottom left corner, 24 July 1838, may refer to when the mount was made. Pieced together, these may tell the story of an English visitor to India in the mid-19th century and the souvenirs they chose to take back with them. However, though they offer a glimpse into the life of the patron, the identities of the 'natives of Delhi' who painted them remain elusive.

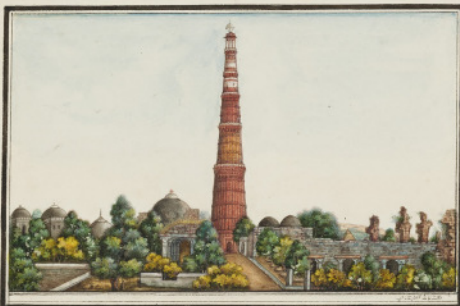
136

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

DELHI 433 60



Delhi the
city of Delhi
the name of a fort



Qutub Minar
one tower of the world
as the tallest tower in the world



The Tomb of Akbar

all known to natives of Delhi



146



146



147 (part illustrated)



147 (part illustrated)



148



149



149

•146

TWO PAINTINGS OF BUILDINGS: A BRITISH HOUSE IN INDIA AND ALLAHABAD FORT

THE BRITISH HOUSE BY SIR CHARLES D'OYLY (1781-1845); ALLAHABAD FORT COMPANY SCHOOL, INDIA, 19TH CENTURY

Watercolour on paper, the British House inscribed 'General George Notts House, Bangalore(?)', from where the CD-C (?) was married', Allahabad fort inscribed 'Part of the citadel of Bhurlpore [sic]', each mounted, framed and glazed

Allahabad fort: painting 11 $\frac{1}{2}$ x 18 $\frac{1}{2}$ in. (29.5 x 47.8cm.);

folio 13 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in. (34.4 x 52.3cm.)

British house 10 $\frac{7}{8}$ x 17 $\frac{1}{4}$ in. (27.6 x 43.9cm.)

(2)

£2,500-3,500

US\$3,200-4,400

€3,000-4,100

Sir Charles D'Oyly was in fact the teacher of James Fraser, one of the patrons of the Fraser Album discussed at length in the footnote to lot 139.

•147

A MAP OF CALCUTTA AND TWO AQUATINTS OF INDIAN LANDSCAPES

LONDON, ENGLAND, LATE 18TH/FIRST HALF 19TH CENTURY

Aquatint on paper comprising an 1842 map of Calcutta with illustrations of major public buildings, an 1809 depiction of Calcutta engraved by David Havell after a drawing by Henry Salt, and a 1794 depiction of Tarlawady engraved by J. Wells after a drawing by Sir Alexander Allan

The largest folio 21 x 30in. (53.3 x 76.1cm.)

(3)

£800-1,200

US\$1,100-1,500

€940-1,400

148

BUNGALOW AT DEHRA DUN

COMPANY SCHOOL, INDIA, CIRCA 1830

Watercolour on paper, laid down within later white margins with narrow black borders, the verso plain, mounted, framed and glazed

Painting 7 $\frac{3}{4}$ x 19 $\frac{7}{8}$ in. (19.5 x 50.5cm.); margins 11 x 23 $\frac{1}{2}$ (28.2 x 59.5cm.)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

Eyre and Hobhouse, by 1986

•149

TWO AQUATINT ILLUSTRATIONS FROM ORIENTAL FIELD SPORTS

LONDON, ENGLAND, DATED 1805 AND 1806

Comprising Nos. IX and XII from a series published by Edward Orme, engraved by H. Merke after a design by Samuel Howitt and Captain Thomas Williamson, hand-coloured aquatints, titled in English and French, each mounted

Each folio 17 $\frac{3}{4}$ x 21 $\frac{7}{8}$ in. (44.9 x 55.6cm.)

