A detailed miniature painting of a village scene. A river flows from the top right towards the bottom left. On the right bank, a large, multi-story pink building is built on a hillside. The left bank is a green field with various houses, trees, and figures. In the center, a group of figures is gathered around a well. A tiger is in the water near the bottom center. The scene is filled with intricate details of daily life and religious activities.

ARTS OF INDIA

King Street 26 May 2016

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AUTUMN 2016 SALES CALENDAR

13 SEPTEMBER
INDIAN, HIMALAYAN,
AND SOUTHEAST
ASIAN WORKS OF ART
NEW YORK

14 SEPTEMBER
SOUTH ASIAN MODERN
+ CONTEMPORARY ART
NEW YORK

5 OCTOBER
ANTIQUITIES
NEW YORK

20 OCTOBER
ART OF THE ISLAMIC &
INDIAN WORLDS
LONDON, KING STREET

21 OCTOBER
ART & TEXTILES OF
THE ISLAMIC & INDIAN
WORLDS
LONDON, SOUTH
KENSINGTON

1 DECEMBER
ART D'AFRIQUE,
D'Océanie et
D'AMÉRIQUE DU NORD
PARIS

7 DECEMBER
ANTIQUITIES
LONDON, KING STREET

9 DECEMBER
ANCIENT JEWELRY
NEW YORK

18 DECEMBER
THE INDIA SALE
MUMBAI

ARTS OF INDIA

THURSDAY 26 MAY 2016

PROPERTIES FROM

A German Family Collection

A European Private Collection
of Indian Paintings

An English Private Collection
of Indian Paintings

The Collection of John Robert
Alderman and

The Late Dr. Mark Zebrowski

AUCTION

Thursday 26 May 2016

at 11.00 am

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

VIEWING

Saturday	21 May	12.00 noon – 5.00pm
Sunday	22 May	2.00pm – 5.00pm
Monday	23 May	9.00am – 4.30pm
Tuesday	24 May	9.00am – 8.00pm
Wednesday	25 May	9.00am – 4.30pm

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PROPERTY FROM A GERMAN FAMILY COLLECTION

1
AN ILLUSTRATED FOLIO FROM A SHAHNAME: KHUSRAW AND SHIRIN
 MUGHAL INDIA, LATE 16TH CENTURY

Opaque pigments heightened with gold and black ink on paper, Khusraw visiting Shirin seated in a pavilion accompanied by attendants on horseback, with lines of black *nasta'liq* script above, the preceding folio with 25ll. of black *nasta'liq* script arranged within four gold-outlined columns
 Painting 5½ x 6¼in. (14 x 15.7cm.); folio 11¼ x 7¼in. (30 x 18.5cm.);

£3,000-5,000

\$4,300-7,100
 €3,800-6,200



2
AN ILLUSTRATED FOLIO FROM A SHAHNAME: RUSTAM KILLS SOHRAB
 MUGHAL INDIA, LATE 16TH CENTURY

Opaque pigments heightened with gold and black ink on paper, the hero Rustam killing Sohrab in a landscape watched by horsemen and attendants, with lines of black *nasta'liq* script above and below, the verso with full text of 25ll. of black *nasta'liq* script arranged within four gold-outlined columns, slight flaking to miniature, restoration to folio corner
 Painting 5½ x 6¼in. (14 x 16.5cm.); folio 11¼ x 7¼in. (30 x 18.5cm.)

£3,000-5,000

\$4,300-7,100
 €3,800-6,200

The two heroes fought on opposite sides during the war between the kingdoms of Iran and Turan. Our folio shows the moment where Rustam mortally wounds his opponent Sohrab on the battlefield. Sohrab, suspecting his father to be Rustam, twice asks not to fight during the encounter. When forced by Rustam, hesitant and anxious he relents to. It is only after killing Sohrab that Rustam realized he was his son, recognizing on Sohrab's arm the bracelet he had given Tahmina, Sohrab's mother, long before.



VARIOUS PROPERTIES

3
A PRINCESS IN A BLOSSOMING TREE
 DECCAN, CENTRAL INDIA, MID-18TH CENTURY

Opaque pigments heightened with gold on paper, she stands under a blossoming tree, wearing a bejewelled turban, yellow diaphanous robe and gold trousers, she smokes a *huqqa*, birds along a stream in the foreground, against a green background with blue skyline, mounted on black card 8¼ x 5in. (21.1 x 12.8cm.)

£4,000-6,000

\$5,700-8,500
 €5,000-7,500

The motif of a beautiful woman embracing a tree is an ancient Indian motif known as the *salabhanjika*. The present painting presents a variation on this theme, as our lady is not strictly grasping the tree but holds the snake pipe of her *huqqa*. For a related portrait of a woman grasping a flowering tree, attributed to Deccan, circa 1720 see *Ivory and Painting, Indian Goods for the Luxury markets*, Francesca Galloway, London, 2011, cat.22, pp.66-67.

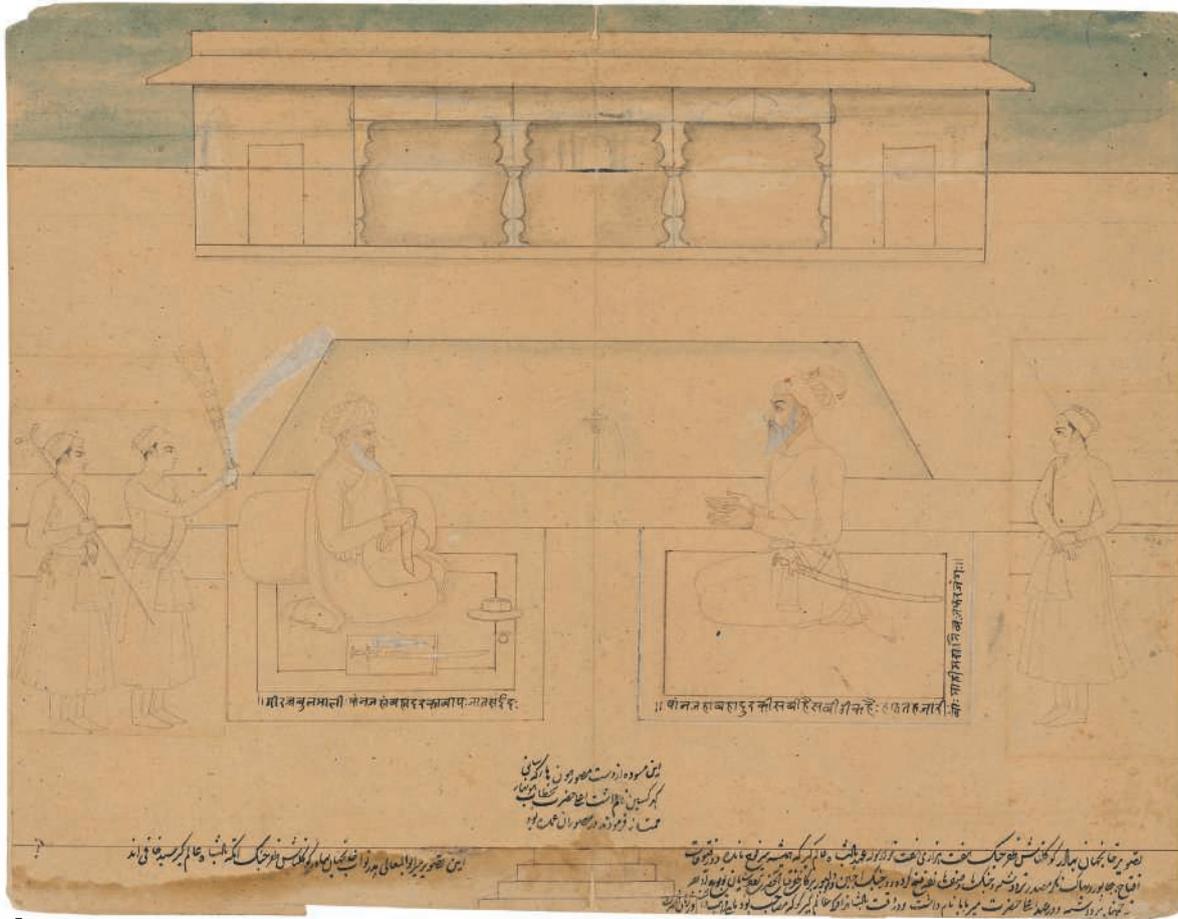


4
AN EQUESTRIAN PORTRAIT OF A MUGHAL NOBLE
 KISHANGARH, NORTH INDIA, SECOND QUARTER 18TH CENTURY

Opaque pigments heightened with gold on paper, facing left, wearing a red turban and white tunic embroidered with gold leaf motifs, wearing a sword, mounted on prancing piebald stallion, within gold margins, the wide borders with white scrolling floral motifs, the reverse with a calligraphic panel, within gold rules and wide gold-speckled margins, mounted 17¼ x 11¼in. (43.9 x 28.5cm.)

£6,000-8,000

\$8,600-11,000
 €7,500-10,000



5

5
A PORTRAIT OF A FATHER AND HIS SON: MIR ABU AL-MA'ALI AND HIS SON, THE MUGHAL MILITARY COMMANDER KHAN JAHAN BAHADUR ZAFAR JANG KUKALTASH

BY HUNHAR, MUGHAL INDIA, CIRCA 1675-80

Ink and transparent pigments on paper, each kneeling on a carpet, facing each other, Mir Abu al-Ma'ali wears a turban and holds a rosary, his son Khan Jahan addresses him, his two hands opened towards him, attendants standing at either side, one with fly whisk, the other with crutch, a rectangular pool and pavilion in the background, identification inscriptions in Persian and *devanagari* script with names of sitters and attribution to Hunhar, the reverse with English inscription in pencil, numbered '16' and '1400' in *devanagari* and Latin script 12 3/4 x 16 1/4 in. (22.3 x 41.2cm.)

£15,000-20,000

\$22,000-28,000
 €19,000-25,000

Khan Jahan Bahadur's full name is Bahadur Zafar Jang Kukaltash. Bahadur Khan held a prominent position at the Mughal court of Emperor Aurangzeb Alamgir. Besides being in Aurangzeb's favour as a family relative by adoption, he was a high ranking general in the Mughal army and played an active role in conquering the Deccan. In 1691, a year after his son Hemant Khan was appointed *faujdar* of Gorakhpur and *subadar* of Awad he was made *subadar* of the Punjab until 1693. Bahadur Zafar Jang Kukaltash died in November 1697 and is presumably buried in Lahore.

The Mughal noble and general is depicted here in conversation with his father Mir Abu al-Ma'ali. The inscriptions below give the name of each sitter, the rank of Khan Jahan Bahadur of 7000 and 7000 horses, his victories of Bijapur and Bhagnagar, the name given to his father by Aurangzeb, Sayyid-e Khafi, and in the centre, a formula gives the names of the artist 'This sketch by Hunhar who in the past was called Kahar Gusain. His Majesty distinguished him by calling him Hunhar and he was a chief painter.'



6

6

A DOUBLE-SIDED ILLUSTRATED FOLIO: AN ASCETIC IN THE WILDERNESS

MUGHAL INDIA, PAINTING LATE 16TH CENTURY

Probably after a European print, ink, transparent and opaque pigments on paper, seated by a fire and leaning on a wood crutch, a water vase and prongs before him, the sketch of a dog drawn by his side in the lower left corner, a tree and his thatched hut behind him, a city in the background, the cream borders with gold floral illumination, the reverse with a floral study, mounted

Painting 5½ x 3⅜in. (14.1 x 7.8cm.); folio 9¾ x 5⅞in. (25 x 14.8cm.)

£7,000-10,000

\$10,000-14,000
€8,800-12,000

This depiction of an ascetic appears to be an interesting combination of a European print probably depicting St. Jerome in the wilderness together with a local Mughal image of a dervish. The developed muscular body and the delicate facial features follow in the school of Kesu Das, a painter who worked for the Mughal Emperor Akbar (r.1556-1605) in the late 16th century. Kesu Das was known to have copied an engraving by Mario Cartaro of St. Jerome which is dated to circa 1580-85 which shares many of these same muscular features (Jorges Flores and Nuno Vassallo e Silva (eds.), *Goa and the Great Mughal*, exhibition catalogue, Lisbon, 2004, p.156-57). The presence of a dervish crutch, the bedding bowl and the animal skin cloak however confirm that this is an ascetic firmly based in the Indian tradition though clearly borrowing influences from European imagery.

7

A PORTRAIT OF THE EMPEROR SHAH JAHAN

MUGHAL INDIA, FIRST HALF 17TH CENTURY

Opaque pigments heightened with gold on paper, standing facing left, wearing a simple turban, pink trousers and diaphanous tunic held with a jewel-encrusted belt and an intricate sash, holding a straight bladed *tulwar*, on pale green ground, later attributions including one to Manohar along the lower edge, within floral margins with gold and blue rules, with wide, gold-speckled blue borders, mounted, framed and glazed 8¾ x 5in. (22.3 x 12.7cm.)

£10,000-15,000

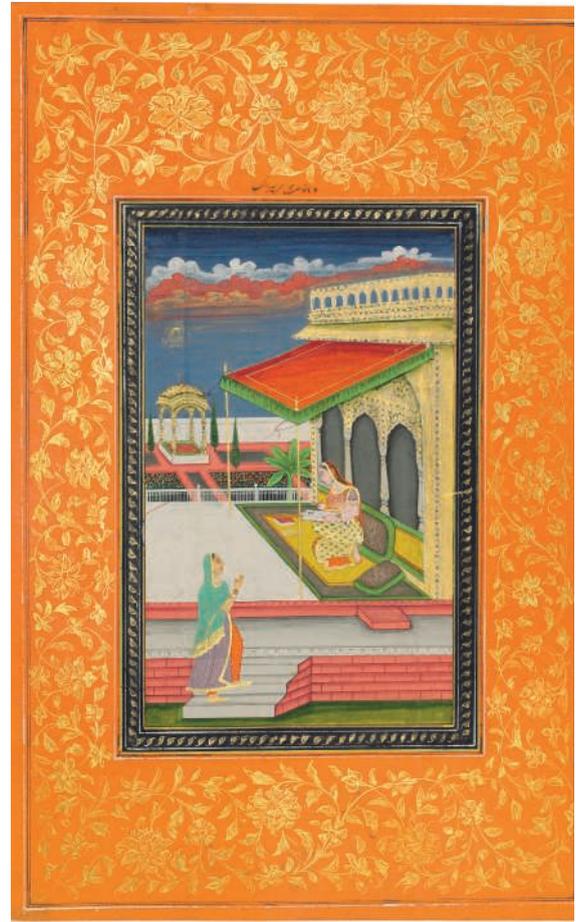
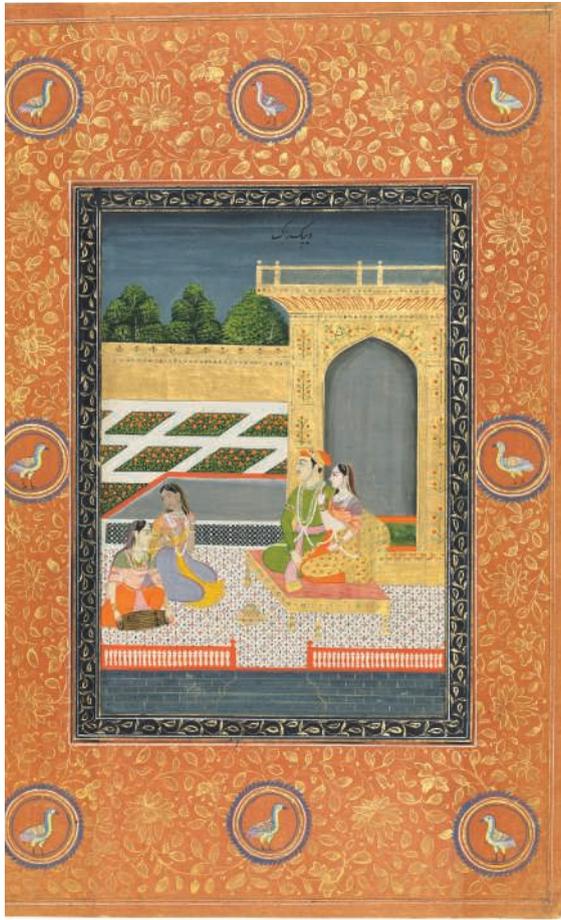
\$15,000-21,000
€13,000-19,000



7

This fine portrait depicts the Emperor Shah Jahan. A portrait of the young Prince by the court artist Abu al-Hasan depicts Shah Jahan (then still known by his birth name, Prince Khurram) at the age of 25 (Amin Jaffer (ed.), *Beyond Extravagance. A Royal Collection of Gems and Jewels*, New York, 2013, pp.364-65). As in our portrait, Abu al-Hasan's depiction of Shah Jahan shows him without the beard which became a distinctive feature of later portraits. It is likely that our painting depicts him at a similar young age.

A portrait from the Shah Jahan album and now in the Metropolitan Museum depicts Shah Jahan and his son Prince Dara Shikoh toying with jewels (MMA 55.121.10.36v; Stuart Cary Welch, Annemarie Schimmel, Marie L. Swietochowski and Wheeler M. Thackston, *The Emperors' Album. Images of Mughal India*, exhibition catalogue, New York, 1987, no.55, pp.194-95). Painted by Nanha in around 1620, the Metropolitan depiction of Shah Jahan is startlingly similar to ours – from the distinctive double curl at the sideburns to the spinel and pearls that hang around his neck and the elegant sash with alternating cartouches and quatrefoils that falls from his waist. The two portraits are so close that is likely that they were painted at similar period, and perhaps that the artist of one was familiar with the work of the other.



FOUR DOUBLE-SIDED PAGES FROM A DECCANI ALBUM (LOTS 8-11)

8

AN ILLUSTRATION TO A RAGAMALA SERIES : DIPAK RAGA

HYDERABAD, DECCAN, CENTRAL INDIA,
THIRD QUARTER 18TH CENTURY

Opaque pigments heightened with gold on paper, a princely couple sitting on a throne against a bolster listens to a singer accompanied by a musician playing percussion on a terrace, an orderly garden in the background, identification inscription in black *nasta'liq* script above, within gold foliated margins, with wide burnt orange borders with birds within gold and blue serrated roundels reserved on elegant scrolling floral garlands; the reverse with calligraphic quatrain in elegant *nasta'liq* script within gold clouds, within polychrome rules and gilt foliated margins, with wide floral latticed borders
Painting 9 x 6 $\frac{1}{2}$ in. (22.8 x 15.5cm.); Folio 16 $\frac{1}{4}$ x 10 $\frac{3}{8}$ in. (41.3 x 26.4cm.)

£4,000-6,000

\$5,700-8,500
€5,000-7,500

The mood for this raga is serious and it should be played during the dark hours of the night when lamps are lit.

9

AN ILLUSTRATION TO A RAGAMALA SERIES : DHANASRI RAGA

HYDERABAD, DECCAN, CENTRAL INDIA,
THIRD QUARTER 18TH CENTURY

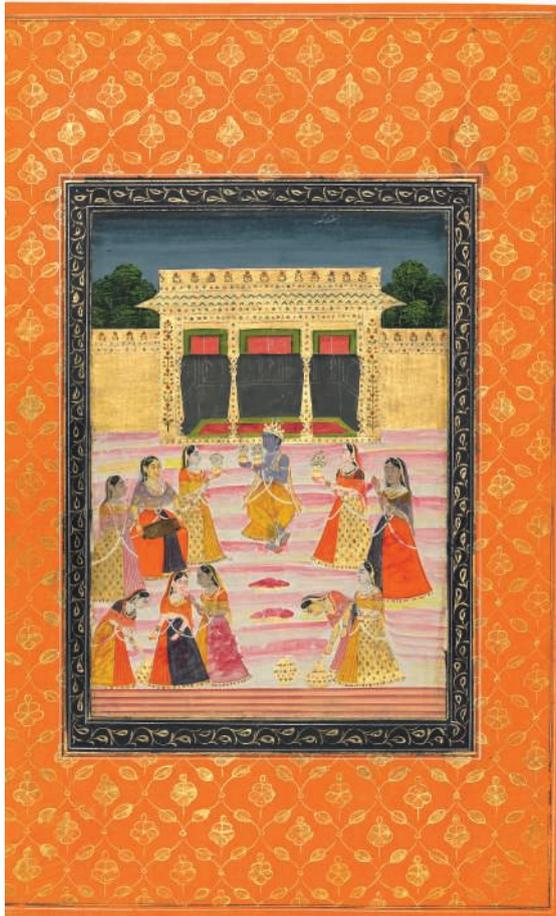
Opaque pigments heightened with gold on paper, the lone lady depicted richly attired, sitting against a bolster beneath a red canopy, drawing a portrait, her servant approaching, her hands held together, a garden and pavilion in the background; the reverse with calligraphic panel in elegant *nasta'liq* script in gold clouds; in gold foliated margins, with wide orange borders with elegant scrolling floral garlands, identification inscription in thin black *nasta'liq* script above

Painting 10 x 6in. (25.4 x 15.3cm.); Folio 6 $\frac{1}{4}$ x 10 $\frac{3}{8}$ in. (41.3 x 26.4cm.)

£4,000-6,000

\$5,700-8,500
€5,000-7,500

Ragamala or the 'Garland of *Ragas*' is the visual depiction of musical modes. Each *raga* belongs to a family: *Bhairav*, dedicated to Shiva; *Malkos*, *Hindol*, *Megh*, *Deepak* and *Sri*. Each *raga*'s essence is captured and symbolised by a hero or heroine, a colour or a scene, and thus a mood. Consequently they specify a particular time of year or of day the musical mode must be played and the deity they are dedicated to: for example *Gauri Ragini*, a *Sri raga*, is an evening mode assigned to autumn, and its mood is contemplative. *Dhanasiri raga* calls for the heroine to draw the portrait of an absent and longed for lover. The heroine of our *raga* seems to be drawing the portrait of the female servant climbing the stairs of the terrace her hands joined in a respectful manner. Perhaps, our painting shows a local interpretation of *Dhanasiri raga*. Another interpretation of the same *raga*, also attributed to the Deccan, shows a lady holding a baby with two attendants attending the scene (Klaus Ebeling, *Ragamala Painting*, Basel, Paris and New Delhi, 1973, no. 88, p. 199).



10

AN ILLUSTRATION TO A RAGAMALA SERIES: VASANT RAGA

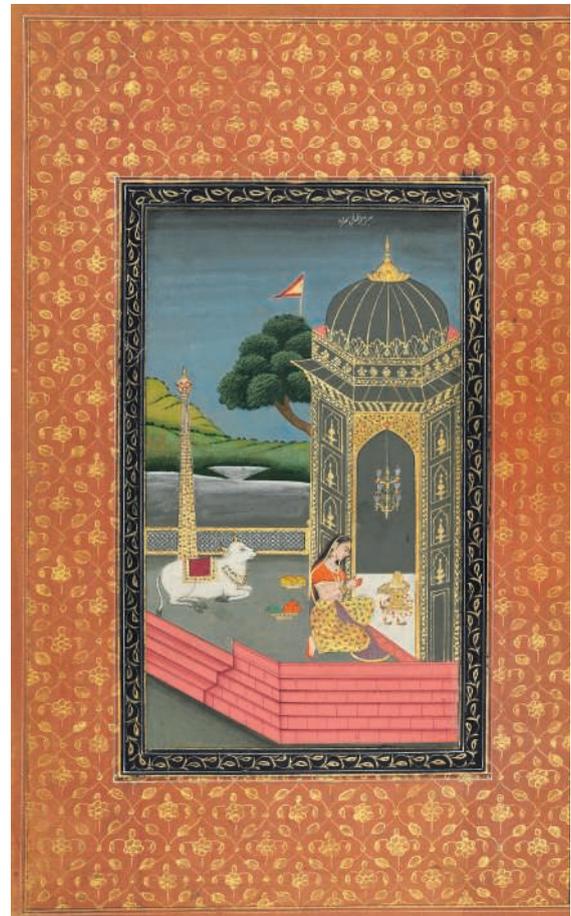
HYDERABAD, DECCAN, CENTRAL INDIA,
THIRD QUARTER 18TH CENTURY

Opaque pigments heightened with gold on paper, a crowned blue-skinned deity is celebrating *holi* festival with his female courtiers, musicians are playing, the courtiers are pumping coloured water from elaborate gilt *lotas*, in gold foliated margins, the reverse with calligraphic panel in elegant *nasta'liq* script within gilt floral margins, with wide burnt orange borders with elegant floral lattice, with identification inscription in black *nasta'liq* script above Painting 9 x 6³/₁₆in. (22.8 x 16cm.); Folio 16¹/₄ x 10³/₁₆in. (41.3 x 26.4cm.)

£4,000-6,000

\$5,700-8,500
€5,000-7,500

Vasant raga is named after the season of renewal, Spring. The scene aptly depicts the festival of Holi, an auspicious event in the Hindu calendar. Our illustration shows Krishna dancing and young female courtiers elegantly moving in unison spraying coloured water suggesting the esoteric dance of elated beings, the *raas leela*, leading to a transcendental state resulting in unlimited love for the deity and the triumph of good over evil. This victory of illumination over darkness is also very present during Holi festival with the burning of effigies of Holika on bonfires erected at crossroads and culminating with the exuberant spraying of colored powders and water.



11

AN ILLUSTRATION TO A RAGAMALA SERIES: BHAIRAV RAGA

HYDERABAD, DECCAN, CENTRAL INDIA,
THIRD QUARTER 18TH CENTURY

Opaque pigments heightened with gold on paper, the lone lady depicted richly attired, kneeling and worshipping at a *shivalingam* beneath an opened domed pavilion on a river bank, fruit offerings to her sides, the bull *Nandi* behind, identification inscription in white *nasta'liq* script above, the reverse with calligraphic panel in elegant *nasta'liq* script within gilt floral margins, with wide burnt orange borders with elegant scrolling floral garlands Painting 9¹/₂ x 5¹/₂in. (24.2 x 14cm.); Folio 16¹/₄ x 10³/₁₆in. (41.3 x 26.4cm.)

£4,000-6,000

\$5,700-8,500
€5,000-7,500

With its calm ambiance of worship at a deserted shrine on a river bank, our illustrated album page captures the essence of *Bhairav raga* which relates to the earlier times of the day with a mood that is serene or peaceful. *Bhairav*, or dog, references the companion of Shiva, to whom this musical mode is dedicated, when the deity assumes the form of an ascetic wandering the cremation grounds.

In the Rajasthani tradition *Bhairav raga*'s iconography consists of a seated lord being anointed by his female consort while listening to musicians on a terrace (Klaus Ebeling, *Ragamala Painting*, Basel, Paris and New Delhi, 1973, no. 187, p. 241).



12

AN IMPRESSIVE AND FINE MUGHAL TENT PANEL (QANAT)

RAJASTHAN, MUGHAL INDIA, 18TH CENTURY

Painted, block-printed and mordant-dyed cotton, decorated with a flowering three rising to a mihrab arch, with floral spandrels and borders
15ft. 9in x 3ft. (480 x 91cm.)

£60,000-80,000

\$86,000-110,000
€75,000-100,000

This tent panel, or *qanat*, is part of a well-known series of chintzes, examples of which are held by important museums worldwide. The largest, which forms the interior of a tent is to be found in the Tapi Collection in India (Ruth Barnes, Steven Cohen, Rosemary Crill, *Trade, Temple & Court, Indian Textiles from the Tapi Collection*, Mumbai, 2002, cat.62, pp.160-161). That example is composed of six vertical panels, two of which are border panels identical to the present piece and at 450cm long are the longest of all. In the discussion of this panel, it is noted that they could only have been made for the interior decoration of a spectacular, royal tent. Another panel from the series sold at Christie's South Kensington, 13 October 2000, lot 72 (illustrated on back cover). A further related example from a private collection was exhibited in the Victoria & Albert Museum, 21 April-22 August 1981, illustrated in the exhibition catalogue, *The Indian Heritage, Court life and Arts under Moghal Rule*, no. 212, p85. AEDTA *'Le Motif Floral dans les Tissus Moghuls'* - plate 3 shows a *qanat* from what appears to be the same set, of smaller size. Another panel is in Musée Guimet, Krishna Riboud Collection (Mattiebelle Gittinger, *Master Dyers to the World*, Washington, 1982, cat.72, p.82). See also a floorspread cotton decorated with poppies in red on beige colour background in the Calico Museum, catalogued as Rajasthan or Khandesh, 17th or 18th century (*Treasures of Indian Textiles*, Calico Museum, Ahmedabad, 1980, fig.7, front and back cover).

The Mughal Imperial court was a peripatetic court which travelled regularly. The Court's audience rooms, workshops and private apartments were all to be found under canvas, waterproof on the outside and hung with rich fabrics, velvets and chintzes of high quality inside. The tents would reflect the royal wealth and the majesty of the imperial presence. Designs of this strength and scale were certainly meant to impress courtiers visiting the emperor.



13

PROPERTY FROM THE COLLECTION OF JOHN ROBERT ALDERMAN AND THE LATE DR. MARK ZEBROWSKI

13

A FINELY CARVED MUGHAL WHITE MARBLE PANEL

NORTH INDIA, 17TH CENTURY OR LATER

Of rectangular form, the carved decoration consisting of an elegant floral spray with butterflies
31 x 19in. (78.8 x 48.4cm.)

£8,000-12,000

\$12,000-17,000
€10,000-15,000

PROVENANCE:

Christie's South Kensington, 8 August 1991, lot 5





PROPERTY FROM THE COLLECTION OF JOHN ROBERT ALDERMAN AND THE LATE DR. MARK ZEBROWSKI

14

A RARE AND LARGE TENT CANOPY PANEL

MUGHAL DECCAN, CENTRAL INDIA, FIRST HALF 18TH CENTURY

Composed of thirteen triangular panels, each printed with an elegant spray bearing white flower heads rising from a globular vase, on garnet ground, the borders with continuous floral garlands between two bands of chevrons 73 x 231in. (185.5 x 597cm.)

£15,000-20,000

\$22,000-28,000

€19,000-25,000

This impressive tent canopy panel was made for a princely or royal tent. The lavish decoration of these tents would reflect the royal wealth and the majesty of the king's presence and they were favoured by Mughal rulers who saw these as part of their Central Asian heritage. It is under Akbar that tents with peaked roofs seem to develop – in Abu Fazl's *Chronicle of Akbar's reign*, he notes that they are 'an excellent dwelling place, a shelter from heat and cold [...] as the ornament of royalty'. The spectacular display of a tent that once belonged to Tipu Sultan, probably made in Burhanpur, Deccan, circa 1725-50 and recently reconstructed for *The Fabric of India* exhibition at the Victoria and Albert Museum, London, gave an impressive illustration of what these tents would have looked like (Rosemary Crill (ed.), *The Fabric of India*, exhibition catalogue, London, 2015, cat. 131, pp.124-126). The 'Tipu' Tent offers a close comparable example to the present piece, with a peaked roof of triangular panels, each with three facets and decorated with floral sprays rising from vases.



The complex and dominant technique of resist- and mordant-dyeing on cotton seems to be the preferred technique of producing textiles for the court in the Deccan sultanates. The technique was perfected along the Coromandel Coast, and places such as Golconda, Burhanpur and Sironj are known to have produced high quality chintzes. Other centres produced textiles for the Mughal court such as Agra, Multan and Masulipatam.

For another tent panel with floral sprays rising from a baluster vase, attributed to Burhanpur in the Deccan, and dated to about 1700, see John Irwin and Katharine B. Brett, *Origins of Chintz*, London, 1970, Fig. 22, p.33. The baluster vase with two leafy handles, decorated with arabesques and filled with flowers is a common Deccani motif from the 17th and early 18th century. See for instance an album page with découpe vase, circa 1630-40, or lacquer book covers, circa 1700, both attributed to Bijapur or Golconda, or the wall paintings of the Asar Mahal in Bijapur, dated 1647 and in the interior of the Kharbuza Mahal in Burhanpur, circa 1632 (Navina Najat Haidar, Marika Sardar, *Sultans of Deccan India, 1500-1700*, New York, 2015, fig.51, p. 1320 and cat.54 and 58, pp.132 and 138).

Originally this piece would have been arranged as a square or octagonal canopy. It was probably rearranged as a long rectangular panel in the 20th century.

15

AN IMPERIAL CARVED MARBLE JALI

MUGHAL INDIA, PERIOD OF SHAH JAHAN,
CIRCA 1625-50

Of rectangular form, with open work lobed arch, the spandrels with iris flowers, within rectangular frame, on stand
61½ x 28in. (156.4 x 71.2cm.)

£8,000-12,000

\$12,000-17,000
€10,000-15,000

PROVENANCE:

Private collection, London, acquired before 1994

This *jali* screen is of exquisite quality and represents the Mughal style at its peak. It relates to the renowned carved and openwork marble screen decorating the Khas Mahal at the Red Fort in Delhi which was built for Shah Jahan between 1639 and 1648.





16

16

A RED SANDSTONE FLORAL PANEL

MUGHAL INDIA, PERIOD OF AKBAR OR JAHANGIR, LATE 16TH/EARLY 17TH CENTURY

Of rectangular form, deeply carved with elegant floral bouquets rising from a bulbous vase, flanked by lidded cups, beneath a squat lobed arch 25 x 33in. (63.5 x 83.8cm.)

£6,000-8,000

\$8,600-11,000

€7,500-10,000

PROVENANCE:

Private collection, London, acquired before 1994

This panel would very probably have been produced for a Mughal building in the Agra or Fatehpur Sikri area. It is carved in a fine Mathura red sandstone, typical of the Mughal architectural decoration of the late Akbar period and the beginning of the reign of Jahangir (circa 1590-1615). Related floral panels decorate the wall of the east side of the Naqqar Khana, facing the *Diwan-i Am* at the Red Fort at Delhi. Although the flowers almost appear to be identifiable, this realism is misleading as most Mughal artists abstracted their flower designs from basic types, such as lily, poppy or rose (Louise Nicholson, *The Red Fort, Delhi*, London, 1989). Panels showing vessels in trompe-l'oeil, such as the two small covered bowls in the present piece, are called Chini Khana. This type of architectural decoration was popular in Safavid Iran and Mughal India. Such panels can be seen at the Gate Pavilion of the Suraj Bhan ka Bagh and the Kanch Mahal at Sikandra .

17

A WHITE MARBLE JALI

MUGHAL INDIA, PERIOD OF AKBAR OR JAHANGIR, LATE 16TH/EARLY 17TH CENTURY

Of rectangular form, the elegant openwork geometric lattice composed of seven-pointed flower blooms arranged within large circular compositions, one long side with flange 24 x 15½in. (61 x 38cm.)

£4,000-6,000

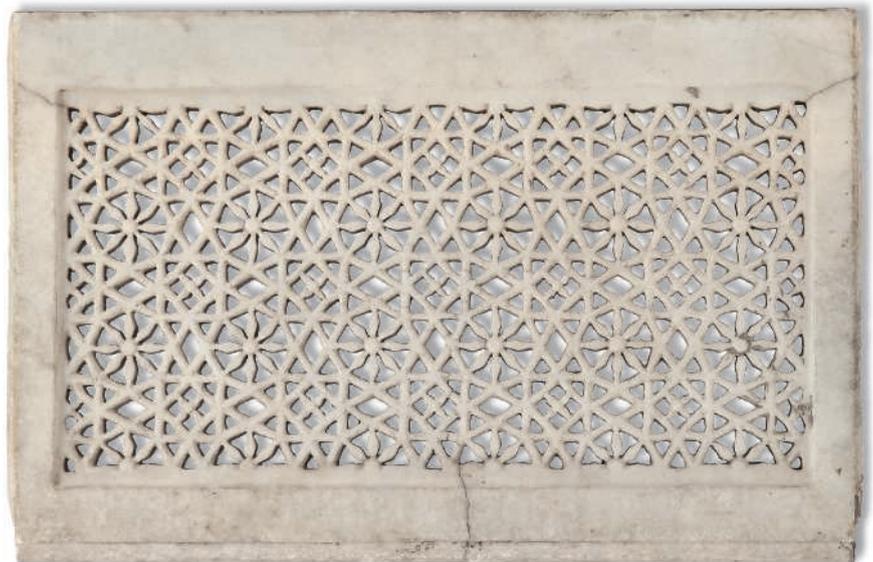
\$5,700-8,500

€5,000-7,500

PROVENANCE:

Private collection, London, acquired before 1994

This carved marble *jali* was very probably part of a balustrade, as indicated by the narrow flange along one of its sides. See for instance the balustrade of the Peerless Pool (Anup Talao) in the Daulat Khana at Fatehpur Sikri which shows closely related panels (Saiyid Athar Abbas Rizvi and Vincent John Adams Flynn, *Fathpur-Sikri*, Bombay, 1975, pl. 19).



17

18 No Lot



रघुमतीसिंह

RAJPUT PAINTING

THE SCHOOL OF PAINTING FROM RAJASTHAN ARE NOTED FOR THEIR BRIGHT COLOURS AND BOLD FORMS. RULERS PATRONISED LARGE AND SOPHISTICATED ATELIERS OF PAINTERS OFTEN TO PROJECT THEIR OWN IMAGES OF COURTLY OPULENCE. THESE PAINTINGS GIVE US AN INSIGHT INTO ROYAL LIFE- LOOK OUT FOR ROYAL HUNTS, PALACE ENTERTAINMENT AND EXTRAVAGANT RECEPTIONS.

जातावतसि

कीसोरीसिंह



19

**AN ILLUSTRATION FROM THE
RAMAYANA OF SANGRAM SINGH II:
GARUDA VISITS RAMA**

UDAIPUR, NORTH INDIA, CIRCA 1710-20

Opaque pigments heightened with gold on paper, in an hermitage surrounded by rocky outcrops Rama and Sita address three warriors after their respite and before bathing in the river, Garuda, a white stallion and an ass overlook the scenes, a yellow cartouche with two lines of black devanagari script on yellow ground above, numbered 166

10¼ x 16½in. (26 x 42cm.)

£4,000-6,000

\$5,700-8,500

€5,000-7,500

A very similar depiction of the forest home of Rama and Sita also from the *Ramayana* of Maharana Sangram Singh II of Mewar (r.1710-34), is in the collection of Isabella and Vicky Ducrot, (Vicky Ducrot, *Four Centuries of Rajput Painting: Mewar, Marwar and Dhundhar*, Milan, 2009, ME. 25, p.47).



20

A MEWARI RULER PERFORMING PUJA

MEWAR, NORTH INDIA, MID 19TH CENTURY

Opaque pigments heightened with gold on paper, the large ruler in diaphanous attire and richly bejewelled reclining on a bolster, his retinue seated and standing around him, two priests and a smaller group of worshippers attend the ceremony facing an altar of Krishna on a terrace overlooking a river, in gold floral margins reserved on blue ground, within gold and white rules and red borders

15 x 19½in. (38.2 x 49.5cm.)

£5,000-7,000

\$7,200-10,000

€6,300-8,700



21

MAHARANA BHIM SINGH IN PROCESSION

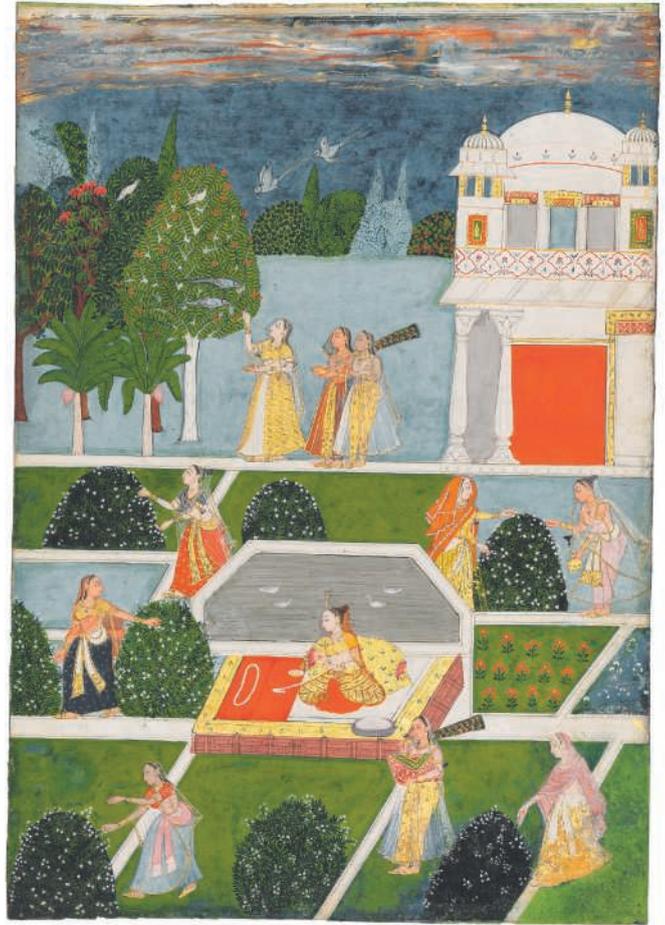
MEWAR, NORTH INDIA, FIRST QUARTER 19TH CENTURY

Opaque pigments heightened with gold on paper, the ruler and his fly whisk bearer sit in a *howdah* on a richly caparisoned elephant, surrounded by his retinue, standard and mace bearers, within thin green margins, black and white rules and red borders
17½ x 12¼in. (44.5 x 31cm.)

£8,000-12,000

\$12,000-17,000
€10,000-15,000

For a similar depiction of Maharana Bhim Singh of Mewar (r.1778- 1818), dated to 1802 which is in the City Palace Museum see Andrew Topsfield, *Court Painting at Udaipur*, Zurich, 2001, no.196, p.220.



22

A LARGE ILLUSTRATION TO A RAGAMALA SERIES: LADIES PICKING FLOWERS TO MAKE GARLANDS

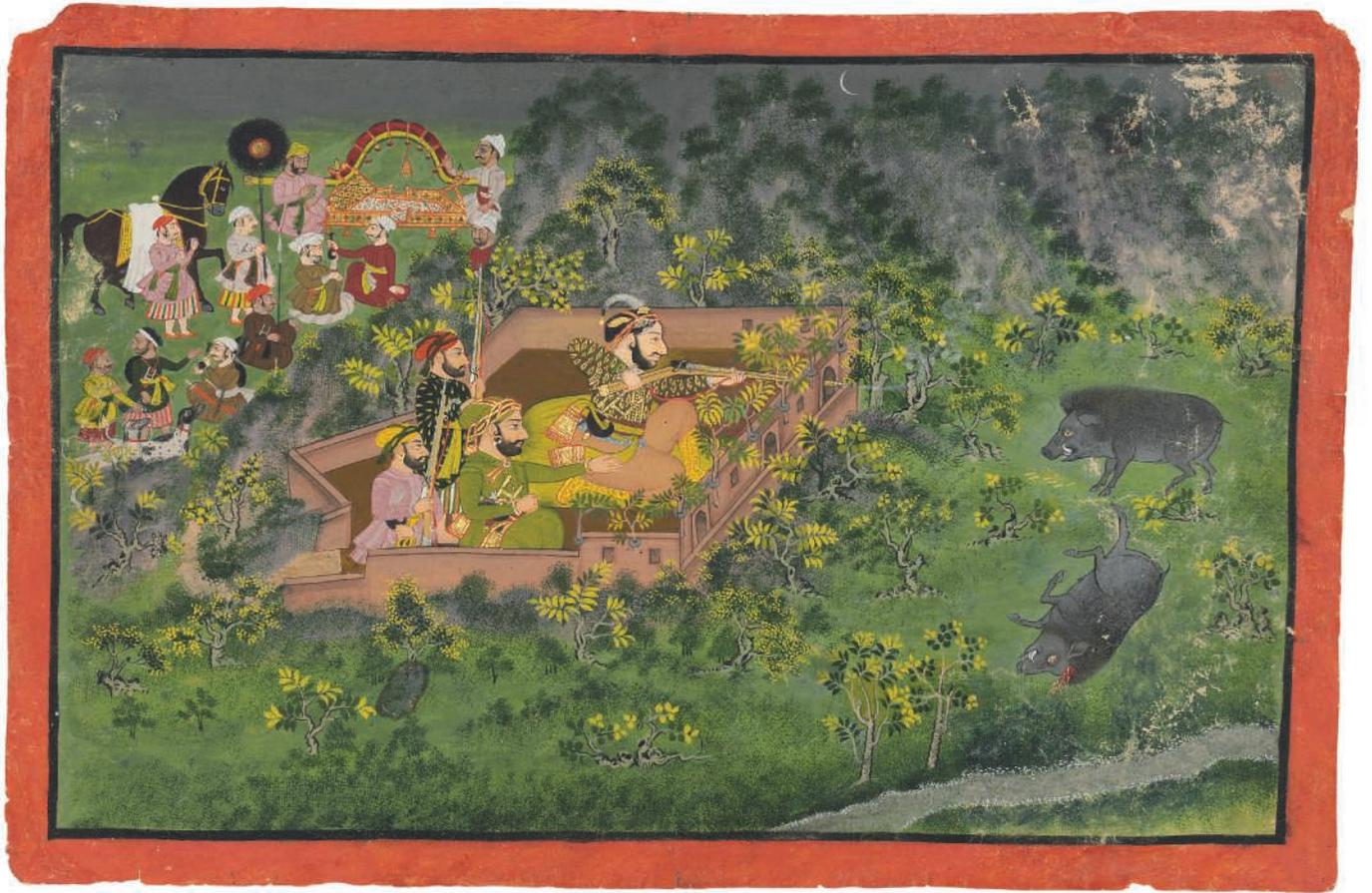
PANNA, CENTRAL INDIA, CIRCA 1700-20

Opaque pigments heightened with gold on paper, three ladies feed a parakeet perched in a tree, a marble pavilion to their right, another sits and leans against a bolster placed on a raised platform, a fountain behind, other ladies are busy collecting flowers, a sunset skyline at top, the reverse with two lines of black and red *devanagari* script at top, mounted
15 x 10¾in. (38 x 26.5cm.)

£8,000-12,000

\$12,000-17,000
€10,000-15,000

This large and fine illustration from a *ragamala* set is heavily influenced by Mughal painting. However it appears to come from Panna in Madhya Pradesh. Three other paintings from this series are in the Konrad Seitz Collection and published in Konrad Seitz, *Orchha, Datia, Panna: Miniaturen von der rajputischen Höfen Bundelkhands* (1580-1820), 2015, cat. 56.1-56.3. Other folios are published in Vicky Ducrot, *Four Centuries of Rajput Painting*, from the collection of Isabella and Vicky Ducrot, Turin, 2009, MW10, p.197 and Karl Khandavala et al., *Miniature Painting from the Sri Motichand Khajanchi Collection*, New Delhi, Lalit Kala Akademi, 1960, pp.44-45, no.57-a-c. It seems difficult to identify the present *ragamala* scenes but according to Eberling, a lady stringing garlands can be identified as *Kamod Ragini* (Klaus Eberling, *Ragamala Painting*, Basel, 1973, cat. 260, p.260).



23



24

23

A WILD BOAR HUNT

UDAIPUR, RAJASTHAN, NORTH INDIA, CIRCA 1760-80

Opaque pigments heightened with gold on paper, the maharaja and his companions sit within a fort, he shoots wild boars through one of the fort's windows, a forested landscape around, his retinue with hunting dogs, horse and palanquin in the background, under a moonlit sky, with red borders and black rules, the reverse with a line of black *devanagari* script 11 7/8 x 18 in. (30.2 x 45.5 cm.)

£8,000-12,000

\$12,000-17,000
€10,000-15,000

This painting most probably depicts a hunting expedition of Maharana Ari Singh II of Mewar (r. 1762-72). It is closely related to a further hunting scene which sold at Christie's, London, 9 October 2014, lot 155.



25

24
MAHARAO RAM SINGH II OF KOTAH OUT HUNTING
 KOTAH, RAJASTHAN, NORTH INDIA, CIRCA 1840

Ink on paper, the nimbate Ram Singh II (r.1827-1866) seated on a raised platform taking aim at tigers and boars which have gathered around a well, set in a wooded landscape, with traces of a *devanagari* inscription above, laid down on conservation paper, mounted
 Drawing 13¼ x 21in. (23.6 x 53.4cm.)

£4,000-6,000

\$5,700-8,500
 €5,000-7,500

25
MAHARAJA TAKHAT SINGH OUT HUNTING TIGERS
 JODHPUR, NORTH INDIA, THIRD QUARTER 19TH CENTURY

Opaque pigments heightened with gold on paper, the nimbate Maharaja Takhat Singh takes aim at a tiger from atop an elephant and flanked by attendants identified with *devanagari* inscriptions as Dasmal Singh and Kisor Singh on either side, set in a rocky wooded landscape with an army in the upper left hand corner and a city on the horizon beyond, inside red margins with yellow rules
 Painting 14 x 16½in. (35.3 x 41.8cm.)

£5,000-7,000

\$7,200-10,000
 €6,300-8,700

Maharaja Takhat Singh (r.1843-73) was granted the throne of Jodhpur after he relinquished his claim to the throne of Ahmadnagar in Idar State. Our present work shows the influence of photography which came to Jodhpur towards the end of Takhat Singh's reign, (Rosemary Crill, *Marwar Painting: A History of the Jodhpur Style*, Mumbai, 1997, pp.172-75).



26

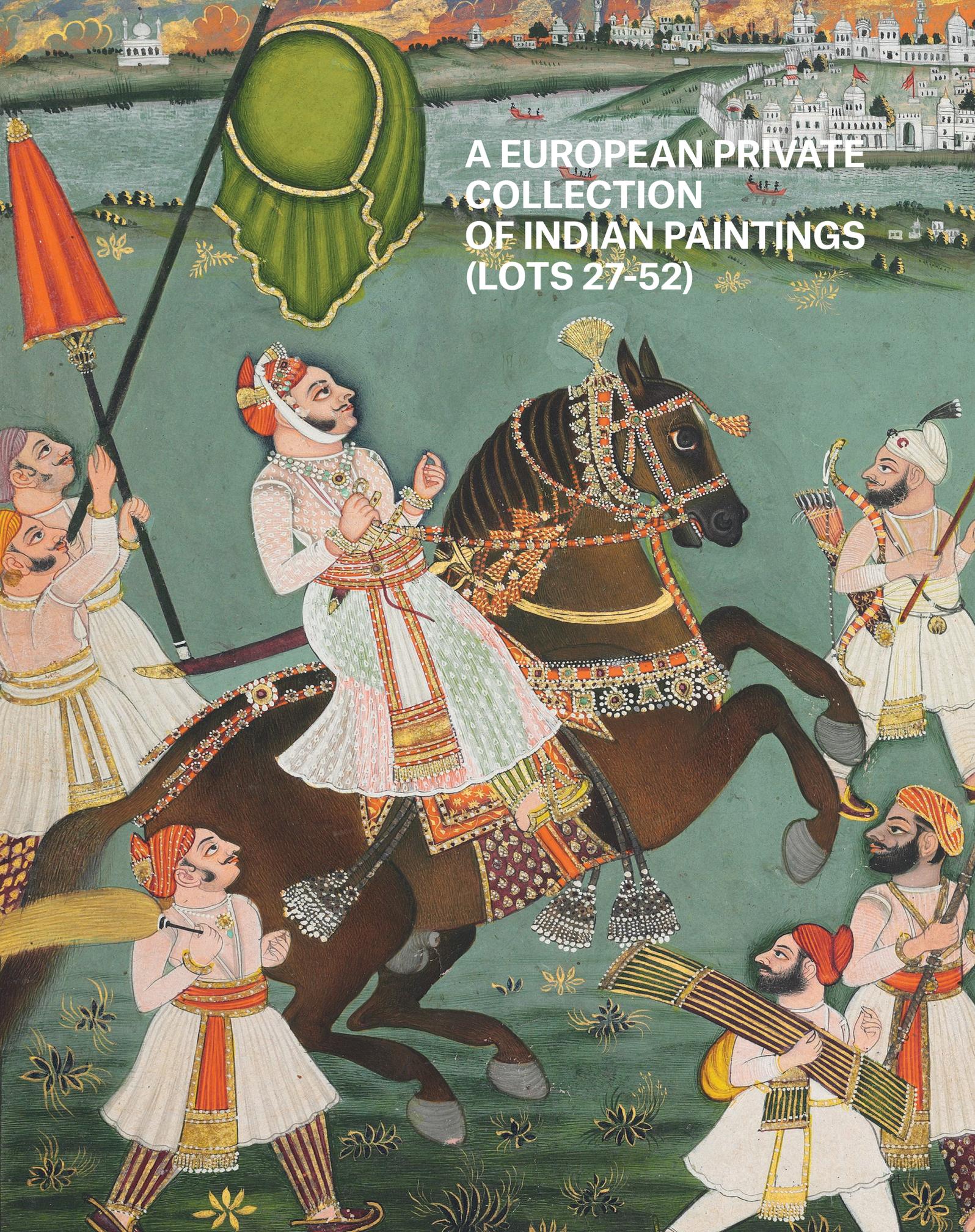
A LARGE PAINTING OF MAHARAO RAM SINGH II OF KOTA RETURNING TO A FORT KOTAH, RAJASTHAN, NORTH INDIA, MID-19TH CENTURY

Opaque pigments and ink on paper laid down on cloth, the nimbate Maharao Ram Singh II (r.1828-66), riding on an elephant returning to a fort with a large retinue, monkeys and peacocks clustered around the walls with a cityscape in the background, within wide red margins with black rules and a *devanagari* inscription in the upper margin, mounted, framed and glazed
 Painting 24½ x 28¼in. (62 x 71.8cm.); folio 27¼ x 31in. (69.2 x 78.8cm.)