(2)

£500-800

US\$640-1,000

€590-930

Published between 1805 and 1807, *Oriental Field Sports* was the product of the collaboration between a self-taught artist and a disgraced former officer in the Bengal Army. Together, they created what has been described as 'the most beautiful book on Indian sport in existence'. It contained forty scenes which depicting the adventures and misadventures which a traveller might have while hunting in India, as well as describing indigenous hunting techniques such as the way of capturing an elephant as depicted in one of these prints. Though anecdotal in tone, for many years this was probably one of the most popular books about India available to an English reader in the early 19th century.



150

•150

SHIVA ARDHANISVARA

JAIPUR SCHOOL OF ART, INDIA, 1909

Opaque pigments heightened with gold on paper, within black borders, orange margins with single red rule, label of *Jaipur School of Art* attached, verso backed with Indian Railway Guard's journal paper

Painting 8 $\frac{1}{8}$ x 7 $\frac{1}{2}$ in (22.5 x 18.7cm.); folio 10 $\frac{1}{8}$ x 8 $\frac{3}{4}$ in. (25.9 x 22cm.)

£600-800

US\$760-1,000

€700-930

•151

IN A SUBURB

SUDHIR MOITRA (1931-2006), INDIA, 20TH CENTURY

Oil on canvas, signed 'Moitra' bottom right

20 x 14in. (40.5 x 50.8cm.)

£1,000-2,000

US\$1,300-2,500

€1,200-2,300

Sudhir Moitra was an artist born in Tangail, which was then part of Mymensingh district in British India, in 1931. After studying and teaching at the Indian Art College in Kolkata, he became best remembered for his pen-and-ink drawings in the Bengali literary magazine, *Desh*, in the 1960s.

152

UNTITLED (MOTHER AND CHILD)

JAMINI ROY (1887-1972 AD)

Tempera on card, signed in Bengali in lower right, trimmed on the left

17 $\frac{1}{8}$ x 12ft.1in. (44 x 31cm.)

£3,000-5,000

US\$3,800-6,300

€3,500-5,800

PROVENANCE:

Acquired from artist's workshop, 1960s

"Art decorates not merely our rooms, or walls, or landings- supreme art decorates supremely"

-Jamini Roy

Jamini Roy, born in 1877 in the Bankura district of West Bengal, a region rich with folk art traditions, is seen as one of the great early masters of Indian modern art. He is renowned for his instantly recognisable proto primitive folk aesthetic which focused on quintessential indigenous imagery from village life to religious imagery. As Debabrata Roy wrote in the essay for Jamini Roy's first exhibition in London as part of the 1982 Festival of India, "Behind much of the noble and illusive simplicity of Jamini Roy's work lies the rich folk tradition of his native district of Bankura" (D. Roy, 'Jamini Roy, The Quest for a Personal Style', *Exhibition of Drawings & Paintings by Jamini Roy*, exhibition catalogue, Calcutta, 1982, unpaginated).

At the age of sixteen, Roy travelled to Calcutta (present day Kolkata), where he studied European painting at the Government School of Art but chose to leave even before he received his diploma. The landscapes and portraits from early in his career had a distinctly Impressionistic feel using traditional oils or watercolour. However, over the 1920s and 30s, Roy turned away from the European style in favour of the purity with which he painted in his youth. Before his formal training "Roy gradually learnt to unlearn all his academic discipline. Representation was no longer his aim but transformation" (D. Roy, 1982, unpaginated).



151

140

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



152

By the 1930s Roy had entirely rejected his Western formalist training and began to look instead at Indian influence such as Kalighat and Bengali folk paintings for inspiration. "Then followed the practice of an austere economy in his use of both colour and line. Roy went through a phase of executing monochrome brush drawings in which he purified the quality of his line and trained it to express volume and movement. Water-based tempera colour had thus opened a horizon of new possibilities" (D. Roy, 1982, unpaginated). These monochromatic works in black and grey were often drawn using just one single continuous line giving his works a beguiling fluidity and harmony that belied its skill.

Over the years Roy's style would turn to much brighter palette more associated with Kalighat paintings (an example of which is lot 118). His subject matter would also shift towards more narrative epics like the *Ramayana* and the Christian imagery of Byzantine murals. His innovative rendering of images of Hindu Gods and Christian saints were lauded for their bridging of European and Indian aesthetics, at a time when artists were seeking new forms of expression to break free of colonial constraints and reconnect with their cultural roots. The present lot encapsulates a unique visual idiom for India as Roy reinterpreted local traditions through a modernist idiom.

END OF SALE

141





**ART OF THE ISLAMIC AND INDIAN WORLDS
INCLUDING RUGS AND CARPETS**

London, 26 October 2023

VIEWING

21-25 October 2023
8 King Street
London SW1Y 6QT

CONTACT

Sara Plumbly
splumbly@christies.com
+44 (0)20 7389 2374

**A GEM-SET ENAMEL-HILTED SWORD (TULWAR)
AND SCABBARD**

MYSORE, DECCAN, INDIA, *CIRCA* 1790

35⁷/₈ in. (91.1 cm.) long

£80,000 - 120,000

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Treasures of Islam

Persian and Mughal Art

Colnaghi's
1976

Indian Painting

Colnaghi 1978

Paintings from Mughal India

Colnaghi 1979

QAJAR PAINTINGS

FABER/SOTHEBY

INDIAN
MINIATURES
IN THE
INDIA OFFICE
LIBRARY

TOBY FALK
MILDRED ARCHER

SOTHEBY
PARKE

INDIAN MINIATURES
IN THE INDIA OFFICE LIBRARY

TOBY FALK
MILDRED ARCHER



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. As well as these Conditions of Sale, **lots** in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the "London Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – Non-Fungible Tokens", the latter controls. Unless we own a **lot** (A symbol), Christie's acts as agent for the seller. This means that we are providing services to the seller to help them sell their **lot** and that Christie's is concluding the contract for the sale of the **lot** on behalf of the seller. When Christie's is the agent of the seller, the contract of sale which is created by any successful bid by you for a **lot** will be directly between you and the seller, and not between you and Christie's.

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 who will pay Christie's directly, 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 a principal: If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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 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. For more information, please visit www.christies.com/register-and-bid. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at www.christies.com/christies-live-terms.

(c) Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid 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 CONDUCTING 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**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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.

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.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 26% of the hammer price up to and including £800,000, 21% on that part of the hammer price over £800,000 and up to and including £4,500,000, and 15.0% of that part of the hammer price above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the 'VAT refunds: what can I reclaim?' section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the hammer price and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the hammer price. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie's ships or delivers to the United States, sales or use tax may be due on the hammer price, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments/deliveries to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the λ symbol next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the hammer price of the **lot** is 1,000 euro or more. The total royalty for **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If one or more of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our 'authenticity warranty'). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) Books. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(i) This additional **warranty** does not apply to:

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots** sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

(ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in UPPERCASE type in the second line of the **catalogue description** (the 'SubHeading'). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **SubHeading**.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
- the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
- where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the hammer price; and
- the **buyer's premium**; and
- any amount due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction, or no later than 24 hours after we issue you with an invoice in the case of payment made in

cryptocurrency, as the case may be (the '**due date**').

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

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling (GBP) from a United Kingdom bank.

(vi) Cryptocurrency

With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol \star may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Terms for Payment by Buyers in Cryptocurrency set out at Appendix B in these Conditions of Sale.

(d) You must quote the sale number, **lot** number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third-party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots** will not be released to you 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

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 or contact us at arttransportlondon@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. 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 any **lot** you purchase.

(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 applying 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 or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **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 \approx in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walrusbone, 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 export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, **lots** made of or including elephant ivory material are marked with the symbol \times and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol \approx and further information can be found in paragraph H2(h) below. 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.

(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: carpets, 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 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

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**.