£20,000-30,000

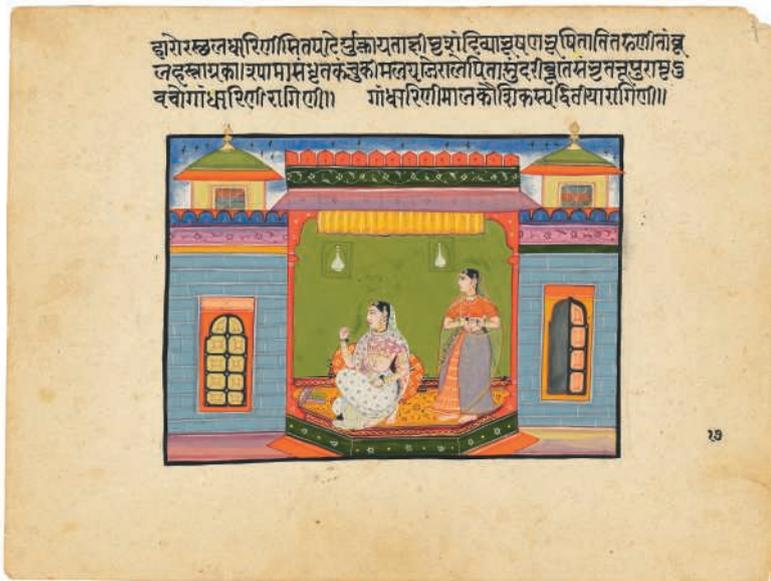
\$29,000-43,000
 €25,000-37,000

A similar painting depicting the arrival of Maharano Ram Singh II in a walled city sold at Sotheby's London, 24 May 2007, lot 10



A EUROPEAN PRIVATE
COLLECTION
OF INDIAN PAINTINGS
(LOTS 27-52)

These paintings belong to a European connoisseur who passionately gathered these works through long decades of collecting between the 1980s and the early 1990s. They illustrate the variety of painting traditions in North India, with examples from most iconic Rajasthani schools. These paintings show courtly pleasures such as the hunt, royal worship of local gods as well as secular illustrations of musical modes, royal portraits and album pages, dating from the early 17th to the 19th century. Christie's is delighted to offer this selection of paintings in the Arts of India sale on the 26th of May 2016. The collection will also be offered in a dedicated Online Only sale: *IMAGES OF RAJASTHAN: A PRIVATE COLLECTION OF INDIAN PAINTINGS* (17 May - 27 May 2016). The second instalment of this Online Only sale will be offered in October 2016.



27

**AN ILLUSTRATION TO A RAGAMALA SERIES:
GANDARANI RAGINI**

SUB-IMPERIAL MUGHAL SCHOOL, NORTH INDIA,
CIRCA 1610

The second *ragini* of Malkos, opaque pigments heightened with gold, she sits on a raised platform, a floral carpet on the ground, she leans against an orange bolster, her maid-servant standing behind her, a walled courtyard at either side topped with pavilions, within black rules, three lines of fine *devanagari* text at top, numbered in the lower right corner

8⁷/₈ x 11³/₄in. (22.5 x 28.9cm.)

£2,500-3,500

\$3,600-5,000
€3,200-4,400

PROVENANCE:

Acquired before 1991.

Our painting belongs to a Ragamala series discussed in length by L.V. Habighorst in *Moghul Ragamala, gemalte Indische Tonfolgen und Dichtung des Kshemakarna*, Koblenz, 2006. The present folio is illustrated there as cat.17, p. 38. For two other folios of the same series in the Moscatelli Collection, namely *Gauda Ragaputra* of *Shri Raga* and *Shankara Ragaputra* of *Megha Raga*, see C. Glynn, R. Skelton and A. L. Dallapicolla, *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, exhibition catalogue, London, 2011, cat. 14 and 15.



28

**AN ILLUSTRATION TO A RAGAMALA SERIES:
DHANASRI RAGINI**

SUB-IMPERIAL MUGHAL SCHOOL, RAJASTHAN,
NORTH INDIA, CIRCA 1690

Opaque pigments heightened with gold on paper, she sits pensively under a tree on a rectangular carpet, her hand to her chin, parrots and a squirrel on a banana tree before her, flowering shrubs and trees in a sparse hilly landscape around, the sun shines, within gold, blue and red rules, four lines of *devanagari* text in red and black above, identification inscription on reverse

10¹/₄ x 8⁵/₈in. (26 x 22cm.)

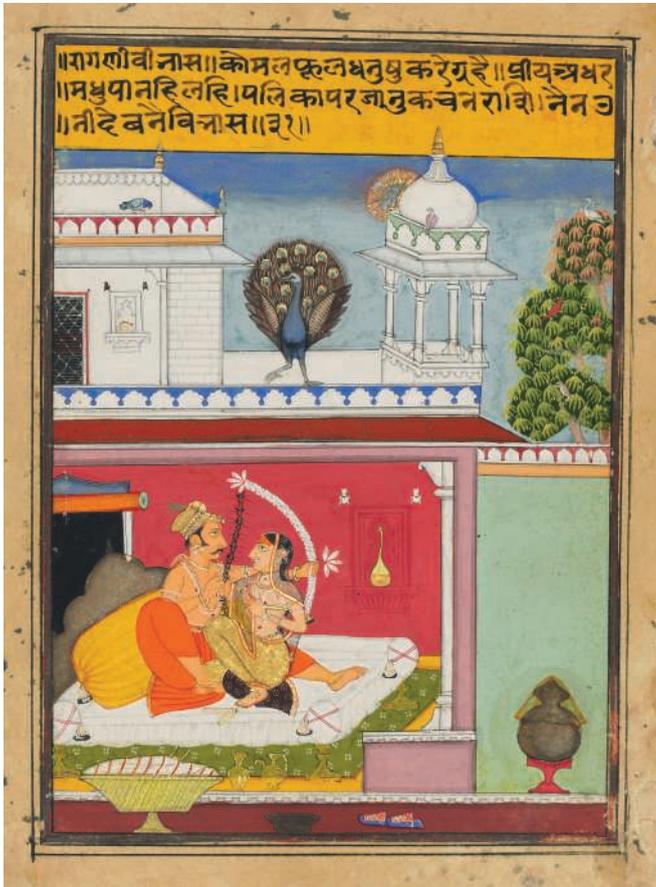
£3,000-5,000

\$4,300-7,100
€3,800-6,200

PROVENANCE:

Acquired before 1991.

A translation of the text on reverse is offered by Ordhendra Coomar Gangoly: Seated under the Vakula tree, the lady was red [with grief]. She is weeping and heaving deep sighs. Her cloth and her bodice are coloured red. It is difficult to find a lady of such slim grace. She has no companion with her. By the heat of separation her body withers." The verses are ascribed to the poet Paidā.



29

AN ILLUSTRATION TO A RAGAMALA SERIES: VIBHASA RAGINI
MEWAR, NORTH INDIA, LATE 17TH CENTURY

Opaque pigments heightened with gold on paper, the loving couple sits on a raised bed, he holds a bow covered with flowers and shoots a lotus as an arrow, a peacock standing on the pavilion's roof, the sun shining in the background, three lines of black *devanagari* text within a yellow cartouche at top, within black and silver rules with silver-speckled borders
10¼ x 8in. (26.7 x 20.3cm.)

£2,000-3,000

\$2,900-4,300
€2,500-3,700

PROVENANCE:

Acquired before 1991.

The inscription on the reverse translates as : *Vibhas [is] somebody [who] with sleepy eyes, when the night escapes, sits on a bedstead [and] moves in drunkenness below the beloved having taken a delicate bow made of flowers.*

This is folio 31 from this important *ragamala* series. Although several paintings of this *ragamala* appear to have been shown as early as 1957 in the United Kingdom and 1958 in the United States of America, no picture from this series is reproduced in Andrew Topsfield, *Court Painting at Udaipur*, Zurich, 2002. Two were published earlier by Topsfield however, in *Paintings from the Rajput Courts*, Indar Pasricha Gallery, London, 1986, nos. 10-11.



30

MAHA SINGH OF CHUNDAWAT RATHORE
KISHANGARH, NORTH INDIA, CIRCA 1770-80

A portrait of Ranjit Singh's father Maha Singh, opaque pigments heightened with gold on paper, Maha Singh stands facing left, holding a spear, *tulwar* and shield, laid down on gold-speckled card with salmon borders, the reverse with *devanagari* identification inscription and English pencil notes
Painting 7 ½ x 4in. (19 x 10.2cm.); page 11 ½ x 8 ½in. (29.4 x 20.7cm.)

£3,000-5,000

\$4,300-7,100
€3,800-6,200

PROVENANCE:

Sotheby's New York, 30th November 1994, lot 360

Maha Singh (1756-1790) led the Sukerchakia Misl in its expansion in west Punjab, considerably extending its domains. He died in 1790 leaving behind his son, a very young Ranjit Singh, the later founder of the Sikh empire.



32

**AN ILLUSTRATION FROM THE BALAKANDA:
GANESHA ATTENDED BY LADIES**
MEWAR, NORTH INDIA, CIRCA 1700

Opaque pigments heightened with gold on paper, the elephant-headed god depicted with rotund body, he wears a crown topped with a lotus, leaning against a large purple bolster, he holds various implements, a lady massages his hand, a rat in the foreground, other ladies attend to him, under a canopy, an inscription in black *devanagari* at top within a yellow cartouche, numbered 3, within black rules and red borders
10¼ x 15½ in. (26 x 40.5cm.)

£3,000-4,000

\$4,300-5,700
€3,800-5,000

PROVENANCE:

Acquired before 1991.

The *Balakanda* or 'the book of childhood' is the first book of Valmiki's *Ramayana*. This folio being the third folio was close to the beginning of the manuscript. It is therefore probable that an image of Ganesha was chosen for this illustration to provide the text with auspicious blessings for the start of the text.



31

**THE TWO PERSONIFIED ATTRIBUTES OF
VISHNU: THE CONCH SHELL AND THE LOTUS**
BUNDI, RAJASTHAN, NORTH INDIA, CIRCA 1690

A rare depiction of Shanka and Padma, opaque pigments heightened with gold on paper, he with ash-covered body, she with red skin, each with third frontal eye and crescent moon, they sit on a lotus, embracing each other, each holding a conch and a flowering lotus, banana and other trees at either side, with black and white rules and red border, two *devanagari* inscriptions at top, the reverse with English inscription in pencil 'God of Love, Kama/Dev with wife'

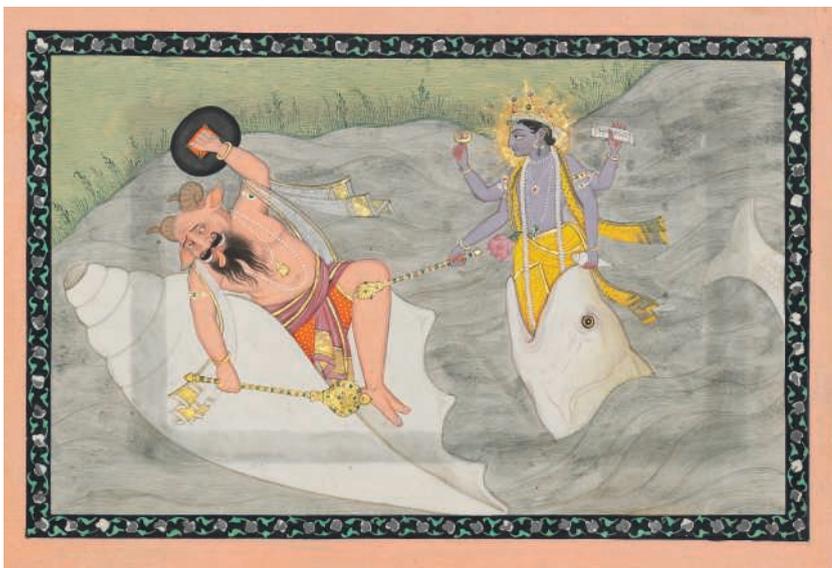
7 x 10¼ in. (17.6 x 26cm.)

£3,000-5,000

\$4,300-7,100
€3,800-6,200

PROVENANCE:

Acquired before 1991.



33

**A PAINTING FROM A DASAVATARA SERIES:
MATSYA AVATARA**
KANGRA, NORTH INDIA, CIRCA 1830

Opaque pigments heightened with gold on paper, blue-skinned Vishnu emerging from his fish avatar and holding a *sutra* page, a golden mace, a conch shell, a ring and with a lotus flower in his yellow *dhoti*, attacking in the water a demon in his conch-shell, bearing a golden mace and a shield, within a black, green and white scroll frame, with pink borders

Painting 5 x 8 in. (12.8 x 20.4cm.);
page 6 7/8 x 9 3/4 in. (17.3 x 25cm.)

£4,000-6,000

\$5,700-8,500
€5,000-7,500

PROVENANCE:

Acquired before 1991.

34

VALLABHACHARYA'S VISION ON THE BANK OF THE YAMUNA

NATHDWARA, NORTH INDIA, CIRCA 1850

Opaque pigments heightened with gold on paper, the holy man sits on a white mat trimmed with gold, his face with a gold halo, Krishna as Shri Nathji appears before him together with Balarama and another infant, peacocks and peahens around, surrounded by luxuriant trees inhabited with birds, the silver Yamuna in the foreground, in trimmed yellow borders
9.1/5 x 12 1/2 in. (23.1 x 32.1 cm.)

£2,000-3,000

\$2,900-4,300
€2,500-3,700

PROVENANCE:

Acquired prior to 1991

EXHIBITED:

Die Welt der hofischen Malerei, Stuttgart

LITERATURE:

Joachim Bautze, *Die Welt der hofischen Malerei*, Stuttgart, 1995, p.174, no. 158

Vallabhacharya is the founder of the *Pushtimarg*, or Path of Grace, a *Vaishnava* equalitarian sect centered on the life of Lord Krishna as described in 10th book of the *Bhagavata-purana*. Vallabhacharya was born in a Brahmin family of religious scholars in South India. After his philosophical and religious education he is said to have debated with and defeated scholars and philosophers at the court of Vijayanagara before performing three pilgrimages in India during which he spread the creed of Pushtimarg and experienced an apparition of Shrinatji, a manifestation of Krishna, at Mount Govardhan. In his vision, Vallabhacharya sees three toddlers crawling towards him: the blue-skinned Krishna, a golden-skinned boy who is yet to be born and Balarama, Krishna's elder brother. Vallabha's wife gave birth to two sons: Gopinathji, who was believed to be Krishna's brother Balarama and Vittalnathji, who was said to be Krishna himself. Vittalnathji eventually succeeded his father. For a related version of this vision see Madhuvanti Ghose (ed.): *Gates of the Lord. The Tradition of Krishna Paintings*. Chicago, 2015, p.72, no.9.



35

AN ASSEMBLY OF VAISHNAVA PANDITS

NATHDWARA, RAJASTHAN, NORTH INDIA, CIRCA 1850

Opaque pigments heightened with gold, a plump bare-chested priest sits facing forward on a white mat, other devotees around him sit on a large red carpet with gold and white foliage, some recite prayers, a garland of green leaves above, with green borders decorated with silver foliage
13 3/8 x 15 1/2 in. (34 x 39.4 cm.)

£2,000-3,000

\$2,900-4,300
€2,500-3,700

PROVENANCE:

Sotheby's, London, 18 October 1996, lot 36.

The *tilaks* (marks on the forehead) indicate that these men and their sons are followers of a certain aspect of *Vishnu*. One of the manuscripts starts with an invocation (*śrī gopijanavallabha*) which is common in texts belonging to the *Vallabhacharyas* or followers of the *pushti marg*.



36

GARUDA DEVOURS ELEPHANTS

PROBABLY UDAIPUR, MEWAR, NORTH INDIA, CIRCA 1760

Opaque pigments on paper, the fierce bird with flaming feathers, holding elephants in its beak and claws, standing within a hilly landscape on dark blue ground, within blue, black and silver rules and red borders
8 x 7 7/8 in. (20.4 x 18.3 cm.)

£2,000-3,000

\$2,900-4,300
€2,500-3,700

PROVENANCE:

Ex Oscar Leneman Collection

Sotheby's Colonnade, London, 18 October 1996, lot 64

LITERATURE:

Patrick Carre, *Dieux, tigres et amours, Miniatures indiennes du XVe au XXe siecle, Collection d'Oscar Leneman*, Paris, 1993, pp.88-89.





37

37

AN ILLUSTRATION TO THE SURSAGAR OF SURDAS

MEWAR, NORTH INDIA, CIRCA 1750

Opaque pigments heightened with gold on paper, the various scenes set in a luxuriant landscape, Shiva seated in a rocky cave at top, Krishna within a forest hut below, worshipped by ladies, a procession with a ruler on horseback in the centre, the blind sage and author Surdas depicted against a red ground pavilion in the upper right hand corner, five lines of devanagari text within a yellow cartouche at top, in yellow, black and white rules with red borders, loss in upper left border 12¾ x 13¾in. (32.3 x 34.8cm.)

£5,000-8,000

\$7,200-11,000
€6,300-10,000

PROVENANCE:
Acquired before 1991.

This scene juxtaposes Krishna and Radha in their forest grove with the divine couple of Vishnu and Parvati in their mountain abode. For a similar slightly earlier illustration to the *Sursagar* dated to circa 1725-35 see Andrew Topsfield, *Court Painting at Udaipur*, Zurich, 2001, no.124, p.149.

38

THE SWING FESTIVAL: SHRI BIHARIJI WORSHIPPED BY EIGHT LADIES

RAJASTHAN, NORTH INDIA, SECOND HALF 18TH CENTURY

Opaque pigments heightened with gold on paper, the icons of Shri Bihariji and his consort stand on a swing, eight ladies around, two holding fly whisks, one with a large fan, the scene takes place in a luxuriant landscape inhabited by peacocks, a silver pond with lotuses in the foreground, within black rules and wide red borders, the reverse with identification inscription in devanagari script 8¾ x 12½in. (21.3 x 31.8cm.)

£3,000-4,000

\$4,300-5,700
€3,800-5,000

PROVENANCE:
Acquired before 1991.

39

INDRAJIT OF ORCCHA DURING THE SWING FESTIVAL

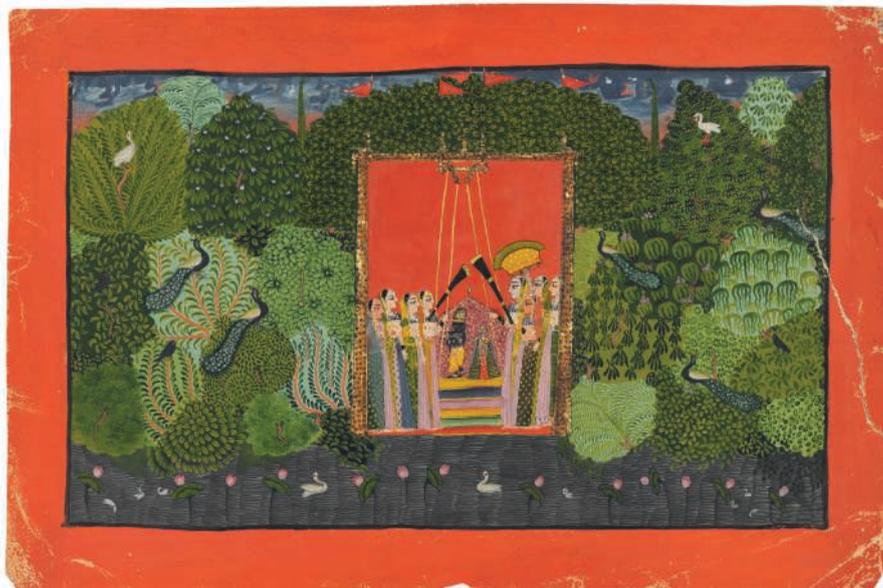
DATIA, NORTH INDIA, CIRCA 1753

Opaque pigments heightened with gold on paper, the maharaja wears bright yellow robes and turban, seated on a dais under an awning, he holds a rose in his left hand, with the right he pulls a cord enabling the shrine of Krishna and Radha to swing, courtiers seated behind him, musicians playing music before him, a fine garden and banana trees behind, peacocks frolicking by a silver pond in the foreground, in black borders above and below 11½ x 16¾in. (29 x 42.5cm.)

£2,000-3,000

\$2,900-4,300
€2,500-3,700

PROVENANCE:
Sotheby's, New York, 25 March 1987, lot 58.



38

Rao Indrajit Singhji (1727-1762, r.1733-1762) is clearly identified by a *nagari* inscription in the lower part of the painting as well as on verso. He kneels on a *masnad* below an awning at the bank of a river or lake and, with the help of a string keeps with his right hand a swing in motion. The swing resembles a shrine with the image of a fluting Krishna, probably Shri Bihariji, who turns round to a lady who offers a *banta* (a box with betel-preparations). A lady worshipper holds a *morchal* above the idol, while an orchestra behind her praises Krishna with its songs. A painting showing this ruler in an almost identical position in apparently the same garden is dated V.S.1810 (1753 C.E.) and is published in Stuart Cary Welch, Milo Cleveland Beach, *Gods, Thrones, and Peacocks, Northern Indian Paintings from two traditions: Fifteenth to Nineteenth Centuries*, New York, 1965, cat.38, p.82.



39

40 PORTRAIT OF RAJA SHAMSHER SEN OF MANDI

MANDI, NORTH INDIA, CIRCA 1780

Opaque pigments on paper, the Raja wears pink robe and turban, he sits against a red bolster, smoking a *huqqa*, two visiting courtiers kneel before him, attendants around them, a striped carpet on the ground, with green background, within yellow and black rules and red borders 8½ x 10¾in. (20.5 x 27cm.)

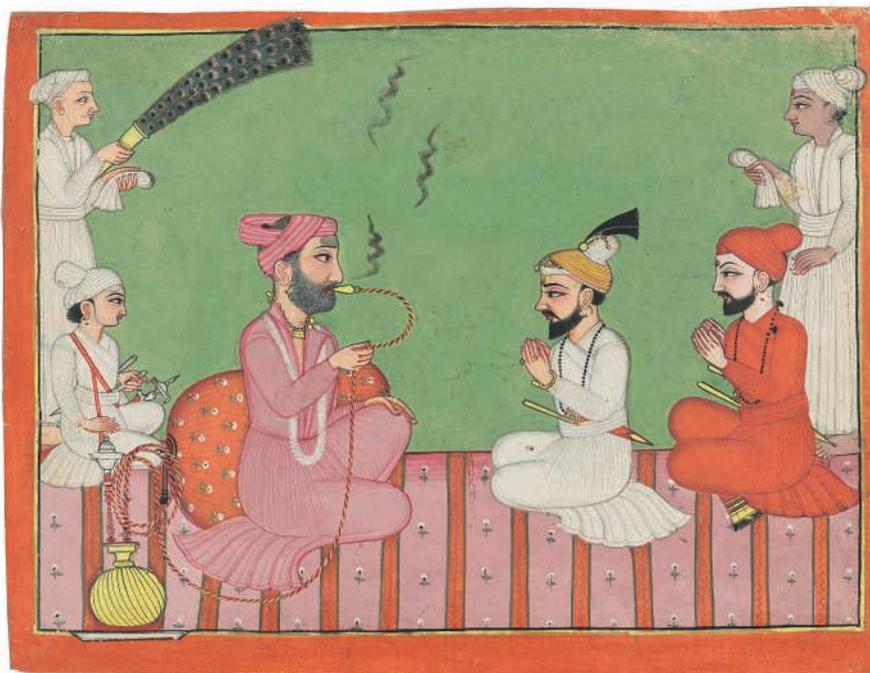
£3,000-5,000

\$4,300-7,100
€3,800-6,200

PROVENANCE:

Acquired before 1991.

Raja Shamsheer Sen (1727-1781) was the grandson of Raja Sidh Sen of Mandi (r. 1684-1727), a portrait of which was painted by the Master at the Court of Mankot in around 1730 (now in the Rietberg Museum, RVI 1225; M. Beach, E. Fischer, B. Goswamy and J. Britschgi, *Masters of Indian Painting, Vol II, 1650-1900, Artibus Asiae*. Supplementum 48 I/II, 2011, fig.11, p514). Mandi painting evolved out of painting in Basohli in a more independent way than other schools such as Kulu did. By 1780 however, there is a definitive attempt to leave behind the rustic look of earlier 18th century paintings. Like Mankot, it specialized in portraiture. According to Archer, Raja Shamsheer Sen was noted for 'mental instability, a wilful liking for low companions, crazy habits and even at times for odd dressings-up'. For a portrait of him and a short discussion on the Raja, see W.G. Archer, *Visions of Courtly India, The Archer Collection of Pahari Miniatures*, Washington, 1976, cat.59, pp.110-111. Another portrait is published in *Rajput Miniatures from the Collection of Edwin Binney, 3rd*, Portland, 1968, cat.67, p.89.



40



41

BALWANT SINGH OF RATLAM ENJOYING A NAUTCH
 ATTRIBUTABLE TO KUSAL, RATLAM, NORTH INDIA, CIRCA 1830

Opaque pigments heightened with gold on paper, the young maharaja sits on a carpet, he is being given flowers by two nautch girls accompanied by three musicians, nobles and courtiers behind him, each wearing an elaborated turban, on green ground, within yellow, black and white rules and wide red borders
 11¼ x 14in. (28.3 x 35.5cm.)

£4,000-6,000

\$5,700-8,500
 €5,000-7,500

PROVENANCE:

Acquired before 1991.

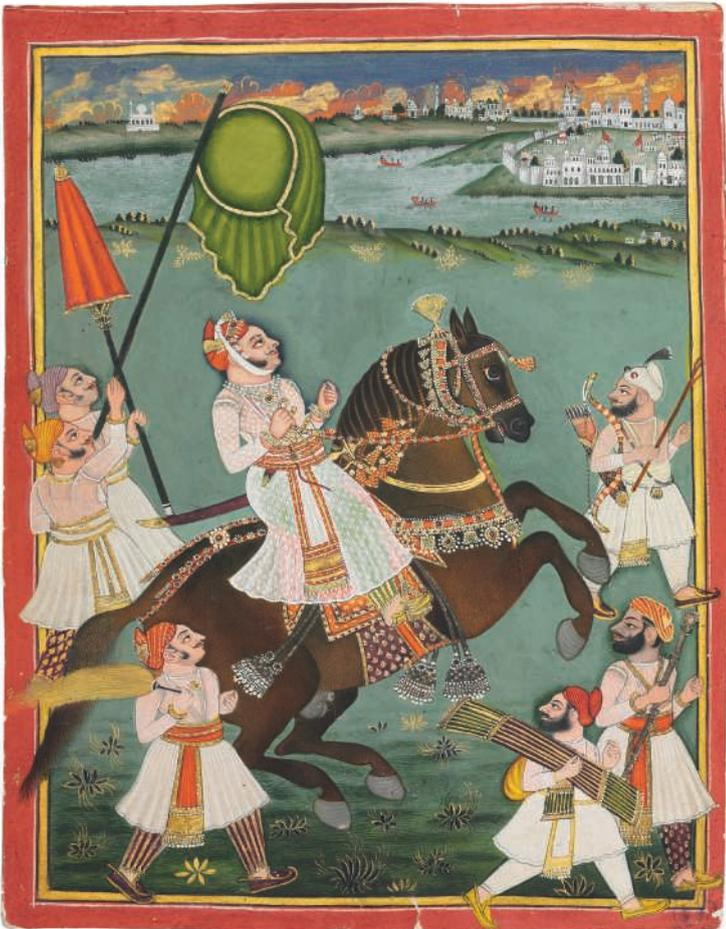
EXHIBITED:

Rajasthan: *Land der Konige*, Stuttgart, 1995

LITERATURE:

Gerd Kreiseil (ed.), *Rajasthan: Land der Konige*, Stuttgart, 1995, abb.128, p.144

Another painting of young Balwant Singh, signed by the artist Kusal was in the Heil Collection, published by Brendan Lynch, *Indian Paintings from the Heil Collection*, text by J.P. Losty, exhibition catalogue, 2016, cat. 41. Although the Heil painting shows the prince within an arched building whereas the present picture does not show any architecture, the prince is similarly surrounded by his courtiers, tightly seated around him. The eyes of the figures are directed heavenwards, a stylistic indicator of the artist Kusal. As Losty notes in his discussion of the artist, Kusal's 'rows of tightly packed courtiers are never monotonous as he maintains a wonderful rhythmic vitality in repetition'. Very few paintings are known to have come from Ratlam. The court was closely connected to that of Mewar, since Balwant Singh's mother was a Mewari princess and the daughter of Ari Singh.



42

EQUESTRIAN PORTRAIT OF MADAN SINGH OF JALA BUNDI, RAJASTHAN, NORTH INDIA, CIRCA 1835

Opaque pigments heightened with gold on paper, the maharaja wears a diaphanous *jama*, pearl necklace and jewels, his prancing horse wears jewelled trappings, his retinue carries the ceremonial regalia, a city and a lake in the background, within gold, black and white rules and red borders, identified in black *devanagari* script on reverse
 11¼ x 8½in. (28.5 x 21.6cm.)

£2,500-3,500

\$3,600-5,000
 €3,200-4,400

PROVENANCE:

Bundi Royal Collection
 Sotheby's, London, 10 & 11 October 1991, lot 796

Inscribed on *verso*: jālā madan sikhji

The inscription on *verso* identifies the rider as "Jala Madan Singhji". Madan Singh was the son of *Rajarana* Madho Singh, (1773-1834) the *Divan* or *Musahib-i-Ala* (chief minister) of Kotah who inherited this office from his father, *Rajarana* Zalim Singhji (1739-1824). Born in Kotah in 1808, he assumed the title of *Maharaj Rana* and became the ruler of Jhalawar in 1838, where he died in 1845. The inscription does not mention the title of *Maharaj Rana*, hence our dating. A portrait of Madan Singh was published as Maharaja Kanwar Madhav Singh in *Painting for the Royal Courts*, Spink, London, 1976, cat.30, p.11.



43
A PORTRAIT OF A MARATHA NOBLE
 GWALIOR, NORTH INDIA, CIRCA 1865

Possibly Maharaja Jayaji Rao Sindhia (r. 1843-1886), opaque pigments heightened with gold on paper, the figure seated against a bolster wearing a white *jama* with a shawl of honour over his legs, his head with elaborate red turban, within yellow and black borders
 16 7/8 x 12 3/4 in. (42 x 31.5cm.)

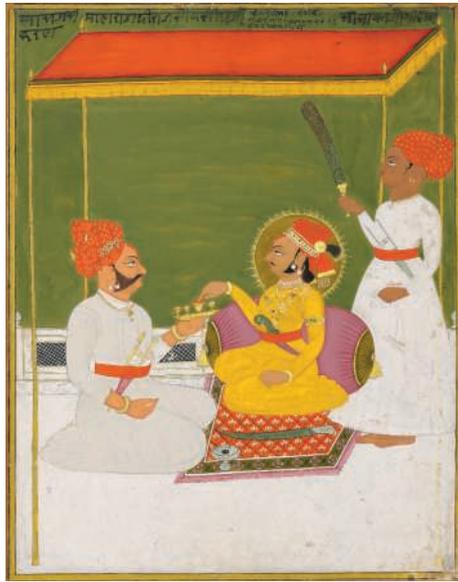
£2,500-3,500

\$3,600-5,000
 €3,200-4,400

PROVENANCE:

Acquired before 1991.

Another very closely related portrait probably from the same series attributed to Gwalior circa 1865, which was formerly in the Binney Collection, depicts the Maratha general Ram Rao Phalke (R. Crill and K. Jariwala, *The Indian Portrait*, London, 2010, pp.168-169, n.50).



44
A RAJA ON A TERRACE
 JODHPUR, MARWAR, NORTH INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, haloed, wearing a yellow tunic and a red turban, reclining on a bolster below a red canopy, bejewelled, a dagger held by his sash, taking *pan* from a courtier in a white tunic, an attendant fanning them, three lines of black *devanagari* text above, mounted
 13 1/4 x 10 3/4 in. (33.6 x 27.3cm.)

£3,000-4,000

\$4,300-5,700
 €3,800-5,000

PROVENANCE:

Acquired before 1991.



45
A PORTRAIT OF A MARATHA GENERAL
 GWALIOR, NORTH INDIA, CIRCA 1865

Opaque pigments heightened with gold on paper, seated cross-legged facing left, the head with a pink turban and the neck adorned with a pearl and emerald necklace, holding a sword in his left hand, the sitter identified in Urdu as *Suchhman Rao Phalke*, within blue and yellow borders
 Painting with border 16 7/8 x 12 in. (42 x 30.5cm.)

£2,000-3,000

\$2,900-4,300
 €2,500-3,700

PROVENANCE:

Acquired before 1991.



46

RAO JAGAT SINGH OF KOTAH HUNTING BOAR

KOTAH, RAJASTHAN, NORTH INDIA, SECOND HALF 17TH CENTURY

Opaque pigments heightened with gold on paper, the lively hunt depicting Jagat Singh wearing a gold wrapped turban accompanied by an older courtier on horseback, slaying and spearing a wild boar attacking a footman, two dogs follow the boar, indication of a rocky landscape to the lower right corner, on green ground, with white, yellow and black rules, modern red borders
8⁷/₈ x 12⁷/₈in. (22.7 x 32.8cm.)

£3,000-5,000

\$4,300-7,100
€3,800-6,200

PROVENANCE:

Acquired before 1991.

Rao Jagat Singh of Kotah (r.1658-82) was very keen on hunting. Another closely related portrait of Jagat Singh attributed to the Hada Master of the Kotah school and dated to circa 1660 is currently on loan to the Metropolitan Museum (John Guy and Jorrit Britschgi, *Wonder of the Age: Master Painters of India, 1100-1900*, no.48, pp. 103-6). A famous portrait of Ram Singh I of Kotah hunting a rhinoceros, also on loan to the Metropolitan Museum, is dated circa 1690-1700 (Milo Cleveland Beach, *Mughal and Rajput Painting*, Cambridge, 2002, fig.127, p.167).



47

MAHARANA ARI SINGH II HUNTING WILD BOARS

UDAIPUR, MEWAR, NORTH INDIA, CIRCA 1760-70

Opaque pigments heightened with gold on paper, the maharaja rides a stallion with gold trappings, wearing diaphanous robes, he spears a wild boar, another boar topples a footman over, on green ground with high skyline, within black rules and red borders, the reverse with text in black *devanagari* script
11¹/₂ x 16⁷/₈in. (29.2 x 42.8cm.)

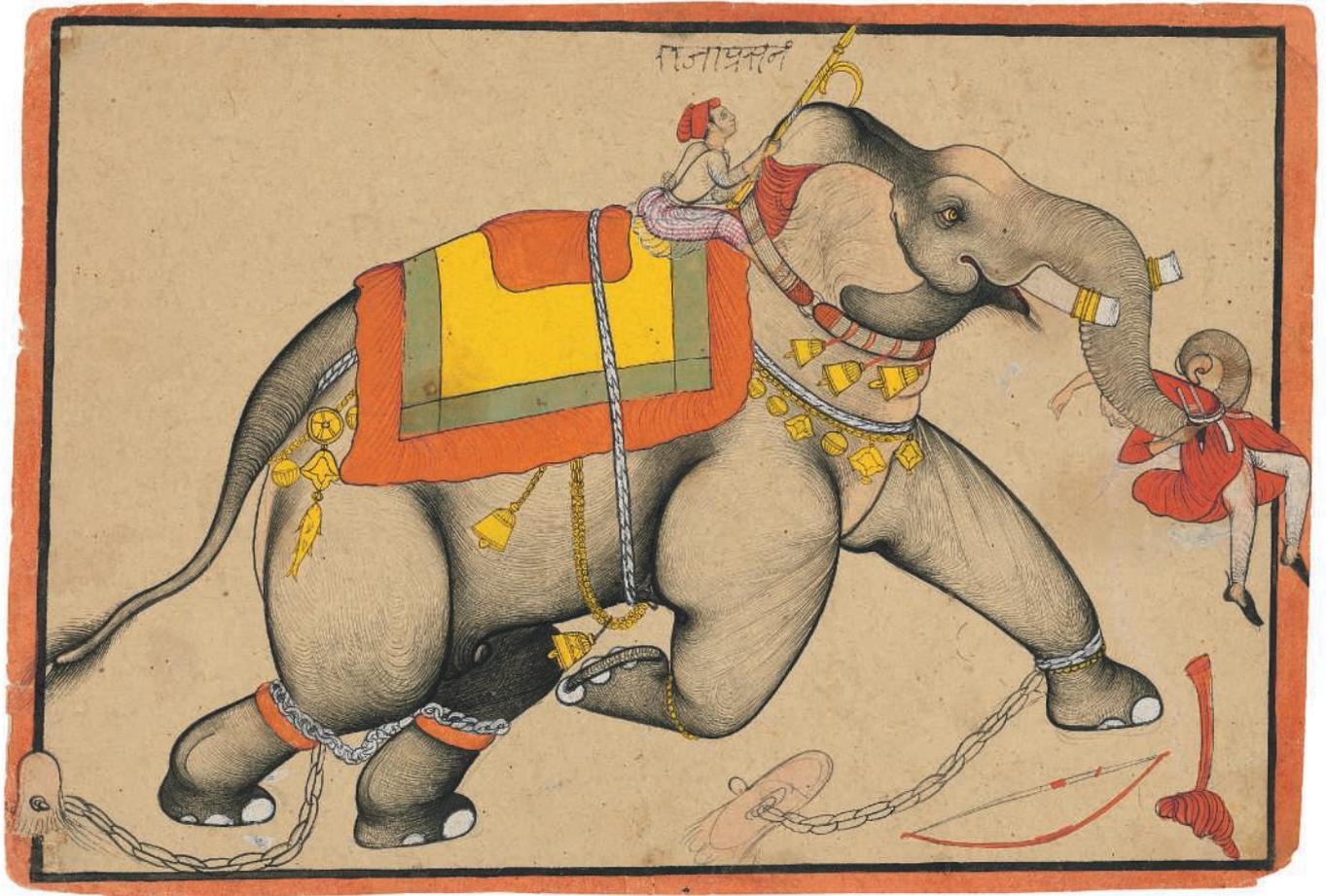
£3,000-4,000

\$4,300-5,700
€3,800-5,000

PROVENANCE:

Acquired before 1991.

For a closely related hunting scene with Maharana Ari Singh II of Mewar (r.1762-72) dated 1762 see Andrew Topsfield, *Court Painting at Udaipur*, Zurich, 2001, no.182, p.201. Hunting was a dangerous pastime: Ari Singh was later killed by the ruler of neighbouring Bundi state while out hunting.



48

A RAMPAGING ELEPHANT

SAWAR OR KOTAH, RAJASTHAN, NORTH INDIA, CIRCA 1720

Ink, opaque and transparent pigments on paper, the elephant bull has broken his chains and seized a man with his trunk, his turban and bow lie on the ground, the mahout attempts to control him, within black rules and red borders, identification inscription at top
8 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in. (21.8 x 31.4cm.)

£4,000-6,000

\$5,700-8,500

€5,000-7,500

PROVENANCE:

Acquired before 1991.

The elephant is identified as *rajaprasanam*.





52

MAHARANA SANGRAM SINGH IN A LAKE PAVILION

UDAIPUR, MEWAR, NORTH INDIA, CIRCA 1750

Opaque pigments heightened with gold and silver on paper, Maharana Sangram Singh seated within a lake pavilion, smoking a *huqqa*, surrounded by ladies swimming, a group of women dancing and playing music in the foreground, the reverse with five lines of black *devanagari* script and English inscription in pencil

Painting 11 3/8 x 13 3/8 in. (31.5 x 33.8 cm.)

£2,000-3,000

\$2,900-4,300

€2,500-3,700

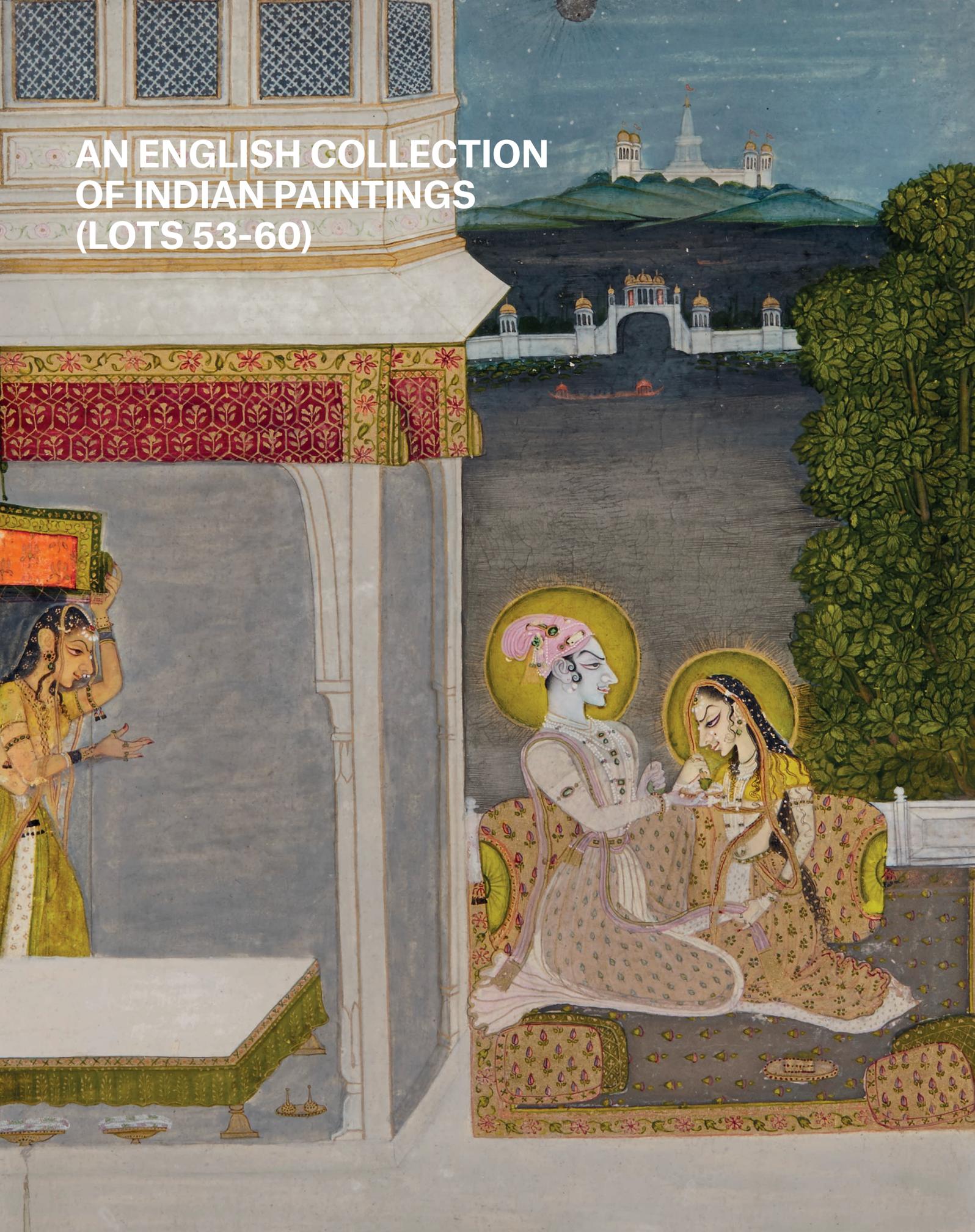
PROVENANCE:

Acquired before 1991.

LITERATURE:

Joachim Bautze, *Die Welt der hofischen Malerei* (pp.123-180), in Gerd Kreisel (ed.), *Rajasthan: Land des Könige*, Stuttgart, 1995, p. 157, no. 139

AN ENGLISH COLLECTION
OF INDIAN PAINTINGS
(LOTS 53-60)



The following eight paintings were acquired by a private collector in London from Colnaghi, 14 Old Bond Street, London between 1978 and 1980. They are excellent examples of the main traditions of Indian painting: Mughal, Pahari and Rajput. Christie's is delighted to offer this small yet captivating selection, which is an illustration of the sharp eye of an inquisitive collector.



53

KRISHNA AND RADHA

KISHANGARH, NORTH INDIA, CIRCA 1760

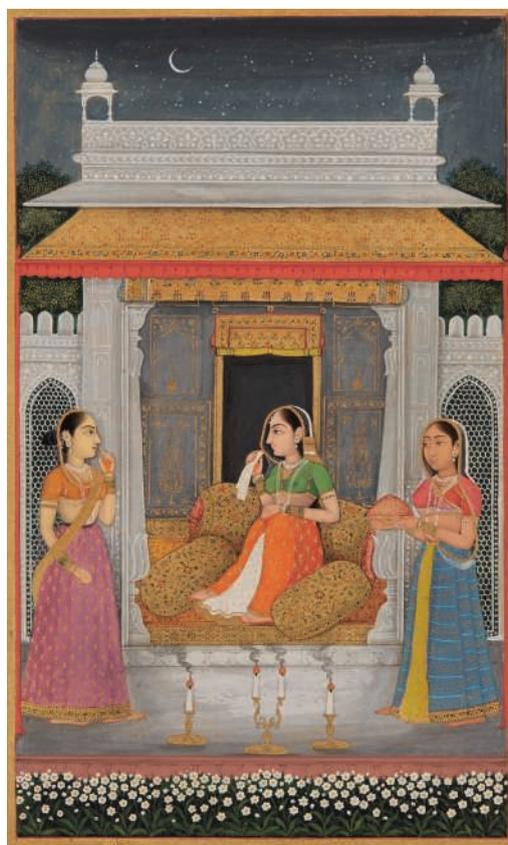
Opaque pigments heightened with gold on paper, the gods sit together on a terrace, amorously holding each other's hands, richly dressed and bejewelled, their heads within green nimbus, blue-skinned Krishna wearing a pink turban, a female attendant walks in from a pavilion to the left, a lake in the background, laid down on blue card with broad borders decorated with gilt foliage, the reverse with Maharaja seal impression, mounted, framed and glazed
The painting 6½ x 4¾in. (16.5 x 12.2cm.) ; page 13¾ x 10 (34 x 25.5cm.)

£7,000-10,000

\$10,000-14,000
€8,800-12,000

PROVENANCE:

Acquired from Colnaghi, London, 20 July 1979



54

AN ILLUSTRATION FROM A RAGAMALA SERIES: DIPAK RAGA

ATTRIBUTED TO FAQIRULLAH, PROVINCIAL MUGHAL SCHOOL, NORTH INDIA, CIRCA 1750-60

Opaque pigments heightened with gold on paper, the scene lit by four candles, a crescent moon in the starry sky above, the princess sits amidst gold bolsters and cushions, female companions standing with her, the scene set within a garden, a marble pavilion behind them, the reverse with four lines of black *devanagari* script, mounted, framed and glazed
Painting 6 7/8 x 4 1/8in.(17.6 x 10.5cm.); page 7 3/4 x 4 3/4in.(19.4 x 12.3cm.)

£6,000-8,000

\$8,600-11,000
€7,500-10,000

PROVENANCE:

Acquired from Colnaghi, London, 5 June 1979

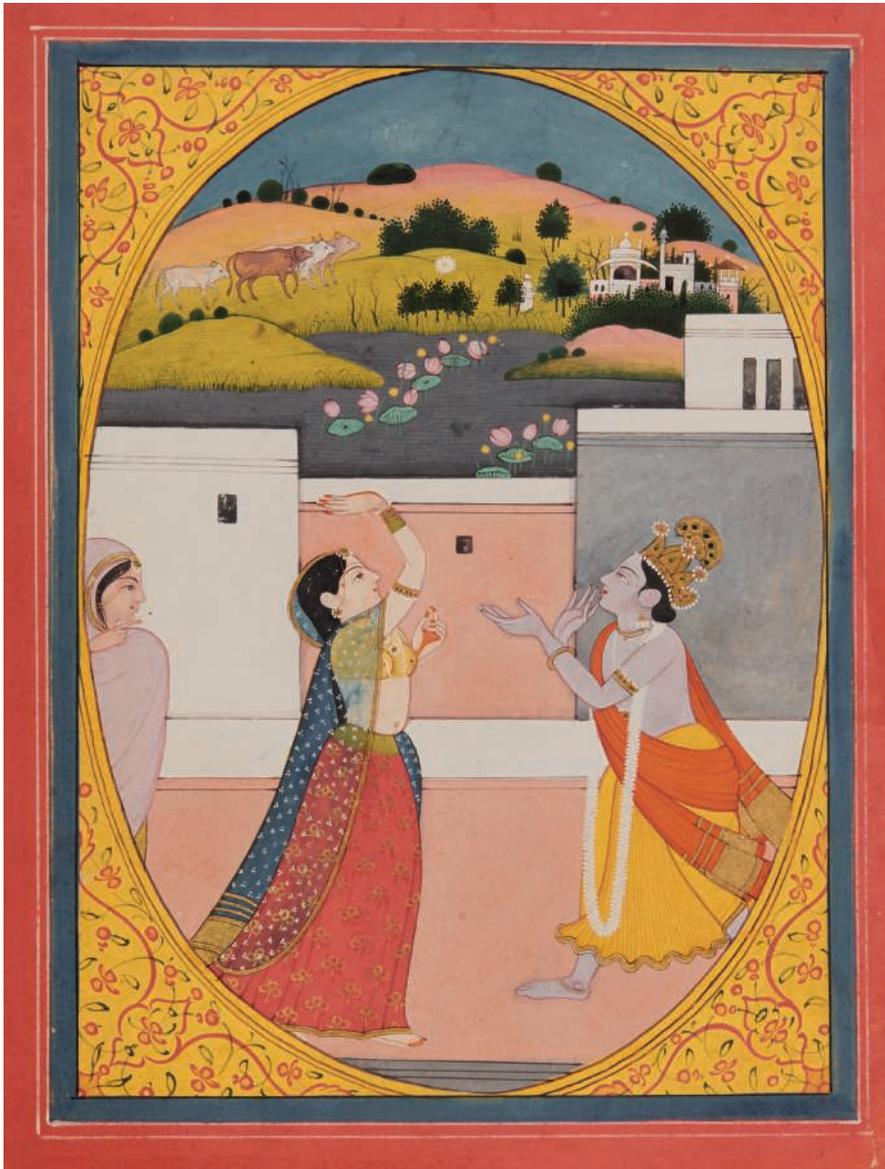
EXHIBITED:

Paintings from Mughal India, London, 1979, cat. 27

LITERATURE:

Toby Falk and Simon Digby, *Paintings from Mughal India*, Colnaghi, exhibition catalogue, London, 1979, cat. 27, pp.58-59.

Faqirullah is known for his work on another *ragamala* series (E. Binney, *Indian Miniature Painting from the Collection of Edwin Binney, 3rd: The Mughal and Deccani Schools with some related Sultanate material*, Portland, 1973, no. 84). His full name was Muhammad Faqirullah Khan, the name he uses on a slightly earlier work on the Johnson album in the British Library (album, 17, no. 3). His style was at that time purely Mughal whereas the present picture relates to the style developed in Awadh. Faqirullah probably moved to that region after the 1750s.



55

AN ILLUSTRATION TO THE SAT SAI OF BIHARI: TOSSING A FLOWER

GARHWAL, NORTH INDIA, CIRCA 1790-1800

Opaque pigments heightened with gold on paper, Krishna and Radha play at throwing a flower at each other, the scene set in a palace courtyard, a female attendant watches the scene from the left, a herd of cows approaches a city by a lake in the background, with floral illuminated spandrels on yellow ground, within white rules with red and blue borders, the reverse with text in *takri* and *devanagari* scripts

9¼ x 7in. (24.8 x 18cm.)

£10,000-20,000

\$15,000-28,000

€13,000-25,000

PROVENANCE:

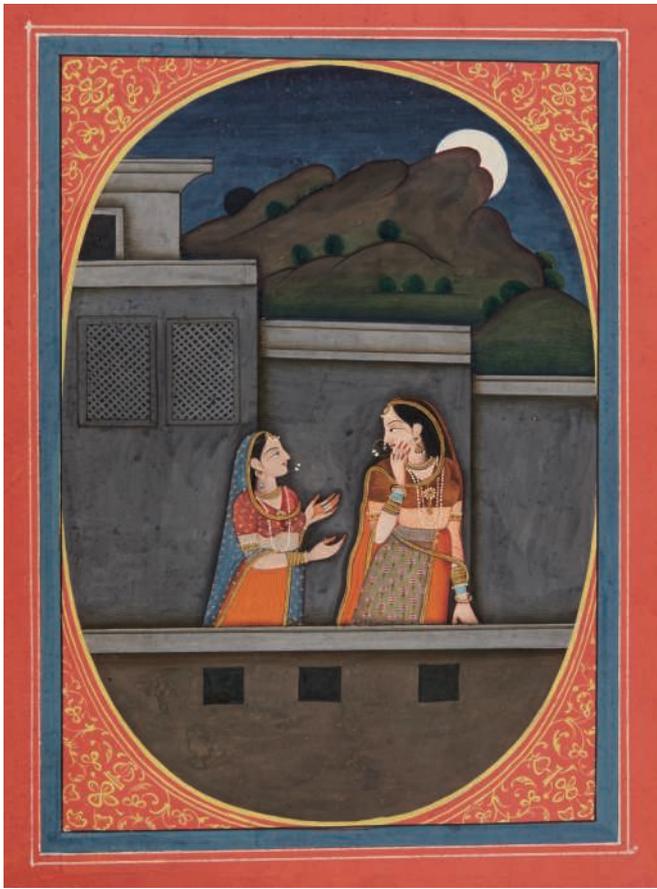
Acquired from Colnaghi, London, 1 September 1980

The *Sat Sai* or 'seven hundred' verses is an early vernacular text written in the early *Braj Bhasha* proto-dialect of Hindi. It follows in the tradition of religious texts focusing on the romance of Krishna and Radha. The work itself contains couplets on *neeit* (moral lessons), *shringara* (love) and most importantly *bhakti* (devotion). Bihari was a poet at the court of Mughal Emperor Shah Jahan who was later invited by Raja Jai Singh of Amber to move to his court. It is at Amber that Bihari is supposed to have composed the *Sat Sai*.

The *Sat Sai* is best known for a well-published series painted in Kangra dated circa 1785 which was originally in the Tehri-Garhwal Collection (see M.S. Randhawa, *Kangra Paintings of the Bihari Sat Sai*, National Museum, New Delhi, Bombay, 1966). The very first image of that book is 'Tossing a flower', the same scene as the present painting. It appears that our painting and the following lot are however from Garhwal. Other paintings from this set, dated between 1790 and 1800 are published in W.G. Archer, *Visions of Courtly India*, Oxford, 1976, cat.20, pp.34-35; Karl Khandalavala, *Pahari Miniature Paintings in the N.C. Mehta Collection*, Ahmedabad, fig. 102; *Rajput Miniatures from the Collection of Edwin Binney, 3rd*, Portland, 1968, cat.89, p.115 and in Ivan Stchoukine, *La Peinture Indienne à l'Epoque des Grand Moghols*, Paris, 1929, pl.C. Another painting (depicting Radha bathing) was sold at Christie's, London, 8 April 2008, lot 288 dated to 1810. Another was with Spink, *Painting for the Royal Courts of India*, 1976, cat.157, p.37 (Krishna seated on a terrace, catalogued as circa 1780-90) and a third is in a French private collection.

The dating of this series seem to range between 1785 and 1800. *The Lovelorn Heroine*, a *Sat Sai* painting in the Cleveland Museum of Art (1971-86) is probably coming from a different set as it appears closer stylistically to the 1785 Kangra series mentioned previously. It is dated between 1780 and 1790. However it may also suggests that more than one artists worked on this *Sat Sai* series over the span of many years, between the last years of the 1780s up to 1800. The oval format of these paintings originate from Guler and becomes widespread in the late 18th century, with increasingly complex decoration in the corners. Kangra or Guler artists very probably moved to Garhwal around that time. The daisy-petal form of the flower tossed by Radha in the present painting appears to be a Garhwal convention, as seen on the tree foliage in the Binney 3rd painting discussed above. Another convention are the boldly apparent breasts beneath the bodices.

For an illustration from the same series, see the following lot in this sale.



56
AN ILLUSTRATION TO THE SAT SAI OF BIHARI: QUEST FOR THE LOVER IN MOONLIGHT
 GARHWAL, NORTH INDIA, CIRCA 1790-1800

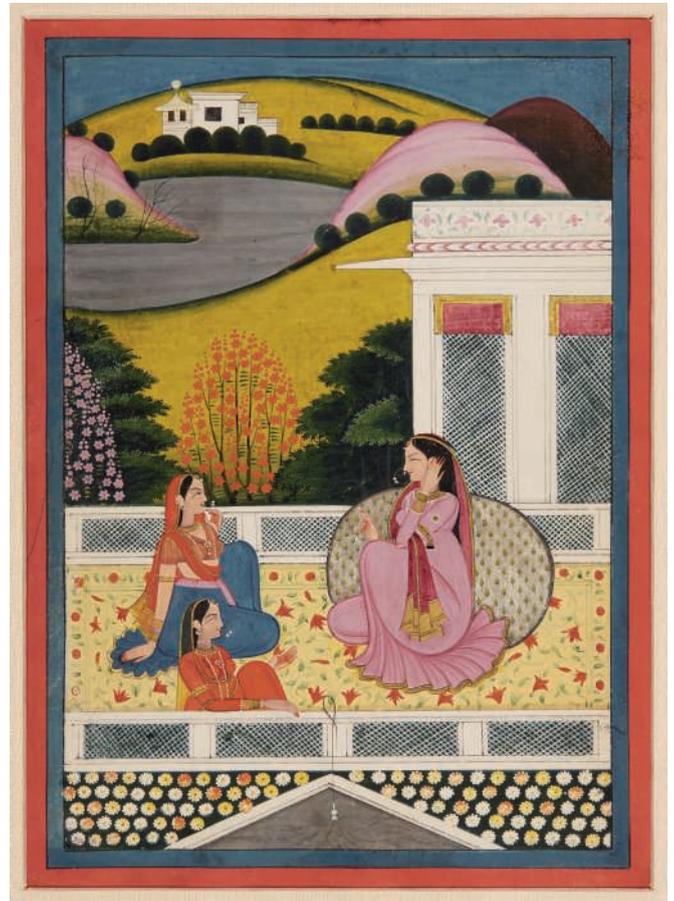
Opaque pigments heightened with gold on paper, Radha and a female companion stand on a palace wall, their brightly coloured robes stand out against the grey walls, Radha raises her hand to her face, a crescent moon appears behind a mountain at top, with floral spandrels on red ground, within white rules with blue and red borders, the reverse with three lines of *devanagari* script, mounted, framed and glazed
 9¾ x 7in. (24.8 x 18cm.)

£10,000-20,000

\$15,000-28,000
 €13,000-25,000

PROVENANCE:
 Acquired from Colnaghi, London, 1 September 1980

See the preceding lot in this sale for a short discussion on this series.



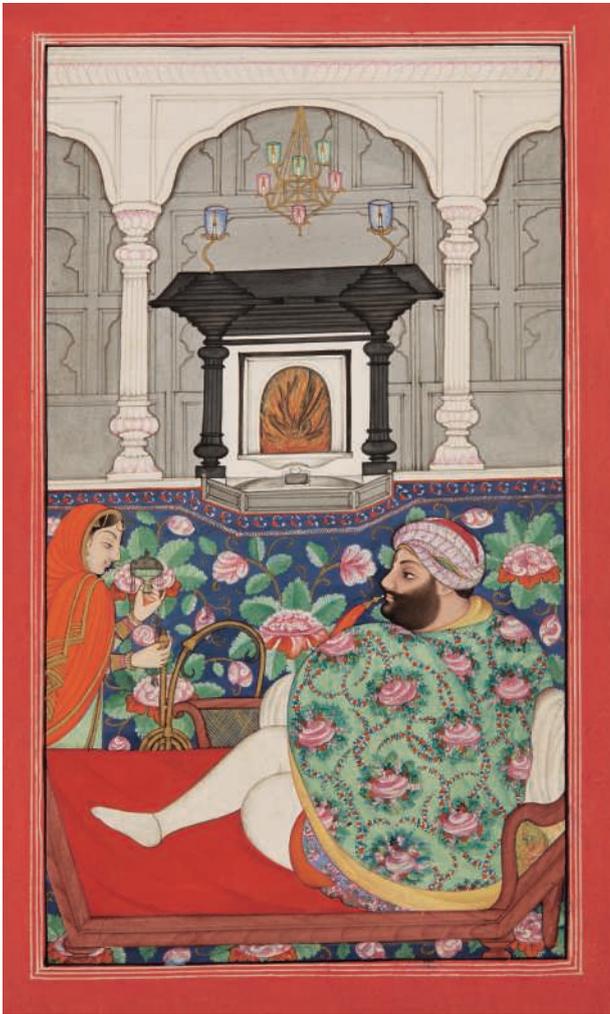
57
RADHA ON A TERRACE
 GARHWAL, NORTH INDIA, CIRCA 1800

Opaque pigments heightened with gold on paper, she sits on a floral carpet laid on a marble terrace, she wears pink robes, two attendants seated in front of her, a hilly landscape in the background with flowering trees, a fountain amidst a flower bed in the foreground, within black rules with blue and red borders, the reverse with two lines of black *takri* script
 10¾ x 7¾in. (27.4 x 19.7cm.)

£4,000-6,000

\$5,700-8,500
 €5,000-7,500

PROVENANCE:
 Acquired from Colnaghi, London, 1 September 1980



58
A RAJA ENJOYS A HUQQA DURING A COLD WINTER NIGHT
 PAHARI SCHOOL, NORTH INDIA, CIRCA 1825-50

Opaque pigments heightened with gold on paper, the palace interior with a European-style fire place in which burns a lively fire, a European style floral carpet is laid on the floor, the Raja lies on a daybed, covered with a blanket decorated with large flowers, a female attendant changes the coal and tobacco of his *huqqa*, within black and white rules and red borders, mounted, framed and glazed
 9½ x 5½in. (24.2 x 14.6cm.)

£6,000-8,000

\$8,600-11,000
 €7,500-10,000

PROVENANCE:

Acquired from Colnaghi, London, 5 June 1979

The subject of this painting, a Raja wrapped up tightly against the cold, is an unusually intimate one for Indian painting. Other portraits of figures clothed in large blankets include a depiction of Bhup Singh with his Rani wrapped up in the same quilt and attributed to Guler, circa 1795-1800, now in the Victoria and Albert Museum (I.S. 202-1949; Visakha N. Desai (ed.), *Life at Court: Art for India's Rulers, 16th-19th Centuries*, Boston, 1985, no.75). A painting attributed to Nainsukh, circa 1760 shows Balwant Singh in a tent at Nagrota, similarly clothed and smoking a hookah in a manner similar to our portrait (Kalpana Desai and Pratapaditya Pal, *A Centennial Bouquet*, Mumbai, no.84).



59
AN ILLUSTRATED FOLIO FROM A GAJA SALOTE (ELEPHANT ALMANAC): THE ELEPHANT SALHAI
 JAIPUR, RAJASTHAN, NORTH INDIA, VS 1881/1824 AD

From an almanac, opaque pigments on paper, the elephant carrying his mahout, harnessed and carrying a howdah, his head painted and bejewelled, on blue background, within yellow, red and black rules, inscription in black *devanagari* script at top, mounted, framed and glazed
 The painting 7¾ x 5½in. (19.7 x 14cm.) ; page 9¼ x 7½in. (23.5 x 19cm.)

£2,000-3,000

\$2,900-4,300
 €2,500-3,700

PROVENANCE:

Acquired from Colnaghi, London, 5 June 1979

The *Gaja Salote* (elephant almanac) is a manuscript that describes elephants from different parts of the country, their qualities, diseases and treatments. Another folio, depicting Gaindmala, an elephant from the eastern province of Assam is in the Cincinnati Art Museum (Ellen S. Smart and Daniel S. Walker, *Pride of the Princes: Indian Art of the Mughal Era in the Cincinnati Art Museum*, Cincinnati, 1985, cat. 38). According to the manuscript's colophon, it was written by Shyam Vaid and completed in VS 1881/1824 AD. The patron might have been Rao Asi Singhji of Mukhtapur. Other pages were sold at Christie's, London, 11 and 12 June 1984, lot 61 and 4 July 1985, lot 9.

SULTAN IBRAHIM ADHAM VISITED BY ANGELS

PROVINCIAL MUGHAL SCHOOL, NORTH INDIA,
CIRCA 1730

Opaque pigments heightened with gold on paper, the holy man sits at the entrance of his cave, angels and devotees bring him food, dishes laid before him, the scene lit by the moon and two candles, birds and animals in the foreground, a lake with two ships in the background, framed and glazed

Painting 8 $\frac{1}{8}$ x 5 $\frac{3}{8}$ in. (20.5 x 13.6cm.);

page 10 $\frac{5}{8}$ x 6 $\frac{7}{8}$ in. (27.1 x 17.6cm.)

£10,000-20,000

\$15,000-28,000

€13,000-25,000

PROVENANCE:

Acquired from Colnaghi, London, 5 June 1979

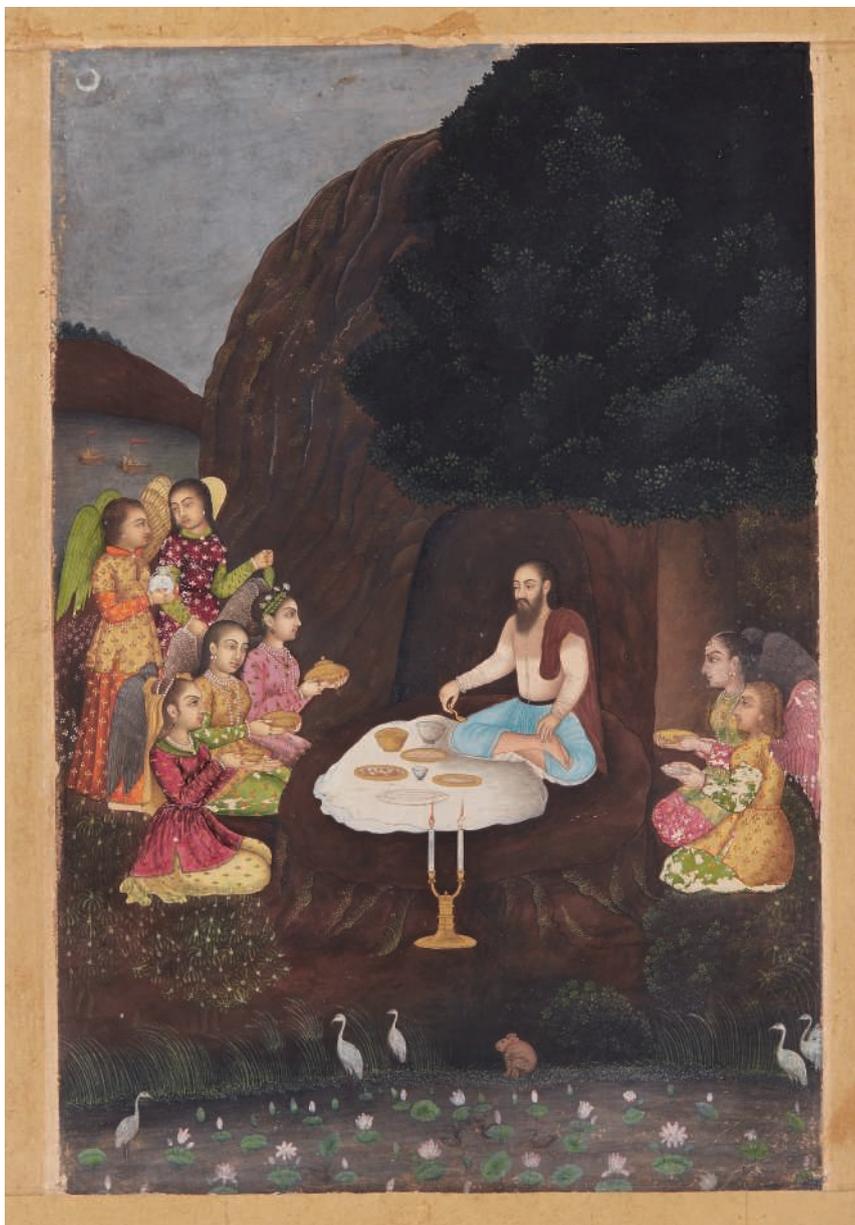
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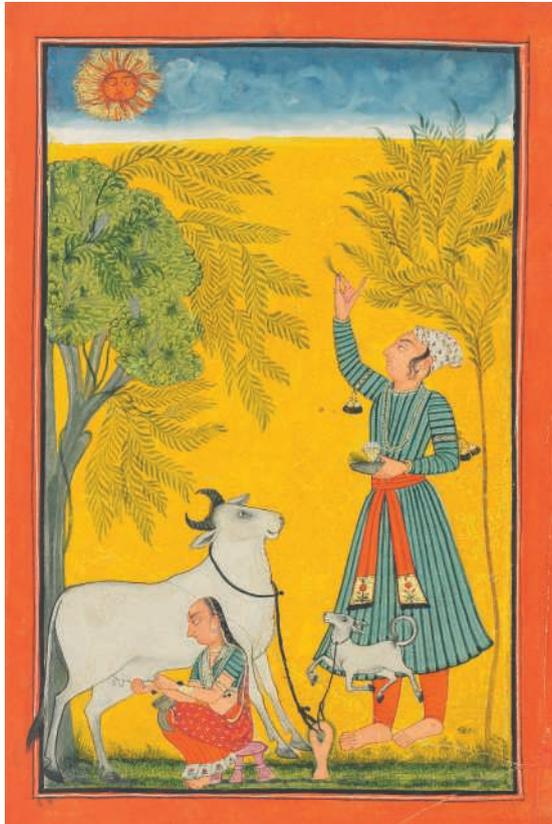
Paintings from Mughal India, London, 1979, cat. 24

LITERATURE:

Toby Falk and Simon Digby, *Paintings from Mughal India*, Colnaghi, exhibition catalogue, London, 1979, cat. 24, pp.52-53.

The subject of this miniature was a popular one in 18th century Mughal painting. Based on the legend by Farid al-Din 'Attar, Sultan Ibrahim bin Adham (d.776-77), gave up the Kingdom of Balkh to become a Dervish. He was visited by angels who bought him ten dishes of food inciting the jealousy of another poor dervish, also painted into some miniatures of this subject. One such miniature, attributed to the Lucknow/Faizabad artist Hunhar and dated circa 1760-70 is in the Polsky collection (Andrew Topsfield (ed.), *In the Realm of Gods and Kings. Arts of India*, London, 2004, no. 80, pp.196-97). Others, from Lucknow and Murshidabad respectively, are in the India Office Library (Toby Falk and Mildred Archer, *Indian Miniatures in the India Office Library*, London, 1981, nos.325 and 367) and in *The St. Petersburg Muraqqa'* (Milan, 1996, pl.90/f.53r). Another similar miniature, also attributed to Awadh, circa 1750, is published in Patrick Carré, *Dieux, tigres et amours. Miniatures indiennes du XVe au XXe siècle*, Spain, 1993, pp.112-113. Many of these paintings share the fact that they are dependent on European imagery for the figures depicted, probably based on a now lost 17th century version of the subject where Ibrahim was derived from a figure of Christ as depicted in the 'Poor Man's Bible' of 1593 which arrived in the Mughal court in 1595 (*op.cit.*, Milan, 1996, p.81).





VARIOUS PROPERTIES

61

AN ILLUSTRATION TO A RAGAMALA SERIES : BHASKAR PUTRA OF HINDOL RAGA

CHAMBA, NORTH INDIA, CIRCA 1700

Opaque pigments heightened with gold on paper, the prince raises his hand towards the sun, holding green twigs, a lady draws milk from a cow, the cow and her calf tethered to a post, under trees, on yellow background with shining sun at top, with red borders and white and black rules, the reverse inscribed in *devanagari* and *takri* scripts
8½ x 6¼in. (21.7 x 15.8cm.)

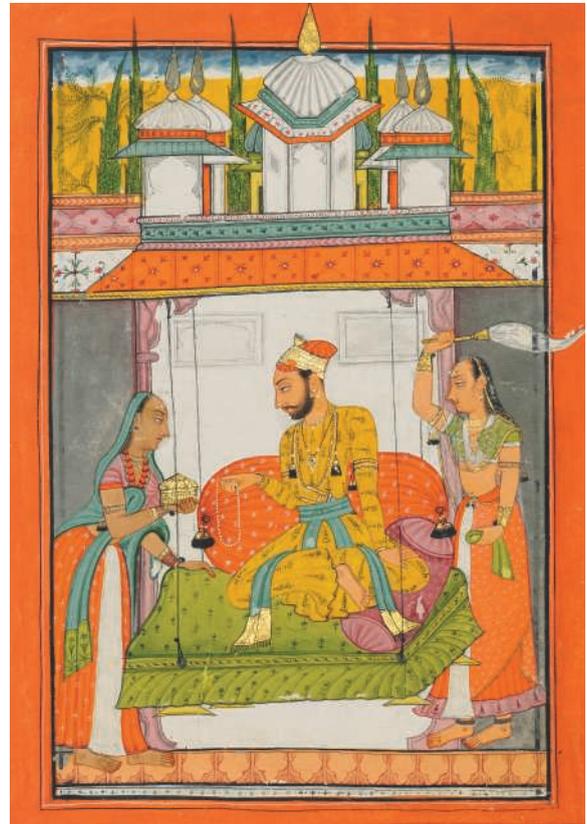
£12,000-15,000

\$18,000-21,000
€15,000-19,000

PROVENANCE:

Royal Mandi Collection (No 2463).

Ragamala or the 'Garland of Ragas' is the visual depiction of musical modes. Each Raga belongs to a family : Bhairav, dedicated to Shiva ; Malkos, Hindol, Megh, Deepak and Sri. Ragamala paintings are bringing together poetry and classical music. Each raga's essence is captured and symbolised by a hero or heroine, a colour or a scene, and thus a mood, and has subsets, identified as family members such as the ragninis, or wives of the ragas. They thus identify at what time of the year or of the day the musical mode must be played and the deity they are dedicated to.



62

AN ILLUSTRATION TO A RAGAMALA SERIES: HINDOL RAGA

CHAMBA, NORTH INDIA, CIRCA 1700

Opaque pigments heightened with gold on paper, a prince sits on a large swing, leaning against a bolster, he holds a rosary whilst attended by ladies, a marble pavilion behind, the top of cypress trees appearing behind the wall, with red borders and black and white rules, the reverse with identification inscription in black *devanagari* and *takri* scripts, mounted
8½ x 6¼in. (21.6 x 16cm.)

£10,000-12,000

\$15,000-17,000
€13,000-15,000

PROVENANCE:

Royal Mandi Collection (No 2463).

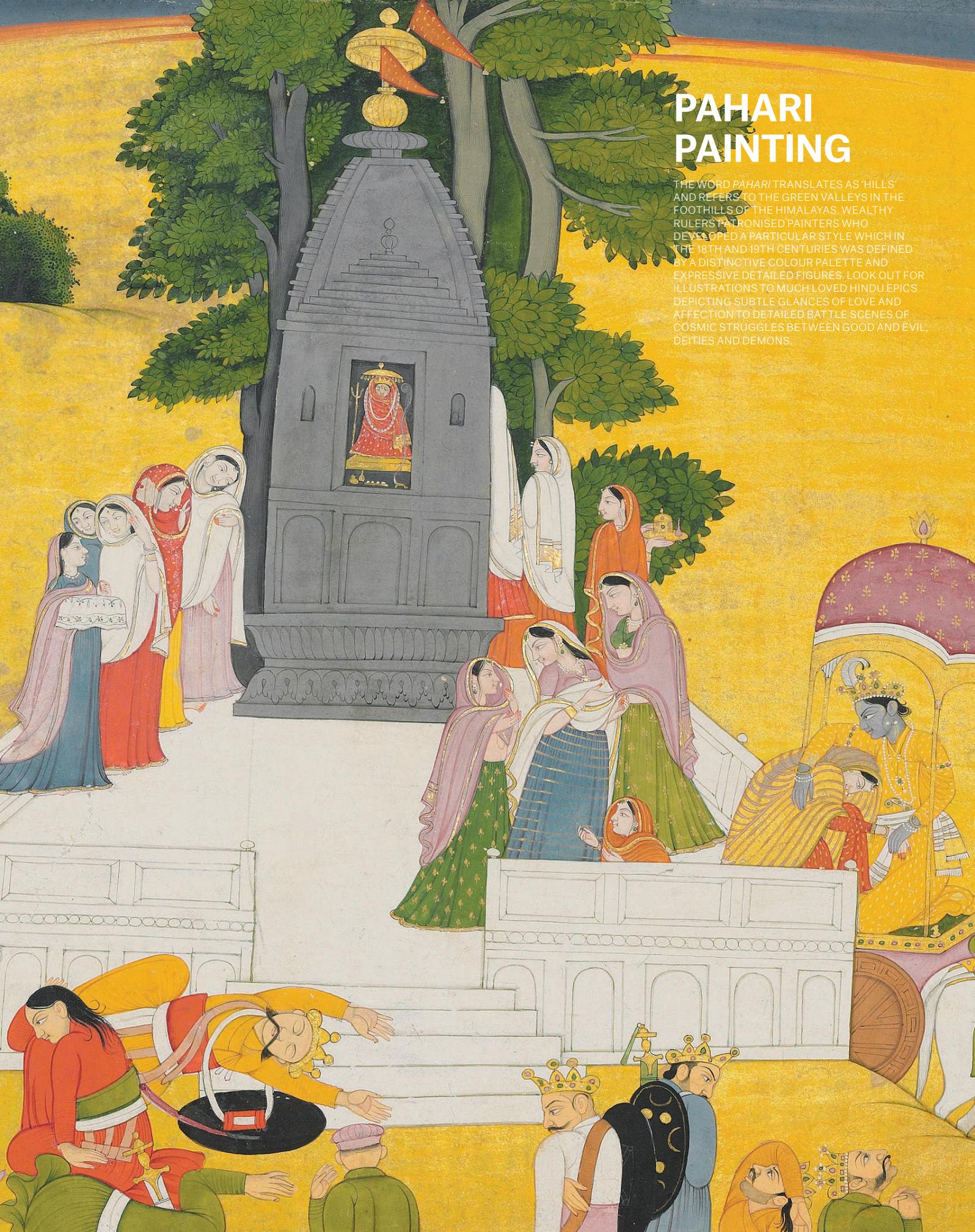
Hindol Raga is an early morning mode assigned to Spring.

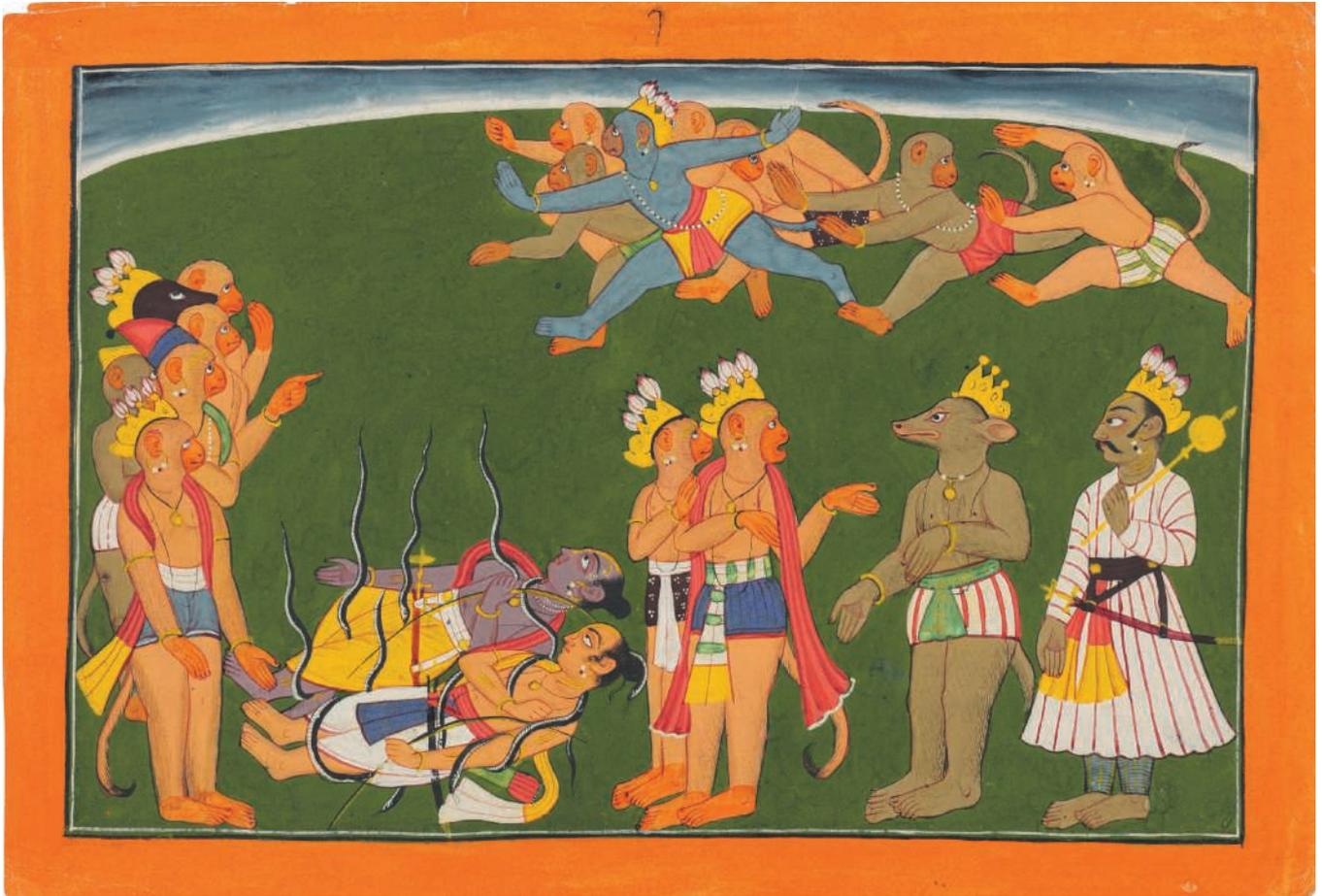
This painting and the preceding lot (lot 61) are part of a *Ragamala* series that was once attributed to the Pahari court of Bilaspur. However, Catherine Glynn in a new study of other illustrations from this same series has re-attributed them to the court of Chamba (Glynn, C., Skelton R. and Dallapiccola AL., *Ragamala, Paintings from India from the Claudio Moscatelli Collection*, cat. 14 and 15, Dulwich Pictures Gallery Catalogue, London 2011 p.34). Both paintings bear a stamp on the verso from the Royal Mandi Collection. This *Ragamala* series was apparently rebound there in 1841. Three further folios from the same series are in the Claudio Moscatelli Collection (*op.cit.*, nos. 7, 8 and 9, pp. 52-57). Nine further paintings from the series, attributed then to Bilaspur, were sold at Sotheby's New York, 29 March 2006, lots 164-173.

For another illustration from the same *ragalama* series, see the preceding lot.

PAHARI PAINTING

THE WORD PAHARI TRANSLATES AS 'HILLS' AND REFERS TO THE GREEN VALLEYS IN THE FOOTHILLS OF THE HIMALAYAS. WEALTHY RULERS PATRONISED PAINTERS WHO DEVELOPED A PARTICULAR STYLE WHICH IN THE 18TH AND 19TH CENTURIES WAS DEFINED BY A DISTINCTIVE COLOUR PALETTE AND EXPRESSIVE DETAILED FIGURES. LOOK OUT FOR ILLUSTRATIONS TO MUCH LOVED HINDU EPICS DEPICTING SUBTLE GLANCES OF LOVE AND AFFECTION TO DETAILED BATTLE SCENES OF COSMIC STRUGGLES BETWEEN GOOD AND EVIL, DEITIES AND DEMONS.





63

**AN ILLUSTRATION TO THE LANKAKANDA OF THE SHANGRI RAMAYANA SERIES:
RAMA AND LAKSHMANA BOUND BY INDRAJIT'S WEAPON**
POSSIBLY NURPUR OR BAHU, PUNJAB HILLS, EARLY 18TH CENTURY

Opaque pigments on paper, the two brothers shown lying still holding their bow and bound with snakes, the monkey and bear generals looking over and conversing with Jambavan and Vibishana, the monkey army on the move in the background, in white rules, with wide orange borders, with fly sheet
8 $\frac{3}{4}$ x 12 $\frac{1}{4}$ in. (22 x 31.2cm.)

£15,000-20,000

\$22,000-28,000

€19,000-25,000

On the first day of the battle of Lanka, Indrajit despatched the *vanara* armies of Sugriva. Impatient to avenge his father and brother's death he called for Rama and Lakshmana to come forth on the battlefield. Using a powerful weapon consisting of a multitude of snakes he shackled and subdued them. Both fell to the ground unable to move or breathe. Hanuman, the monkey general, called upon Garuda, Vishnu's vehicle, to intervene and free the two brothers from their reptilian bonds.

The ambitious project of the Shangri *Ramayana* included several illustrations of this episode in the fourth book known as the *Lankakanda* or *Yuddhakanda*. For another illustration of this same episode in the *Lankakanda* from the Shangri *Ramayana* see Andrew Topsfield Ed., *In the Realm of Gods and Kings: Arts of India*, London, 2004, no.49, pp. 130-31). A further folio from the same *Shangri Ramayana* series was sold at Christie's New York, 19 March 2013, lot 309.



64

AN ILLUSTRATION TO THE BHAGAVATA PURANA: THE ABDUCTION OF RUKMINI

PROBABLY CHAMBA, NORTH INDIA, CIRCA 1780-90

Opaque pigments heightened with gold on paper, Rukmini enters Krishna's chariot having gone to pray at the shrine of Devi, the Kings who oppose that match expire with fury, set inside red margins with white rules, the reverse with lines of *devanagari* and *takri* text

Painting 10¼ x 13¾in. (25.8 x 35.2cm.); folio 11⅞ x 15¾in. (30.3 x 40.1cm.)

£40,000-50,000

\$57,000-71,000
€50,000-62,000

PROVENANCE:

William K. Ehrenfeld

LITERATURE:

Daniel J. Ehnobom, *Indian Miniatures: The Ehrenfeld Collection*, New York, 1985, no.113, p.229

The Abduction of Rukmini or *Rukmini-Harana* is part of the *Bhagavata Purana* or story of Krishna. As Princess Rukmini of Vidarbha is unwilling to marry Prince Sisupala, the man most people expect her to, she goes to pray at the temple with the high born women of her city. Krishna, her lover, comes to abduct her. He is shown in the chariot, helping Rukmini into it – a deed that sends the kings who oppose him into fury (depicted on the left). Krishna's

companions are shown in the upper right corner waiting for him before returning to Dwarka where Krishna and Rukmini will be wed. Rukmini is shown twice, directly to the left of the shrine with her ladies and eloping with Krishna in his carriage.

The dramatic setting of the scene, with the high temple *shikara* rising against a vibrant yellow ground is a convention for landscape painting already seen in another *Rukmini-Harana* series, now in the Bhuri Singh Museum, Chamba and accounted to be by Nikka, the third son of Nainsukh (B.N. Goswamy and Eberhard Fischer, *Pahari Masters*, Zurich, 1992, cat. 147, p.345). Although dated 1790-1800 by Goswamy and Fischer it is dated circa 1775-80 by V.C. Ohri ('Nikka and Ranjha at the court of Raja Raj Singh of Chamba', V.C. Ohri and R. Craven (ed.), *Painters of the Pahari Schools*, Marg, Bombay, 1998, pp.98-114).

The present painting seems influenced by Nikka and may have been executed by an artist who had access to Nikka's work at Chamba. Two other paintings, originally attributed in 1973 by Archer to Garhwal circa 1770-85 are published in *Indian Paintings from the Punjab Hills*, London, 1973, vol. II, cat.12 and 20, p.83 an 85. A later painting of Krishna abducting Rukmini from the temple, attributed to a Kangra or Mandi artist, circa 1800-20 is published in *Paintings from the Royal Courts of India*, exhibition catalogue, Francesca Galloway, London and New York, 2008, cat. 39.



65
SHIVA AND PARVATI ON NANDI

PROBABLY GULER, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, together on the bull Nandi's back, gazing lovingly at each other, a leopard skin on their shoulders, Shiva holds a tambourine, a lone tree in the background, with blue and pink border between black rules, the protective fly-leaf with six lines of black *devanagari* script probably an extract from a devotional text, the reverse with inscriptions in ink and pencil
 9 1/8 x 7 3/8 in. (23.1 x 18.8 cm.)

£6,000-8,000

\$8,600-11,000
 €7,500-10,000

A closely related depiction of Shiva and Parvati with Nandi in the Lahore Museum is attributed to Guler circa 1820 (F. S. Aijazuddin, *Pahari Paintings & Sikh Portraits in the Lahore Museum*, 1977, no.51, p.55).



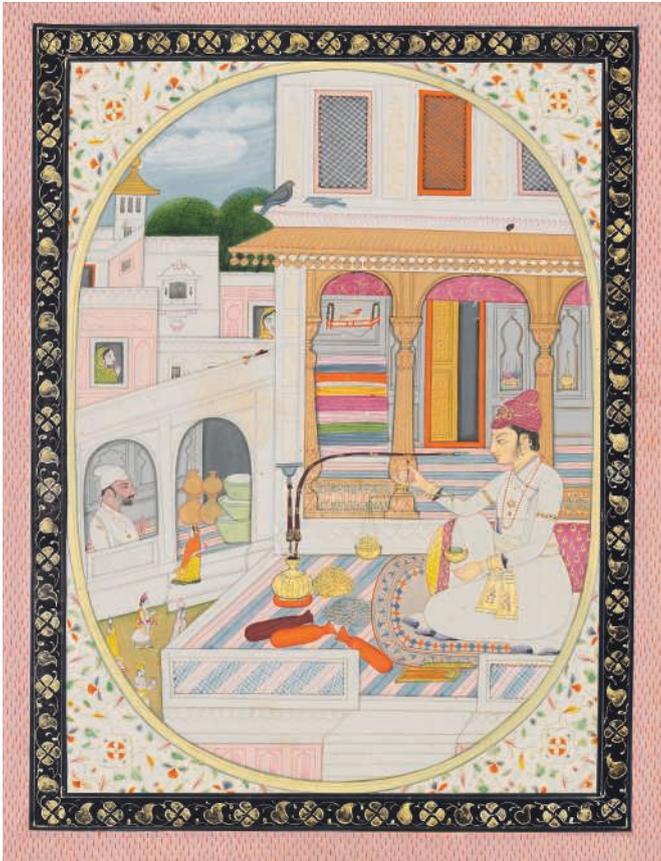
66
AN EMISSARY COLLAPSES BEFORE A RAJA

PROBABLY MANDI, NORTH INDIA, MID 19TH CENTURY

Opaque pigments heightened with gold on paper, a crowned figure collapses in the arms of an attendant with a concerned ruler above, set against a background of angular architecture, within a gold and polychrome floral border on red speckled margins
 Painting 9 1/8 x 7 1/8 in. (23.4 x 18.8 cm.); folio 11 1/8 x 9 5/8 in. (29 x 24.6 cm.)

£4,000-6,000

\$5,700-8,500
 €5,000-7,500



67

A GOLD MERCHANT

STYLE OF SAJNU, MANDI OR KANGRA, NORTH INDIA, CIRCA 1810

Opaque pigments heightened with gold on paper, he sits on a raised platform holding a scale with gold beads and a weight, bags of gold and silver laid before him, within a walled courtyard, smaller figures around him, others watch the scene from windows and arcades, set within an oval medallion, with finely illuminated spandrels, floral borders on blue ground and pink-speckled margins, protective fly-leaf inscribed with three lines of *devanagari* script 10¼ x 8¾in. (26.8 x 22.2cm.)

£6,000-8,000

\$8,600-11,000
€7,500-10,000

PROVENANCE:

Ex Royal Mandi Collection, (No. 1280)

The sharp architectural lines populated by expressive figures is similar to a painting also attributed to Mandi and dated to circa 1810-20 in the Victoria and Albert Museum (W. G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, no.49, p.276). W. G. Archer cites that Sajnu was recorded as having been a painter at Kangra prior to moving to Mandi. He suggests that Sajnu's strong sense of geometry has its origins in his formative years in Kangra (W. G. Archer, *op.cit.*, p. 361).



68

RAMA AND SITA IN THEIR FOREST ABODE

PROBABLY GULER, NORTH INDIA, CIRCA 1800

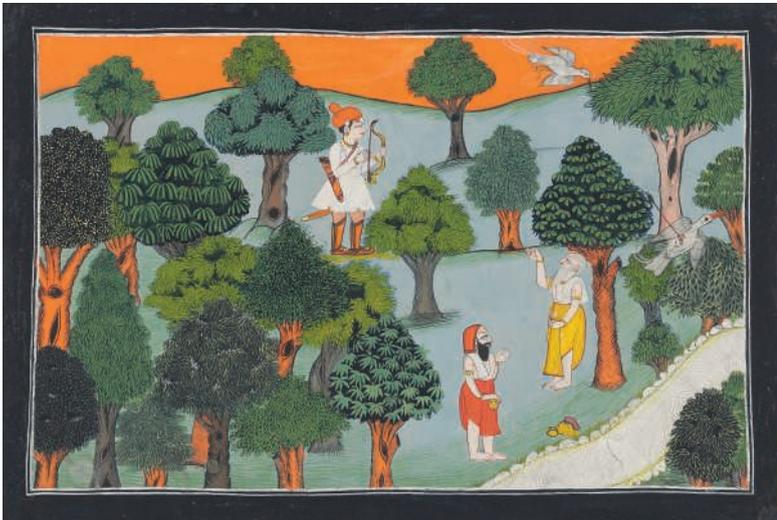
Opaque pigments heightened with gold on paper, seated on a mat, gazing at each other, Rama holding his bow, other arms laid in front of him, Lakshman wearing a leopard skin over his back, seated by a fire, ascetics by a river in the background, a blossoming tree above against a red sky background, with black borders, 9 x 6¾in. (22.7 x 17.3cm.)

£8,000-12,000

\$12,000-17,000
€10,000-15,000

PROVENANCE:

The Theodore Allen Heinrich Collection (1910-1981), Toronto, Canada



69

**THE SAGE VALMIKI AND HIS DISCIPLE
BHARADWAJA ON THE BANK OF THE TAMASA
STREAM**

MANDI, NORTH INDIA, CIRCA 1700

Opaque pigments heightened with gold on paper, in a densely forested landscape the sage and his disciple witness the death of a female crane whilst its companion hovers above and screams its pain before falling dead to the ground, the hunter holding his bow in the background, within white rules, with wide black borders, fly-leaf stamped with Mandi Royal Collection inventory number '4482', the reverse with three lines of black *devanagari* script
11½ x 16½in. (29.2 x 43cm.)

£6,000-8,000

\$8,600-11,000
€7,500-10,000

PROVENANCE:

Ex Royal Mandi Collection (No. 4482)



70

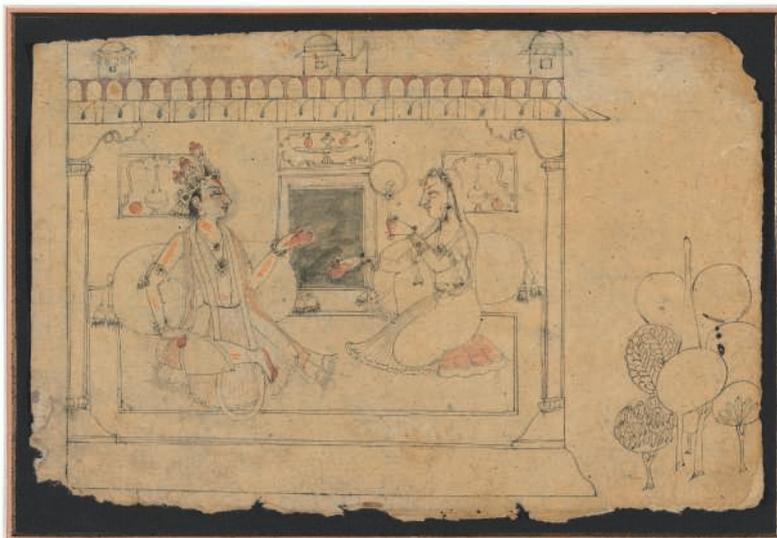
KRISHNA SLAYS THE DEMON VYOMASURA

KANGRA OR GULER, NORTH INDIA, CIRCA 1840

Opaque pigments heightened with gold on paper, blue-skinned Krishna seizes the demon Vyomasura by two limbs and casts him down, the demon Vyomasura is shown a second time in his true form and slain below, Balarama to the left holding a stake, the shepherd boys captured by Vyomasura on the right, the figures identified with white *devanagari* inscriptions, within gold and polychrome floral borders on wide red-speckled margins mounted on card, framed and glazed
Painting 7½ x 11in. (19.4 x 27.8cm.);
folio 9½ x 12½in. (24 x 32.6cm.)

£5,000-8,000

\$7,200-11,000
€6,300-10,000



71

A PRINCE AT EASE WITH A LADY

BASOHLI, NORTH INDIA, CIRCA 1690

Ink and transparent pigments on paper, possibly Krishna and Radha, leaning against a bolster, wearing a crown topped with lotus buds, in discussion with a lady holding a mirror or a fan, both seated within a pavilion, trees in the right corner, with pink and orange highlights, mounted
6½ x 9½in. (17 x 25cm.)

£4,000-6,000

\$5,700-8,500
€5,000-7,500



72

AN ILLUSTRATION TO A KRISHNA SUDAMA SERIES: SUDAMA AND SUSHILA IN THEIR HOVEL

PROBABLY GARHWAL, NORTH INDIA, CIRCA 1790

Opaque pigments on paper, Sudama and his wife sit in their hut, she advises him to travel to Dwarka to meet Krishna, a bag of beaten rice prepared for him lies on the floor behind Sudama, a walled city in the background, with red-speckled pink borders and blue frame, the protective fly-leaf with Mandi Collection label

Painting 8 x 11in. (20.3 x 28cm.); with blue borders 10 $\frac{3}{8}$ x 13 $\frac{3}{4}$ in. (27 x 34.8cm.)

£12,000-18,000

\$18,000-26,000

€15,000-22,000

PROVENANCE:

Formerly in the Mandi Royal Collection No. 508

Sudama was a childhood friend of Krishna. Sudama later fell on hard times as can be seen in the depiction here of his hovel with the cow dung cakes drying outside, the broken spinning wheel in the courtyard and the holes in the thatched roof above them. Sudama resists the idea of asking Krishna for help and covers his ears as his wife Sushila berates him.

A closely related earlier depiction of this same scene is attributed by W. G. Archer to Garhwal circa 1775-90, (W. G. Archer, *Indian Paintings of the Punjab Hills*, 1973, vol. I, no.7(i), p.80). The dark blue sky and the angular architecture in the background found in our painting confirm that it fits within the style of the Garhwal school.



73

AN ILLUSTRATION TO THE RAMAYANA: RAMA KILLING KHARA AND DUSHANA
KANGRA, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, Rama stands on a rocky hilltop and shoots arrows at the antelope-headed demons Khara and Dushana, Lakshman behind him, Sita hiding in a cave, their thatched hut under a large tree, deities watch the scene from white clouds above, the blue and pink borders with stylised gilt illumination, the reverse with pen and pencil inscriptions, mounted 12¼ x 17½in. (31.1 x 45cm.)

£15,000-20,000

\$22,000-28,000

€19,000-25,000

PROVENANCE:

Collection of Theodore Allen Heinrich (1910-81), Toronto, Canada

Another illustration from this *Ramayana* series, depicting Rama, Sita and Lakshman in the same rocky landscape originally in the Paul Walter F. Collection sold at Sotheby's, New York, 14 November 2002, lot 86



74

MAHARAJA RANBIR SINGH AND A COURTIER AT WORSHIP

JAMMU, NORTH INDIA, CIRCA 1880

Opaque pigments on paper heightened with gold, the two rulers richly attired, Ranbir Singh bearing a sword, depicted standing and worshipping an icon of Vishnu and Lakshmi, with Garuda at their feet, within gold and black borders on wide pink borders, mounted 13½ x 17½in. (34.4 x 44.4cm.)

£7,000-10,000

\$10,000-14,000

€8,800-12,000

A closely related portrait of Maharaja Ranbir Singh of Jammu and Kashmir (r.1857-1885) with the same courtier is dated by Falk and Archer to circa 1880 (Toby Falk and Mildred Archer, *Indian Miniatures in the India Office Library*, London, 1981, no.558). This portrait series of Ranbir Singh was probably based on a photograph taken of the Maharaja by Bourne and Shepherd at the Delhi Durbar of Lord Lytton in January 1877.

75

A SEATED PORTRAIT OF RANBIR SINGH

JAMMU, NORTH INDIA, CIRCA 1840

Opaque pigments heightened with gold on paper, richly attired with intricate turban, depicted reclining on a wide bolster, leaning on his sword, within black and pink borders with thin yellow rules, mounted 10⅞ x 8⅞in. (27.7 x 20.9cm.)

£3,000-4,000

\$4,300-5,700

€3,800-5,000





76

CHATAR SINGH AT WORSHIP
CHAMBA, NORTH INDIA, CIRCA 1690

Opaque pigments heightened with gold on paper, the ruler standing left worshipping a large floral *linga* rising from a lotus leaf, wearing a white *pajama* and red turban, hands held together, a priest holding prayer beads sitting under a blossoming tree, a white domed pavilion in the background, in thin red margins
10½ x 10¾in. (26.7 x 27.3cm.)

£20,000-30,000

\$29,000-43,000
€25,000-37,000

The reign of Chatar Singh of Chamba (r. 1664-90) saw greater independence from Mughal rule. In 1678, the Raja is known to have defied an order from Aurangzeb to demolish all Hindu temples and this depiction of him worshipping a *lingam* may suggest that he was keen to encourage Hindu faith through royal portraiture. Chatar Singh ordered gilt pinnacles be placed atop each Hindu shrine, three of which are visible on the present painting (Rose Hutchison, *Gazeteer of the Chamba State*, New Delhi, 1996, p.94).

Two portraits of Chatar Singh, recognizable by his distinctive black beard, show him attended by courtiers (circa 1680, National Museum, Delhi) and visiting a shrine of Rama (circa 1680, Private Collection, Chamba). Both paintings are published in W.G. Archer, *Indian Paintings from the Punjab Hills*, 1973, vol.I, p.65 and vol.II, fig.1, 2, p.50. In the second painting, Chatar Singh wears the same attire of a devotee as in the present work: white *pajamas* secured with a string ending in two tassels, with bare chest and his shoulders covered with a black shawl with floral borders, a corner of which the raja keeps tight under his arm. The shrine in that painting is very similar to the present pavilion, with a large flat dome flanked by two smaller ones, each with simple floral decoration.



77

KRISHNA LIFTS MOUNT GOVARDHAN
PROBABLY KANGRA, NORTH INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, Krishna standing on a golden platform lifts the mountain to protect the villagers and cowherds from the torrential rains sent by Indra, mount Erawan above, in floral margins, mounted
11½ x 9½in. (29.2 x 24.2cm.)

£4,000-6,000

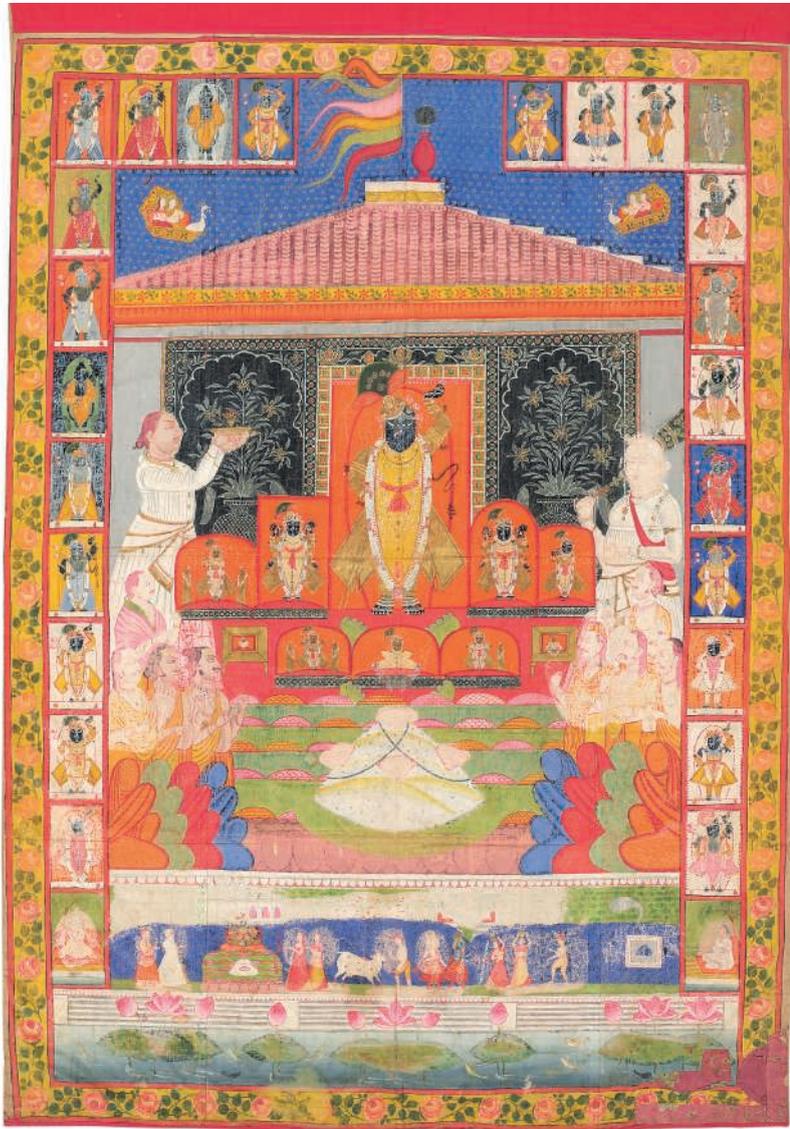
\$5,700-8,500
€5,000-7,500

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VOTIVE TEXTILES
FROM
NORTH WEST INDIA





78

A PICCHVAI OF ANNAKUTA (FESTIVAL OF FIFTY-SIX OFFERINGS)

NATHDWARA, RAJASTHAN, NORTH INDIA, MID 19TH CENTURY

Opaque pigments on cotton panel, the idol of Shri Nathji standing in the centre, flanked by smaller figures of the deity, worshippers to either side, under a pavilion topped with billowing flags, the sky speckled with silver stars, the long borders decorated with images of Shri Nathji, bordered with a floral garland
99¼ x 68in. (252.2 x 172.7cm.)

£8,000-10,000

\$12,000-14,000
€10,000-12,000

This colourful *picchvai* is a classic and fine example of the Nathdwara school. It depicts the sanctum of the Shri Nathji temple in Nathdwara, during the festival of *Annakuta* held in October/November. It commemorates the offering by the villagers of Vraj of their harvest to mount Govardhan, as suggested by Krishna. *Annakuta* is the largest annual festival, with pilgrims bringing the result of their harvest to the temple. A mountain of rice is presented to Shri Nathji, visible here at his feet, with other offerings in bowls. Women wearing colourful veils are kneeling at either side of the icon. Vallabhacharya, the founder of the Pushti Marg sect is seen standing to the left whilst other forms of the god are depicted in small cartouches around him. For a similar hanging and a short discussion on its style and meaning, see *Landscapes of the Gods, Picchvais and Miniatures from the Gujral and other Private Collections*, Prahlad Bubbar, 2013, cat. 9.



79

A LARGE AND FINE BROCADE PANEL

BENARES, NORTH INDIA, LATE 19TH CENTURY

Of rectangular form, finely woven with a lattice of gold palmettes over deep blue ground, a central panel marked with pink borders to be used as a backdrop for an icon of Krishna, pink borders decorated with a dense lattice of gold palmettes
69 x 105in. (175.3 x 266.7cm.)

£3,000-5,000

\$4,300-7,100
€3,800-6,200

This large brocade was most likely a part of a larger set of temple furnishing composed of a matching throne and steps covers, canopy and *pichvvais* composing the winter adornments of a shrine dedicated to Shri Nathji. For a discussion on the deity's rituals and adornments, including comparable and similar brocade see M. Ghose, *Gates of the Lord, Tradition of Krishna Paintings*, New Haven, 2015, pp. 128-136, cat.62, 65-70.



80

A PICCHVAI FOR THE AUTUMN FESTIVAL: THE DANCE OF KRISHNA AND THE GOPIS
 RAJASTHAN, NORTH INDIA, FIRST HALF 19TH CENTURY

Of rectangular form, composed of three equal loom widths, Krishna dances with two *gopis* in the centre, surrounded by a ring of further *gopis* accompanied by Krishna, the foreground with musicians flanking a peacock, set in a glade of mango trees inhabited by monkeys and peacocks, under a starry sky with deities in vehicles flying above, with floral scrolling border relined, on modern wooden stretcher
 104 $\frac{3}{8}$ x 77 $\frac{1}{2}$ in. (265 X 197cm.)

£8,000-10,000

\$12,000-14,000
 €10,000-12,000

This *picchvai* of Krishna dancing with the *gopis* (milkmaids) under the full moon was probably used during the autumn festival *Sharad Purnima* which commemorates the *raas*, or Krishna's great circular dance with all the *gopis*. This episode is set on the banks of the river Yamuna, which appears in the foreground, and between the forests of Vraj, Krishna's childhood home. In the sky, the gods come out to watch the cosmic dance unfold. For related pieces see Madhuvanti Ghose (ed.), *Gates of the Lord, The Tradition of Krishna Paintings*, exhibition catalogue, Chicago, 2015, cat.53, 54, 55, pp.116-121.



81

A SUMMER LOTUS PICCHVAI

RAJASTHAN, NORTH INDIA, EARLY 20TH CENTURY

Opaque pigments heightened with gold on cotton, of rectangular form, Krishna and Radha standing on a lotus rising from a pond, he embraces her, they gaze at each other lovingly, amidst a dense ground of lotus leaves and flowers, bees flying in between, the borders with a floral garland 77¼ x 95½in. (196.3 x 242.6cm.)

£25,000-35,000

\$36,000-50,000
€32,000-44,000

Lotus *Picchvais* are used in temples during summer months to create a cool atmosphere in the shrine of Shri Nathji. The backgrounds of lotus flowers help devotees to visualise the banks of the river Yamuna where Krishna grew up. For an illustration of two devotees worshipping Shri Nathji standing in front of a lotus *picchvai*, see Madhuvanti Ghose (ed.), *Gates of the Lord, The Tradition of Krishna Paintings*, exhibition catalogue, Chicago, 2015, fig.1, p.96. Another was in the Gujral Collection, Germany and is published in *Landscapes of the Gods, Picchvais and Miniatures from the Gujral and other Private Collections*, Prahlad Bubbar, 2013, cat.8. With its meandering lotus stems and the numerous bees flying from flowers to leaves, the present painting recalls the works of the *ashtachap* poets in which Krishna is compared to a bee and his beloved *gopis* to lotuses. In the 18th century, it seems that lotus *picchvais* were block-printed and that painted examples appeared in the 1800s. For a similar *picchvai*, although with Gokulchandramaji, see Ghose, *op.cit.*, cat.38, p.98.



82

**A RARE PILGRIMAGE MAP OF VRAJ AND THE YAMUNA RIVER
(VRAJ YATRA)**

RAJASTHAN, NORTH INDIA, SECOND HALF 19TH CENTURY

Opaque pigments on cotton, finely painted, the river forming a large bend, numerous shrines and villages scattered in a green landscape, Krishna and his companions shown in various places, with floral borders
100 x 94½in. (244 x 240cm.)

£30,000-40,000

\$43,000-57,000
€38,000-50,000

The present piece is a rare cartographic view of the pilgrimage landscape of Vraj, in the region of Mathura. It features the Yamuna river and the sacred sites associated with episodes of the life of Krishna. It is filled with small depictions of actions related to Krishna's feats (*lilas*). Devotees can connect with each *lila* story mentally through this painted hanging. The pilgrimage route is undertaken in a clockwise manner, passing through 12 forests and 12 groves as well as mount Govardhan (the bluish rocky mount in the centre of the painting). Mathura is the city which lies in the bend of the river. Two closely related maps of Vraj are in the Tapi Collection in Surat (06.97; Madhuvanti Ghose (ed.), *Gates of the Lord, The Tradition of Krishna Paintings*, exhibition catalogue, Chicago, 2015, fig.3, p.40) and in the National Museum, Delhi respectively dated late 19th and 19th century. Another map, showing the image of Shri Nathji in its centre, sold at Christie's New York, 17 October 2001, lot 198. A monumental map of pilgrim sites along the Ganges sold at Christie's South Kensington, 12 June 2014, lot 196.



83

AN IMPRESSIVE VIEW OF THE JAIN PILGRIMAGE CENTRE OF SATRUNJAYA

NORTH WEST INDIA, SECOND HALF 19TH CENTURY

Opaque pigments on cotton, a panoramic aerial view depicting various processions of men, women and monks making pilgrimage to many different Jain shrines, the Jinas arranged in niches within larger temples set in a hilly landscape with caves and trees, on yellow ground with floral borders 95 x 63in. (241.4 x 160cm.)

£15,000-20,000

\$22,000-28,000
€19,000-25,000

This painted map is an overview of the temple complex of Satrunjaya, the most important Jain pilgrimage site. This is where Rishabhanatha, the first Jina, attained perfect knowledge. Monumental maps such as this one serve a surrogate for those unable to visit the shrines. The complex is divided over two ridges, the one on the left was built by Kumarapala in 1213 and dedicated to the Jina Adinath, while the one on the right was established later by Jain merchants. The Satrunjaya river appears on the left.

Other maps of Satrunjaya are in the National Gallery of Australia and dated 1897-98, attributed to Gujarat or Rajasthan (NGA.2005.945), in the Paul F. Walter collection and illustrated in Pratapaditya Pal, *The Peaceful Liberators, Jain Art from India*, exhibition catalogue, London, 1994, cat.117, pp. 252-253, in the Victoria and Albert Museum (IS.32-2012) and last one, although of slightly different format, sold at Christie's South Kensington, 1st October 2012, lot 273. For an in-depth discussion of Jain pilgrimages see Pratapaditya Pal, *op.cit.* cat.117, p.252-253.

84

**A JAIN ILLUSTRATION FROM THE
SHRIPALARASA: A GIANT DEMON
ATTACKS A SHIP**

NORTH WEST INDIA, CIRCA 1800

Opaque pigments on cotton, the large ship attacked by a blue demon brandishing a sword and wearing a necklace of severed heads, numerous figures seated within large structures at the ship's bow and stern, fish and nautical beasts in the sea below, the top with figures in carriages, with floral borders, laid down on green panel
33¼ x 38½in. (84.5 x 97.8cm.)

£4,000-6,000

\$5,700-8,500
€5,000-7,500

Our textile depicts the moment when the ship of Prince Sripala is attacked by a demon during his long journey in search of trade and riches in faraway lands. For a comparable textile panel with similar iconography see P. Pal, *The Peaceful Liberators, Jain Art from India*, Thames and Hudson and LACMA, 1994.



85

**A VIEW OF THE MOUNTAIN TEMPLES OF
JUNAGARH**

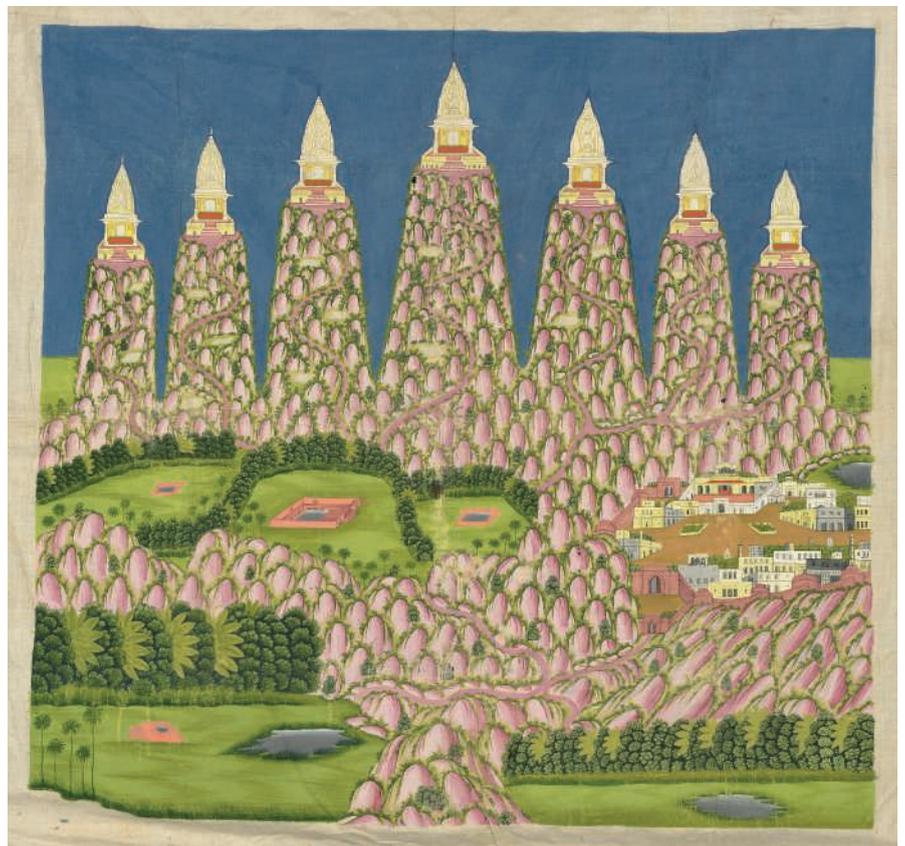
PROBABLY RAJASTHAN OR GUJARAT,
NORTH INDIA, SECOND HALF 19TH/EARLY
20TH CENTURY

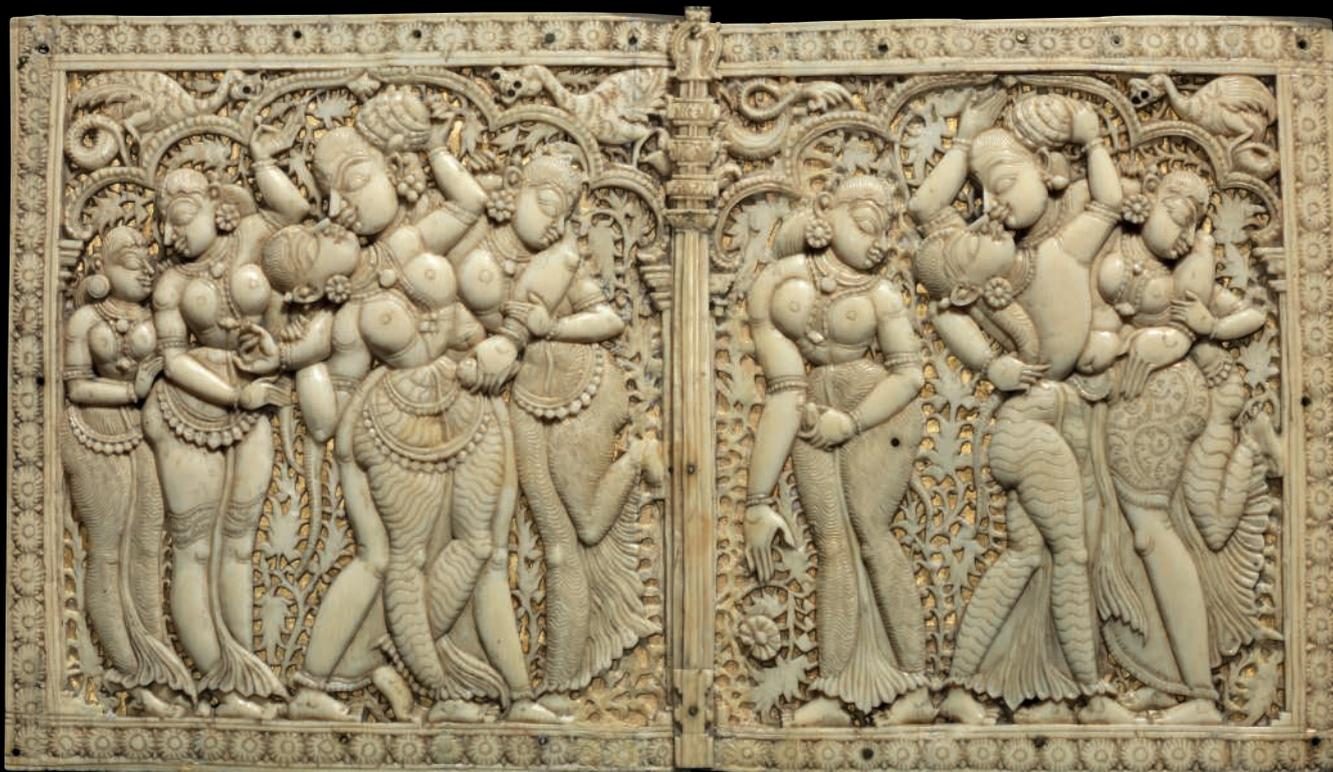
Opaque pigments on cotton, the ground painted with an overview of a holy site within a lush mountainous landscape, a city on a river bank and ritual ablution basins in forest clearings dominated by seven peaks, each topped with a shrine, identified as Junagarh in devanagari script on the border
46⅞ x 47⅞in. (117 x 121cm.)

£4,000-6,000

\$5,700-8,500
€5,000-7,5000

Girnar is a group of mountains in the Junagarh district of Gujarat, sacred to both Hindus and Jains. It is home to a large number of Jain temples, the largest of which is the Neminath temple. A large map of pilgrim sites along the Ganges valley used similar conventions to depict mountains, with rounded pink boulders and was probably made in Rajasthan (sold at Christie's South Kensington, 12 June 2014, lot 196). The depiction of the city is typical of Jaipur cityscapes of the mid 19th century (see for instance four Jaipur illustrations offered at Christie's South Kensington, 11 October 2013, lot 565).





~86

A RARE AND FINE FIGURAL IVORY PANEL FROM A CASKET

PROBABLY MADURAI, SOUTH INDIA, LATE 17TH CENTURY

Of rectangular form, the ivory carving laid out on a gold background, the surface divided into two scenes by a central column, each scene depicting amorous embraces between a ruler and his courtesans standing beneath lobed arches containing dragon corbels, set on a ground of dense foliage

5 1/2 x 9 1/2 in. (13.8 x 24.2 cm.)

£120,000-180,000

\$180,000-260,000

€150,000-220,000

PROVENANCE:

Private Collection, Bath, 1970s

Acquired by the current owner in London at the end of the 1970s

This impressive panel once formed part of a now dispersed ivory box which was found in Bath, England, in the 1970s. This piece is probably the top of the casket. The other known pieces are the front, now in the Virginia Museum of Fine Arts (In.N.80.171; J. M. Dye, *The Arts of India*, Virginia Museum of Fine Arts, Virginia, 2001, p.441), a side panel in the Museum of Fine Arts Boston (In.N.: 1980.352; <http://www.mfa.org/collections/object/erotic-panel-22883>) and another side in the Metropolitan Museum of New York (In.N.: 2013.981a,b; <http://www.metmuseum.org/art/collection/search/78873>). The back was with Oliver Forge and Brendan Lynch in 2015 (*Fragments from the Tiber to the Ganges*, London, 2015, cat. 53).

The elaborate lobed arches, the delicate dragons on top of each side and the capitals on the central column which separate the two scenes are closely related to the interior of the Tirumala Nayak palace in Madurai which was built in the second quarter of the 17th century (S. C. Welch, *India, Art and Culture*, New York, 1985, pp.40-41).

The hair-bun and the wide arched eye-brows of the ruler are closely related to an ivory sculpture in the Virginia Museum, dated to the 18th century and attributed to Tamil Nadu (J. M. Dye, *The Arts of India*, Virginia Museum of Fine Arts, Virginia, 2001, p.171). The finely carved trousers and jewels worn by the ruler and the courtesans are very similar to the ones on a relief of the marriage of Shiva and Parvati now in the Victoria and Albert (ref. IM.70-1930, <http://collections.vam.ac.uk/item/O17691/marriage-of-shiva-and-parvati-relief-unknown>) and a group conserved in the Museum of Srirangam (J. M. Dye, *op.cit.*, 2001, p.441). The closest example is offered by an ivory casket in the Srirangam Temple with similar figures in amorous embraces, dated to the Nayaka period, 18th century (illustrated in Marg, Vol.XXXIII, No.2, Mumbai, 1980, no page number).





87



87 (reverse)

~87

A RARE IVORY FIGURE OF PARVATI

POSSIBLY MADURAI, TAMIL NADU, SOUTH INDIA, 17TH/18TH CENTURY

On cruciform plinth, depicted standing, her face with bulging almond eyes, the crescent moon and the sun in her parted hair which is arranged in a long braid, her ears pierced with large circular earrings, richly attired and wearing intricate and heavy jewellery, holding a lotus in her right hand, her left arm near her body 9½in. (24cm.) high

£6,000-8,000

\$8,600-11,000

€7,500-10,000

A 17th century carving of Nayak Tirumala and one of his wives, closely related in style to the present piece, is in the Srirangam temple museum (Mattiebelle Gittinger, *Master Dyers to the World*, Washington, 1982, cat.107, p.119). Another ivory figure of Parvati together with one of Shiva, attributed to Madurai in Tamil Nadu and dated 18th century, are now kept at the Virginia Museum of Fine Arts (81.192.1-2).

~88

A LARGE IVORY ROSEWATER BOTTLE

SOUTH INDIA, 19TH CENTURY

Of cylindrical form, on circular foot with plain base, decorated with repeating dotted roundel motifs forming geometric patterns, inlaid with red composition, the bulbous tiered stopper with similar decoration 10½in. (26.4cm.) high

£1,800-2,200

\$2,600-3,100

€2,300-2,700



88

~89

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

BEHRAMPUR, EASTERN INDIA, CIRCA 1850

Carved and assembled as a miniature shrine, the goddess rides her lion-vehicle, she wears her attributes and a peacock crown, her lion is atop the elephant-demon and on a raised platform, deities and ascetics around perched on raising lotuses, above them a finely carved tympanum with Durga in battle, stylised *boteh* flowers around, within a wooden frame 10 ½in. (26.5cm.) high

£6,000-8,000

\$8,600-11,000

€7,500-10,000

A very closely related carved ivory group of Durga Mahishasuramardini which is attributed to Behrampur, circa 1850 is in the collection of the Victoria and Albert Museum (inv. 1070-1852; Neeta Das and Rosie Llewellyn-Jones (ed.), *Murshidabad: Forgotten Capital of Bengal*, Mumbai, 2013, no.5, p.109).



89





~90

**AN INDO-PORTUGUESE IVORY
AND BONE-INLAID CABINET ON STAND
(CONTADOR)**

PROBABLY GOA, INDIA, 17TH/EARLY 18TH
CENTURY

The chest of rectangular form with four rows of three drawers, the stand with four large drawers, the square section legs deeply carved with European ecclesiastical figures with bulging eyes and marked traits amidst volutes and scrolls, the surfaces and drawer fronts all covered with stellar motifs within roundels forming a latticed design, with openwork copper-alloy mounts

58 x 43¼ x 23¾in. (147.3 x 109.8 x 59.4cm.)

£25,000-35,000

\$36,000-50,000

€32,000-44,000

The pattern of intersecting circles that covers the surfaces is closely comparable to a similar cabinet in the Victoria and Albert Museum (Amin Jaffer, *Luxury Goods from India*, London, 2002, no. 22, pp. 58-9, inv.777-1865). It is a commonly reproduced motif and can also be found on a small cabinet in Lisbon (Jorge Flores da Nuno Vassallo e Silva (eds.), *Goa and the Great Mughal* (exhibition catalogue), Lisbon, 2004, p.111, cat.117). Jaffer writes of the pattern that it is also found on articles commissioned by the Portuguese in other parts of Asia - for instance on the *namban* lacquer of Japan (Jaffer, *op. cit.*, p. 58). A closely related cabinet sold at Sotheby's London, 6 April 2011, lot 364, another sold at Christie's, London, 10 June 2015, lot 19.

~91

**AN IVORY-INLAID WOOD CABINET
GUJARAT OR SINDH, NORTH WEST INDIA, LATE
16TH/EARLY 17TH CENTURY**

Of rectangular form, each side inlaid with fine cusped cartouches and medallions within lobed quatrefoils, the hinged fall-front panel opening to reveal six drawers, the inlaid decoration consisting of micromosaic stellar motifs within radiating roundels, the fall-front flap inlaid with an elegant floral lattice, each corner with further similar micromosaic patterns, the functioning lock worked as two adorsed peacocks, a cross above, with key

12 x 19 x 13in. (30.5 x 48.3 x 33cm.)

£7,000-10,000

\$10,000-14,000

€8,800-12,000

A closely related fall-front cabinet with exquisitely simple exterior decoration and lavishly inlaid interior is published in *Global India*, Francesca Galloway, 2009, cat. 10. The type of micromosaic decoration, the distribution of the drawers and the finely cut out brass lock-plates are very similar. That example is attributed to Gujarat or Sindh and is dated to the late 16th or early 17th century. The present piece is slightly larger however. For further comparables see also Amin Jaffer, *Luxury Goods from India, The Art of the Indian Cabinet-Maker*, London, 2002, cat. 3, 4, 7 and 8.





92

TWO LARGE ENAMELLED GOLD FIGURES OF PARADING ELEPHANTS

PROBABLY JAIPUR, NORTH INDIA, LATE 19TH/20TH CENTURY

Each realistically modelled, on oval base, richly adorned with diamond-inset floral caparison, with blue and pink enamelled body, the head and legs with floral decoration, mounted with a triple-canopy *howdah*, a ruler seated beneath, the *mahout* holding *ankuses*, preceded by a turbaned foot guard holding *tulwar* and spear

Each 4½in. (11.5cm.) high

£12,000-18,000

\$18,000-26,000
€15,000-22,000



92

Ψ93

AN ENAMELLED AND GEM-SET GOLD PARROT

PROBABLY JAIPUR, NORTH INDIA, LATE 19TH/20TH CENTURY

Realistically modelled, perched on a branch applied with gold enamel flowers, the wings inset with table-cut diamonds, with foiled ruby inset necklace, holding in its beak a flower bud worked as a minute scent bottle with chained stopper

5½in. (13cm.)

£8,000-12,000

\$12,000-17,000
€10,000-15,000



93

94

AN ENAMELLED GOLD PARAKEET

PROBABLY JAIPUR, NORTH INDIA, LATE 19TH/20TH CENTURY

Realistically modelled, with green, blue and red enamel body, the wings inset with diamonds, perched on a branch applied with enamelled gold leaves and flowers and holding a flower bud in its beak, the tail with enamelled blue ring fitted with three hanging faceted spheres

3½in. (9cm.) high

£6,000-8,000

\$8,600-11,000
€7,500-10,000



94

95

TWO ENAMELLED GOLD PARAKEETS

PROBABLY JAIPUR, NORTH INDIA, LATE 19TH/20TH CENTURY

Realistically modelled, with blue, green, red and white enamel body and diamond-inset wings and tails, perched on a tree branch

2¾in. (7cm.)

£3,000-4,000

(12)
\$4,300-5,700
€3,800-5,000



95



96

**A LARGE ENAMELLED AND
DIAMOND-SET GOLD COVERED BOWL
WITH ASTRONOMICAL FIGURES**
PROBABLY JAIPUR, NORTH INDIA,
CIRCA 1900

Rising from a short foot through curved sides to a rounded everted rim, the domed lid with a knob finial, the exterior of the lid with depictions of nine goddesses on their steeds set inside cusped arches, the interior with depictions of zodiac signs with talismanic tables set beneath cusped arches, the centre with a plan of the solar system rendered in *navratna* colours, floral border, the bowl with depictions of nine Planets riding their vehicles, the cavetto with townscapes illustrating various trades, the base with a large rosette, bands of inset foiled diamonds around the foot, rim, lid and knob 7¼in. (18.4cm.) diam.; 5½in. (14cm.) high

£20,000-30,000

\$29,000-43,000
€25,000-37,000

The technique of enamelling onto gold in India has its origins in the opulent Mughal court of the 17th century. This technique gives the enamelled colours a brilliant and rich glow. An early example of enamelling on gold can be found in the Hermitage (inv. V3-726; Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997, no. 52, p. 71).

The intricate figural decoration on our present vessel suggests a later date of production however. The lid is decorated with eleven male deities; its reverse with the Zodiac around a rare diagram of the solar system. The sides of the bowl are decorated with the personification of the seven planets, above a register with lively scenes from an epic. The impressive floral composition

on the underside is an excellent example of the technical mastery achieved by Rajasthani goldsmiths. A number of preparatory drawings are in the Victoria and Albert Museum and dated to the second half of the 19th century (IS.26-1992 and IS.194-1952). See also S.S. Jacob & T.H. Hendley, *Jeypore Enamels*, New Delhi, 2008, pl.8 and 9 which illustrate designs from the mid-1880s. Jewellery with Hindu iconography is rare but not unknown as seen for instance on a necklace decorated with Vishnu's footprint and offered at Christie's, London, 10 June 2015, lot 48. A gold box with figural enamelled decoration and a cup and saucer, both from Jaipur and related to the present piece, sold at Christie's, London, 10 April 2014, lot 165 and 157.





97

Ψ97

A RUBY-INSET GOLD AND BRASS ELEPHANT GOAD (ANKUS)

NORTH AND CENTRAL INDIA, 18TH/19TH CENTURY

The gold shaft with rounded knob and long handle with bands of inset foiled rubies, the associated *makara* head attached with a screw joint with an extended trunk and point rising from the head above, the tip of the faceted point and the curved prong issuing from the mouth rendered in silver-damascened decorated steel

22½in. (57.2cm.) long

£20,000-30,000

\$29,000-43,000

€25,000-37,000

For another gemset elephant goad (*ankus*) dated to the late 19th century see Usha R. Bala Krishnan and Meera Sushil Kumar, *Dance of the Peacock, Jewellery Traditions of India*, Mumbai, 2010, cat.171, p.120-121. Described as 'a fine example of royal opulence', it was probably used during state processions.

98

A PAIR OF REPOUSSÉ SILVER-GILT FLY-WHISKS (CHOWRY)

NORTH INDIA, 19TH CENTURY

Each with a drop-shaped finial, conical shaft, pinched neck and rounded cup with raised rings at either end and an openwork rim, the exterior with floral and strapwork repoussé bands, black resin remains in the interior of each of the cups

Each 8¾in. (22.3cm on stand.) long

(2)

£3,000-5,000

\$4,300-7,100

€3,800-6,200



98

99

A LARGE SILVER-INLAID *BIDRI* EWER

BIDAR, DECCAN, CENTRAL INDIA, 18TH CENTURY

Of typical form with flattened rounded sides rising to tapering neck and wide mouth, with scrolling handle connecting separate hinged lid, 'S' shaped spout and trumpet foot, the sides decorated with large roundels containing sprays of fleshy palmettes surrounded by similar free-flowing design of large flowerheads and leaves, the foot and lid with similar smaller-scale design, the neck with two bands of elongated lappets, spout re-joined, small areas of silver lacking
13¼in. (33.5cm.)

£7,000-10,000

\$10,000-14,000

€8,800-12,000



100

A SILVER-INLAID *BIDRI* EWER

BIDAR, DECCAN, CENTRAL INDIA, CIRCA 1800

On slightly splayed circular foot, the globular body rising to a flanged neck and domed lid with lotus flower knob, with serpentine handle and straight faceted spout, the inlaid decoration consisting of an elegant floral lattice, a wide register with floral scrollwork between two thin bands of stylised leaves above and below, the spout and handle with foliated tendrils, the lid associated
11½in. (29.3cm.) high

£3,000-4,000

\$4,300-5,700

€3,800-5,000





101

101
A LARGE SILVER REPOUSSÉ BOWL
 LUCKNOW, INDIA, CIRCA 1900

On large domed circular foot, with straight body and slightly everted rim, the high repoussé decoration with hunting scenes, including wild boar, elephant and felines, a wide register of repeating palmettes below 11¼in. (30cm.) diam., 10½in. (26.6cm.) high

£4,000-6,000

\$5,700-8,500

€5,000-7,500

The form of our bowl recalls the offering vessels found in southeast Asia and especially in Burma. However, the iconography of the hunt, the dynamism of the scenes and the traits and attire of the hunters suggest Lucknow as a place of production (Wilkinson, Wynyard R. T., *Indian Silver, 1858-1947*, London 1999, pp. 126-127). The present hunt scene is particularly attractive and shows great energy. A similar bowl albeit with a blank escutcheon flanked with unicorns is illustrated in V. Dehejia, *Delight in Design, Indian Silver for the Raj*, Ahmedabad, 2008, p. 1777, cat. 79.

~103
AN IVORY AND ANTELOPE HORN POWDER PRIMER
 POSSIBLY LAHORE, NORTH INDIA, LATE 18TH OR EARLY 19TH CENTURY

Of typical form, the ribbed horn body with lotus flower bud finial, the ivory mouth fashioned as a leaping antelope, its forelegs under its belly, with spiralling horns and bulging eyes, steel stopper 11½in. (29.3cm.) long

£3,000-5,000

\$4,300-7,100

€3,800-6,200

A primer of similar construction consisting of a horn with an attached carved ivory head in the Victoria and Albert Museum is attributed to Lahore, late 18th or early 19th century (Susan Stronge (ed), *The Arts of the Sikh Kingdoms*, London, 1999, no.161, p.141).



102

102
A LARGE BOMBAY ENAMELLED TIN AND GLAZED POTTERY JAR
 BOMBAY SCHOOL OF ART, INDIA, CIRCA 1870-90

Of bulbous form with tapering neck issuing four elephant heads with curved trunks rising to wide flaring mouth, the dome-shaped lid with a depiction of Ganesh seated cross-legged, the sides with painted scenes of the *Ramayana*, the shoulder with two bands of *devanagari*, the neck with grotesque *makara*-type heads issuing pearls, the underside of the base signed with initials in *devanagari*, the underside of the lid marked *shri* 38¼in. (97.2cm.) high

£3,000-5,000

\$4,300-7,100

€3,800-6,200

This impressive vase is topped with a figure of the elephant-headed god Ganesh and painted with scenes of rural life and epics recalling those found on Calcutta and Poona silverwares. With its green and brown pigments it brings to mind the Wonderland Art Pottery vase now kept at the Victoria and Albert Museum (IM.41-1917). This type of pottery production was made at the Bombay School of Art and was led by a company trading under the name of Wonderland Art Pottery under the artistic direction of George Wilkins Terry. The production flourished from the 1870s to the 1890s.



103



104

-104

A FINE SILVER REPOUSSÉ TEA SERVICE

MARKED O.M BHUJ [FOR OOMERSI MAWJI], KUTCH, INDIA, LATE 19TH CENTURY

Consisting of a teapot, a milk jug, a sugar pot and an oval tray, the vessels with repoussé floral designs, the foot of each marked *O M Bhuj*, the teapot handle with heat insulating discs of ivory, the tray with a figural roundel at the centre depicting a lady and her companions visiting an ascetic, the cavetto with animal combat scenes on a ground of arabesques, the tray on three openwork feet in the form of peacocks, the underside of the rim marked *O M Bhuj*
Tray 13½ x 17¾in. (34.3 x 45.2cm.); teapot 8in. (20.3cm.) high

£8,000-12,000

\$12,000-17,000
€10,000-15,000

Oomersi Mawji was the court silversmith of the ruler of Kutch, Maharao Shri Mirza Raja Sawai Khengarji Bahadurno. Kutch was a major centre for the production of silverware in the 19th century, much of which was exported to Europe. Little of the vast output of Kutch pieces however remotely approached the quality of the work of Oomersi Mawji and his sons.

-106

AN ANGLO-INDIAN EBONY AND IVORY TABLE

COROMANDEL COAST, SOUTH INDIA, 19TH CENTURY

The oval top deeply carved with floral motifs, the knees and legs realistically carved as elephant heads, with ivory tusks
36 in. (91.5cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,200



106

105

A PAIR OF BRASS-VENEERED FOOTSTOOLS

GUJARAT, NORTH WEST INDIA, CIRCA 1900

On four feet worked as lion's paws, of square form, the veneered decoration consisting of a large central rosette composed of interlocked palmettes and strapwork, the borders with a garland of split-palmettes above a thin band of floral swaying tendrils, the apron with similar decoration
9 x 19½ x 19½in. (23 x 49.5 x 49.5cm.) each

£3,000-5,000

\$4,300-7,100
€3,800-6,200

Our pair of footstools presents the marked characteristics of a Gujarati maker active at the turn of the 20th century. The square shape, the marked gadroons and deep repoussé large rosette composed of strapwork within foliate motifs point towards the workshops of Chhaganlal and Vrajlal Tribhuvan, sons of Raghunatu Tribhuvan, a specialist craftsman who produced silver and brass-covered furniture. For a similar veneered example, albeit in silver, see A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, p.312. Other footstools by this maker sold at Christie's King Street, 22 May 2008, lot 310.



105



107

SHUJA' AL-DAWLA AND HIS SON ASIF AL-DAWLA OF AWADH WATCHING A DANCER

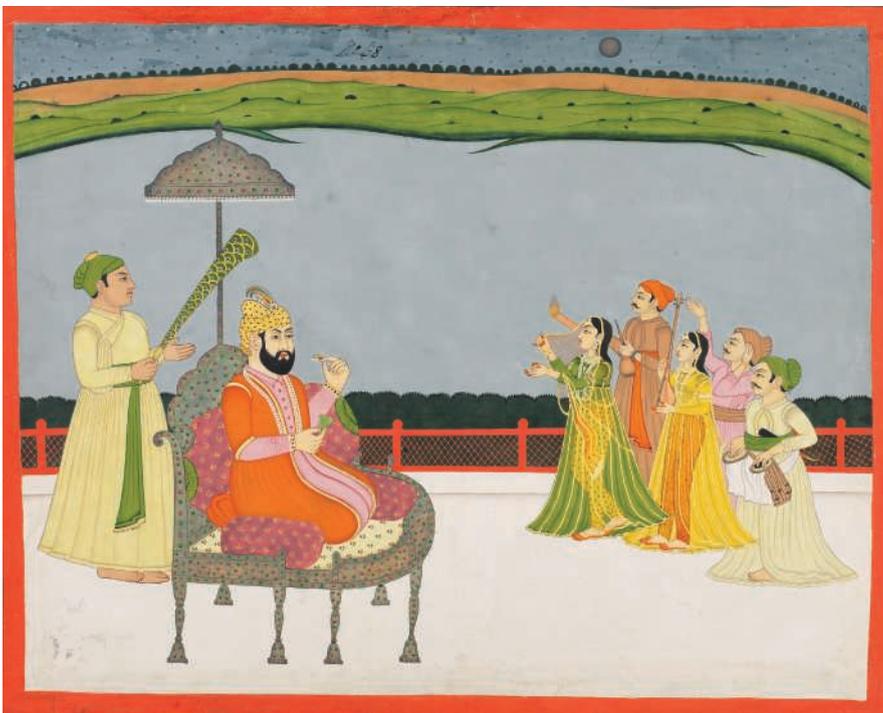
LUCKNOW, NORTH INDIA, CIRCA 1770

Opaque pigments heightened with gold on paper, the Nawab of Awadh Shuja' al-Dawla and his son seated watching a dancer while musicians play behind, set on a moonlit night on a wide terrace, within speckled margins with a wide red border, identification inscriptions on the reverse in *nasta'liq* and in an early English hand, mounted, framed and glazed

Painting 6 $\frac{3}{8}$ x 9 $\frac{1}{8}$ in. (16.4 x 23cm.); folio 9 $\frac{1}{8}$ x 11 $\frac{5}{8}$ in. (23.2 x 29.4cm.)

£4,000-6,000

\$5,700-8,500
€5,000-7,500



108

A RULER ENTERTAINED ON A TERRACE
PROBABLY LUCKNOW, NORTH INDIA,
CIRCA 1770

Opaque pigments heightened with gold on paper, a regal figure with a gold turban is seated on a raised dais facing musicians and a dancer, set on a terrace overlooking a moonlit lake, numbered 68 in the horizon, cropped with added red margins, the reverse with an ownership inscription in an early hand and the outline in red of a preparatory drawing, mounted, framed and glazed
Painting 10 $\frac{1}{4}$ x 12 $\frac{3}{4}$ in. (25.8 x 32.8cm.)

£4,000-6,000

\$5,700-8,500
€5,000-7,500

On the reverse: For Robert Gregory Esq. Act
Antiphon Indian Entertainment of Dancing Girls



109



109



110 (part)



109

PORTRAITS OF MIR MIRAN AND NAWAB 'ATTAULLAH KHAN OF AWADH

EASTERN INDIA, 1785-90

Watercolour heightened with gold on paper, each *nawab* with elaborate turban and *sarpech*, simple tunic and bejewelled, depicted reclining on a bolster on a terrace, holding a flower, shield and sword to the side, in black rules, identification inscription in black *nasta'liq* script above, mounted 10% x 6½in. (27 x 16.5cm.) each

£4,000-6,000

\$5,700-8,500
€5,000-7,500

Mir Miran was the eldest son of Mir Ja'far, the Nawab of Bengal (r.1757-1760 and 1763-1765).

For a comparable portrait of Husain Quli Khan, *subadar* of Dacca, attributed to Murshidabad and dated circa 1785-90, see Mildred Archer, *Company Drawings in the India Office Library*, London 1972, ill. 19.

PROPERTY FROM A GERMAN FAMILY COLLECTION

~110

EIGHT PORTRAITS OF MUGHAL EMPERORS DELHI SCHOOL, NORTH INDIA, CIRCA 1860-1880

Opaque pigments heightened with gold on ivory, each of oval form, depicting an emperor of the Mughal dynasty, richly attired and bejewelled, including Humayun, Jahangir, Aurangzeb, Bahadur Shah and Farrukhsiyar, each in gilt medallion, mounted, framed and glazed Each 3½in. (8.2cm.) high

£4,000-6,000

\$5,700-8,500
€5,000-7,500



111

111

SIXTEEN PORTRAITS OF RAJPUT RULERS
RAJASTHAN, NORTH INDIA, LATE 19TH CENTURY

Transparent pigments heightened with gold on paper, bust portraits, including the Maharaja of Jodhpur, Jaswant Singh (r.1873-1895), many rulers heavily bejewelled, each painted on a folio within an oval or rectangular frame, with pencil identification inscriptions, mounted
Each 4¾ x 3⅞in. (12 x 9.8cm.) approximately.

£4,000-6,000

\$5,700-8,500
€5,000-7,500

112

MAHARAJA GEORGE JIVAJIRAO SCINDIA AS A BOY WEARING THE GWALIOR EMERALDS

WOLFRAM ONSLOW-FORD, INDIA, MAY 1923

Oil on board, the young prince depicted wearing a large emerald and pearl necklace with a wide-brimmed turban, set against a mountainous Deccani landscape, framed
Painting 17½ x 12in. (44.4 x 30.3cm.)

£3,000-4,000

\$4,300-5,700
€3,800-5,000

Maharaja George Jivajirao Scindia of Gwalior (r.1925-48) was known for his passion for toy cars and trains. He famously installed a silver train in the Jai Villas Palace to serve condiments to his guests at mealtimes. This portrait depicts the prince in his youth shortly before his accession.



112



115

115

A BRAHMINY KITE

CALCUTTA SCHOOL, NORTH EAST INDIA, LATE 18TH CENTURY

Opaque pigments and ink on European paper (J. Whatman) marked with a Strasburg lily, the majestic kite perched on a branch with an inventory number 579 and an identification inscription in *nasta'liq* along the lower margin, mounted, framed and glazed
18¾ x 12¾in. (47.6 x 32.1cm.)

£20,000-30,000

\$29,000-43,000
€25,000-37,000

PROVENANCE:

With Martyn Gregory, London

This painting depicts a Brahminy Kite (*Haliastur Indus*) which is also sometimes referred to as the Singapore Bald Eagle. The paper on which it is painted is watermarked J. Whatman, dating it to the late 18th century. J. Whatman was the producer of much of the paper that folios from the famous Impey album were painted on, see for instance the following lot.

116

A MALE BLACK FRANCOLIN

BY RAM DAS, CALCUTTA, EASTERN INDIA, 1777-82

Pencil and watercolour on European paper (J. Whatman), heightened with bodycolour, numbered '161' in top left corner, inscribed '*In the Collection of Lady Impey, Painted by Ram Das Native of Patna*' and with identification inscription in Urdu in the lower left corner, mounted, framed and glazed
Folio 18¾ x 12¾in. (46.8 x 32.5cm.)

£50,000-70,000

\$72,000-100,000
€63,000-87,000

PROVENANCE:

Acquired from Spink, 18 June 1998



116

The Impey Album, from which this painting comes, was commissioned by Sir Elijah and Lady Impey. Sir Elijah was the Chief Justice of Bengal from 1774-82. His wife, Lady Mary, joined him in Calcutta from 1777. The Impeys were of enquiring mind, keenly interested in the exotic flora and fauna of their new surroundings. Lady Impey kept a private zoo on their large estate and the Indian painters she employed drew studies from life. Three artists worked on the 'Impey Album' all of whom signed themselves 'Native of Patna'. They were Shaykh Zayn al-Din, Bahwani Das and Ram Das, who painted this male Black Francolin.

When the Impeys came back to London in 1783, contemporary ornithologists found their collection of paintings of great scientific and artistic interest.

Other paintings from the Impey album are in private and public collections, including the Victoria and Albert Museum, the Wellcome Institute, London, the Radcliffe Science Library, Oxford and the San Diego Museum of Art. Other folios have appeared at auction, for instance a Fruit Bat by Bhawani Das which was sold at Bonham's, 8 April 2014, lot 292. More recently a similar Impey page also painted by Ram Das and depicting a male Satyr Tragopan recently sold in these Rooms, 10 June 2015, lot 61.



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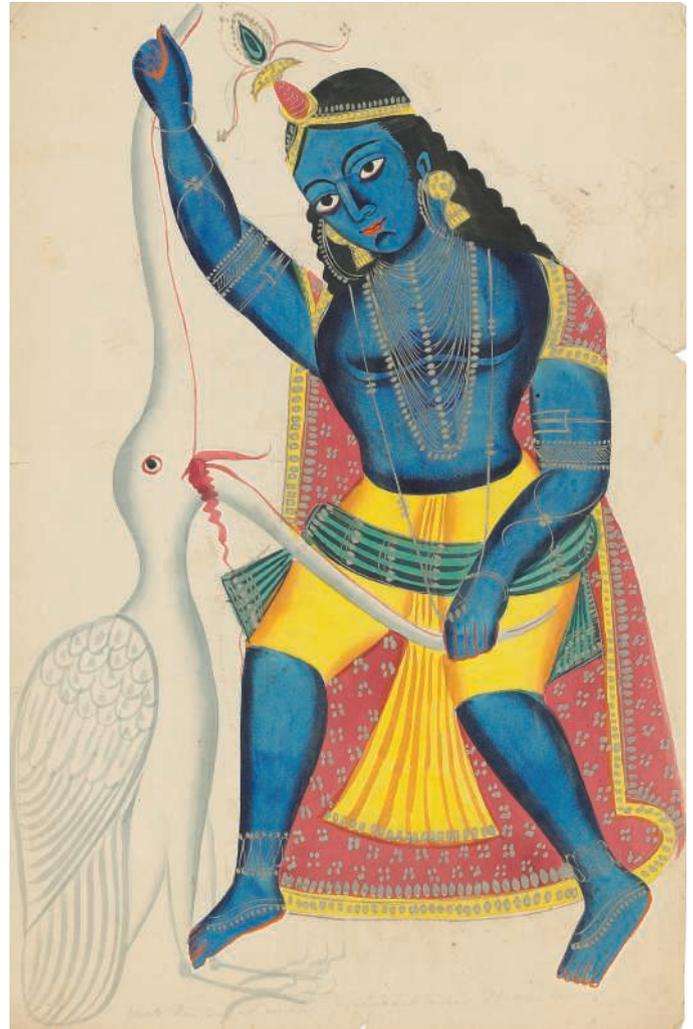
117
SHIVA AND PARVATI

KALIGHAT, EASTERN INDIA, LATE 19TH CENTURY

Opaque pigments on paper, enthroned, he, wearing a tiger skin, numerous necklaces and with his long hair matted, with intertwined cobras around his head and body, his consort on his left leg richly attired and bejewelled, mounted 18 x 11in. (45.8 x 28cm.)

£2,500-3,500

\$3,600-5,000
€3,200-4,400



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118
KRISHNA SLAYS BAKASURA

KALIGHAT, EASTERN INDIA, LATE 19TH CENTURY

Opaque pigments on paper, the richly dressed and bejewelled blue-skinned deity holds the crane's beak and slays it 18 x 12in. (45.8 x 30.5cm.)

£2,500-3,500

\$3,600-5,000
€3,200-4,400

Our painting shows the well-known scene where the demon crane is killed by Krishna. Bakasura, sent by the demon Kamsa to kill Krishna, had previously swallowed him. However, Krishna radiated so much heat that Bakasura was forced to regurgitate him, thus setting him free. Krishna seized the crane's beak and tore him apart.

119
A LARGE ICON OF VISHNU RECLINING ON SHESHA

TANJORE, SOUTH INDIA, LATE 19TH/EARLY 20TH CENTURY

Opaque pigments on paper and gold and silver leaves applied on board, Vishnu reclines on a bolster supported by the coils of a *naga*, protected by the naga's head, his consort Lakshmi at his feet, attendants and worshippers behind and below 36¼ x 47in. (92 x 119.5cm.)

£4,000-6,000

\$5,700-8,500
€5,000-7,500

Tanjore is well known for the large depictions of episodes of the life of Krishna. Here the artist seems to have departed from the usual subject and opted to depict Vishnu, of whom Krishna is one of the ten avatars. Between *yugas* or eras, Vishnu reclines on Shesha, the multi-hooded *naga* floating on the waters of the primordial ocean. From the deity's navel rises the lotus from which bud Brahma will appear. His consort, Lakshmi, is often depicted holding or caressing his feet.



119

120

TWO IMPRESSIVE 'TIPU' BRONZE MORTARS

ENGLAND, 20TH CENTURY

By Lloyd Le Blanc, each cast in the form of roaring lions, the rear and tail forming the cascabel, with closed vent on the back, the wide opened mouth showing fangs, with ribbed concave muzzle
29½in. (75cm.) high., 36in. (91.5cm.) long

£5,000-7,000

\$7,200-10,000

€6,300-8,700

PROVENANCE:

Christie's, London, 25 May 1993, lot 219



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END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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 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 is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches 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(h).

B REGISTERING TO BID

1 NEW BIDDERS

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

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

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

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies 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 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

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 symbol **λ** 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 any 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 either 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 satisfy 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:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty.

(b) 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**.

(c) 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.

(d) The authenticity warranty applies to the **Heading** as amended by any **Saleroom Notice**.

(e) 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.

(f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(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:

(a) This additional warranty does not apply to:

(i) 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;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any condition report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom 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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) 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 (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. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(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 from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

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:

(a) When you collect the lot; or

(b) At the end of the 90th 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):

(i) 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;

(ii) 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;

(iii) 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;

(iv) 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;

(v) 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);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) 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;

(viii) 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

(ix) 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 90 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) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date,
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

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

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin works of conventional craftsmanship (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 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.

(h) Watches

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

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than 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) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRTISTIES.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

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

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

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

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

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

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

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

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

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

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

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	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 EU 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 EU 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 an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU 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 . 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?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU 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 EU 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. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

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

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or in part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, *, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

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 AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

◦ **Minimum Price Guarantees**

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

◦◆ **Third Party Guarantees/ Irrevocable bids**

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

LOTS OF IRANIAN ORIGIN

Some countries prohibit or restrict the purchase and import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized 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 as well as its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances.

As a courtesy to bidders, Christie's indicates under the lot title if a lot originates from Iran (Persia). If you require further detail about when a particular lot left Iran, please contact our specialists.

All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid on or import this property in contravention of relevant sanctions or trade embargoes.

If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to us and the proceeds from a resale of the property.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP
 Telephone: +44 (0)800 988 6100
 Email: collections@cadogantate.com.
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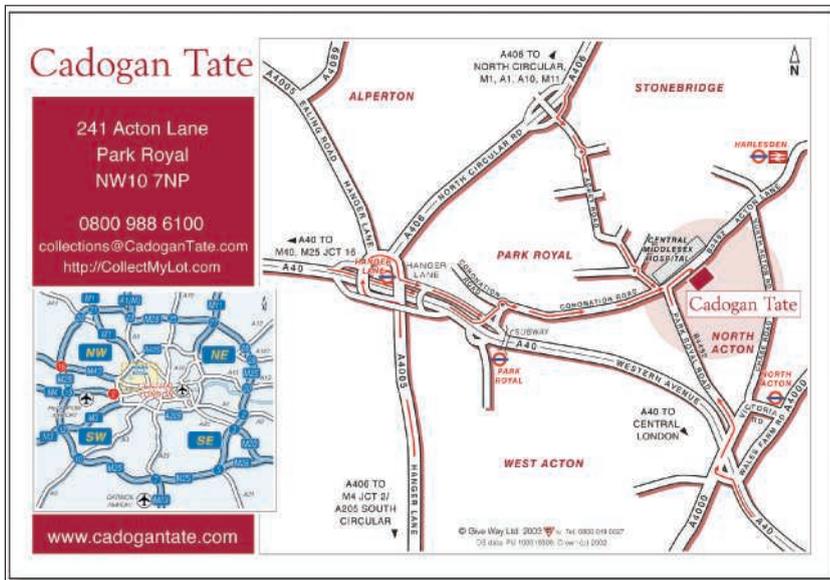
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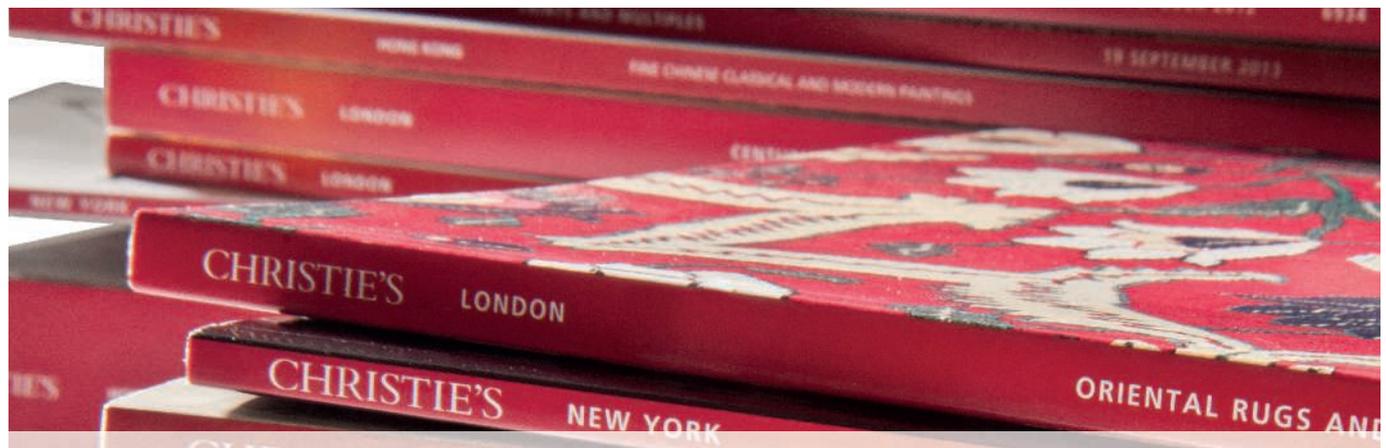
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H151	Asian 20th Century & Contemporary Art Evening Sale	Hong Kong	2	70	114	106
H108	Asian Contemporary Art Day Sale	Hong Kong	2	68	110	104
H30	Chinese Ceramics and Works of Art	Hong Kong	4	141	228	213
H154	Chinese Contemporary Ink Paintings	Hong Kong	2	51	86	78
H152	Classical Chinese Paintings & Calligraphy	Hong Kong	2	51	86	78
H103	Fine Modern Chinese Paintings	Hong Kong	2	70	114	106
H153	First Open	Hong Kong	2	30	50	46
H31	The Pavilion Sale	Hong Kong	2	70	114	106
L30	Chinese Ceramics and Works of Art	King Street	2	57	95	87
L47	Arts of the Islamic World	King Street	2	57	95	87
L48	Arts of India	King Street	1	30	50	46
I48	South Asian Art	Mumbai	1	30	50	46
N30	Chinese Ceramics and Works of Art	New York	4	141	228	213
N93	Chinese Export Ceramics	New York	1	26	43	39
N48	Indian and Southeast Asian Art	New York	2	59	95	89
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