(h) Handbags

A **lot** marked with the symbol \approx next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term 'hardware' refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms 'Gold Hardware', 'Silver Hardware', 'Palladium Hardware', etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

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 as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. 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) we do not 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on 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.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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.

SubHeading: 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, 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

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium 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 hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	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 hammer price . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . 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?

Non-UK buyer		If you meet ALL 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 buyer's premium .
	† 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 hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. 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.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. **Private buyers** who choose to export their purchased lots from the UK by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

8. 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. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments 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.

△

Property in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

□

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.

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(c) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) 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 in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol △ next to its **lot** number. 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.

○ 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 who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid.

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**.

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full **Buyer's Premium** plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers 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.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the authenticity warranty shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of..."/"Workshop of...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of...": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of...": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After...": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed..."/"Dated..."/"Inscribed...": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature..."/"With date..."/"With inscription...": in Christie's **qualified** opinion the signature/ date/ inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

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

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

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.

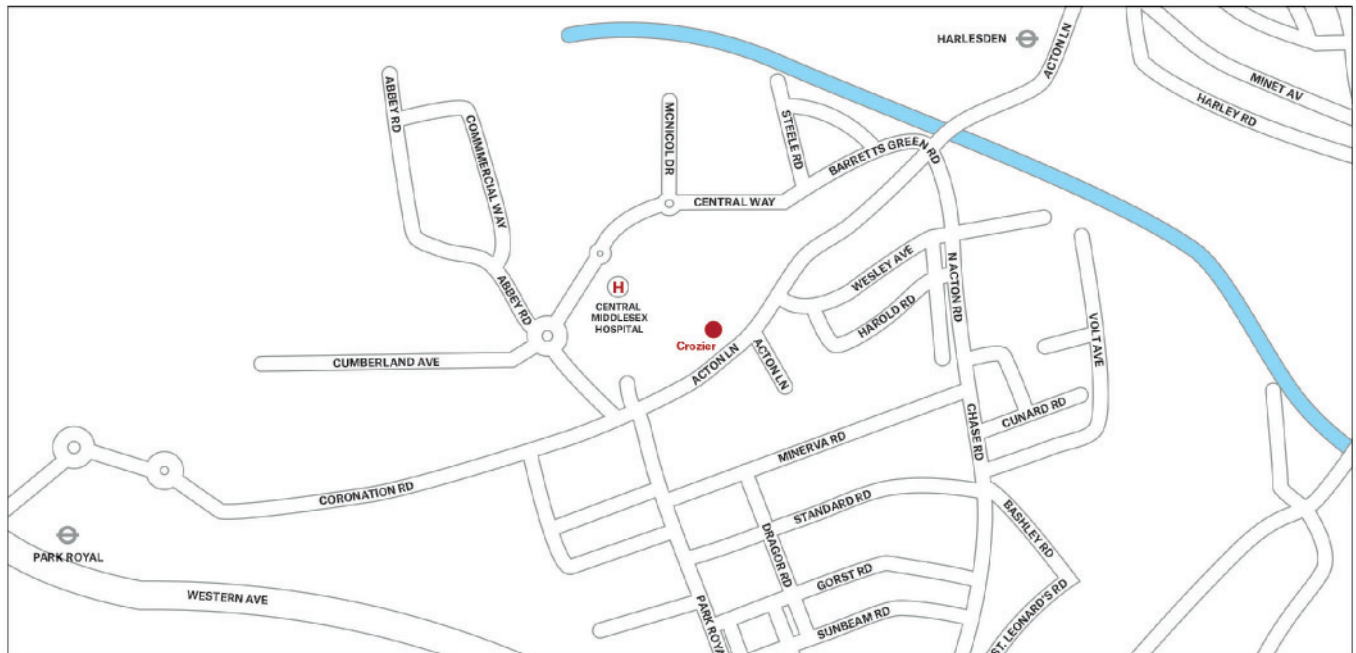
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.



ART. WORK.

Kick-start your career in the art world
with a Christie's Education.

[LEARN MORE AT CHRISTIES.EDU](https://christies.edu)

CHRISTIE'S
EDUCATION

LONDON | NEW YORK | HONG KONG

CONTINUING EDUCATION · ONLINE COURSES



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

AMERICAS

BOGOTA
+571 635 54 00
Juanita Madrinan
(Consultant)

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MIAMI
+1 305 445 1487
Jessica Katz

NEW YORK
+1 212 636 2000

PALM BEACH
+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

ASIA PACIFIC
BANGKOK
+66 (0) 2 252 3685
Prapavadee Sophonpanich

BEIJING
+86 (0)10 8583 1766
Rebecca Yang

HONG KONG
+852 2760 1766

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

KUALA LUMPUR
+62 (0)21 7278 6268
Charmie Hamami

MUMBAI
+91 (22) 2280 7905
Sonal Singh

SEOUL
+82 2 720 5266
Jun Lee

SHANGHAI
+86 (0)21 6355 1766
Rebecca Yang

SINGAPORE
+65 6715 9358
Kim Chuan Mok

TAIPEI
+886 2 2736 3356
Ada Ong

TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

EUROPE, THE MIDDLE EAST AND AFRICA

AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

BRITTANY, THE LOIRE VALLEY & NORMANDY
+33 (0)6 09 44 90 78
Virginie Gregory

BRUSSELS
+32 (0)2 512 88 30
Astrid Centner

CAMBODIA
+66 (0)2 252 3685
Prapavadee Sophonpanich

CENTRE AUVERGNE LIMOUSIN & BURGUNDY
+33 (0)6 10 34 44 35
Marine Desproges-Gotteron

CENTRAL & SOUTHERN ITALY
+39 348 520 2974
Alessandra Allaria (Consultant)

COPENHAGEN
+45 2612 0092
Rikke Juel Brandt (Consultant)

DUBAI
+971 (0)50 723 3274
Meagan Kelly Horsman

DÜSSELDORF
+49 (0)211 491 59322
Gudrun Klemm

FRANKFURT
+49 170 840 7950
Natalie Radziwill

FLORENCE
+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

GENEVA
+41 (0)22 319 1766
Françoise Adam

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

IRELAND
+353 (0)87 638 0996
Christine Ryall (Consultant)

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

LAOS
+66 (0)2 252 3685
Prapavadee Sophonpanich

LONDON
+44 (0)20 7839 9060

MADRID
+34 (0)91 532 66 27
Maria Garcia Yelo

MILAN
+39 02 303 283 1
Cristiano De Lorenzo

MONACO
+377 97 97 11 00
Nancy Dotta

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

MYANMAR
+66 (0)2 252 3685
Prapavadee Sophonpanich

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

NORTH OF ENGLAND AND WALES
+44 (0)20 7752 3033
Jane Blood

PARIS
+33 (0)1 40 76 85 85

POITOU CHARENTES AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

QATAR
+974 7731 3615
Farah Rahim Ismail
(Consultant)

ROME
+39 06 686 33 33

SAUDI ARABIA
+44 (0)7904 250666
Zaid Belbagi (Consultant)

SCOTLAND
+44 (0)131 225 4756
Robert Lagneau

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

VIENNA
+43 (0)1 533 881214
Angela Baillou

VIETNAM
+66 (0)2 252 3685
Prapavadee Sophonpanich

ZURICH
+41 (0)44 268 1010
Jutta Nixdorf

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES
Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS
Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsudlow@christies.com

ESTATES AND APPRAISALS
Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhiting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION
New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

Hong Kong
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

CHRISTIE'S INTERNATIONAL REAL ESTATE
New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email:
info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email:
info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2760 1767
Email:
info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES
New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

CHRISTIE'S REDSTONE
Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

دخت آچین

مہوگھا *Deodar with the Mouth*
In the Collection of Lady Smyth in Calcutta
Printed by زین الدین Native of Patna 1777







CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT