

# THE INDIA SALE

15 DECEMBER 2015













# THE INDIA SALE

# **SOUTH ASIAN ART**

# PROPERTIES FROM

The Estate of Dhirendra Krishna Deb Barman

The Collection of Shomie Ranjan Das

The Estate of Indra Dugar

The Collection of Lalitha Lajmi

The Collection of the Late Professor Arthur Lim

The Jehangir Nicholson Art Foundation

The Jehangir Sabavala Foundation

The Collection of Alita Chandra Wig

The PS Charities

# AUCTION

Tuesday 15 December 2015

at 6.00 pm

Crystal Room

The Taj Mahal Palace

Apollo Bunder

Mumbai 400 001

#### VIEWING · NEW DELHI

Saturday 28 November 10.00 am - 6.00 pmSunday 29 November 10.00 am - 8.00 pmMonday 30 November 10.00 am - 4.00 pm

Diwan-I-Am

The Taj Mahal Hotel

Number One Mansingh Road

New Delhi 110 001

## VIEWING · MUMBAI

Saturday 12 December 10.00 am -6.00 pm Sunday 13 December 10.00 am -8.00 pm Monday 14 December 10.00 am -8.00 pm Tuesday 15 December 10.00 am -12.00 noon

Crystal Room

The Taj Mahal Palace

Apollo Bunder

Mumbai 400 001

# **AUCTIONEERS**

William Robinson Romain Pingannaud

# SYMBOLS USED IN THIS CATALOGUE

\*

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Front cover: Lot 25 Back cover: Lot 39 Inside Front Cover: Lot 49 Inside Back Cover: Lot 38 Opposite: Lot 72

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Susan Kloman International Head of African & Oceanic Art Department Tel: +1 212 484 4898



**Deepanjana Klein** International Head of South Asian Art Department Tel: +1 212 636 2189



**Daniel Gallen** International Managing Director Tel: +44 (0)20 7389 2590

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# Mumbai

Sonal Singh Nishad Avari Tel: +91 22 2280 7905

#### **BUSINESS MANAGERS**

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Julia Grant Tel: +44 (0)207 752 3113

Sarah de Maistre Tel: +33 (0) 1 40 768 356

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# 2015

# 15 DECEMBER

The India Sale Mumbai

### 2016

# 15 MARCH

Indian, Himalayan and Southeast Asian Works of Art New York

#### 16 MARCH

Lahiri Collection: Indian and Himalayan Art -Ancient and Modern New York

# 21 APRIL

Islamic Art London

# 24 APRIL

Islamic Art London

#### **26 MAY**

Contemporary Indian Art London 26 May

Arts of India London

# 13 SEPTEMBER

New York

Indian, Himalayan and Southeast Asian Works of Art

#### 14 SEPTEMBER

Contemporary Indian Art New York

# **SOUTH ASIAN** MODERN + CONTEMPORARY ART



**DEEPANJANA KLEIN** International Head of Department dklein@christies.com +1 212 636 2190 New York



SONAL SINGH Head of Department ssingh@christies.com +91 22 2280 7905 Mumbai



NISHAD AVARI Associate Specialist navari@christies.com +91 22 2280 7905 Mumbai



DAMIAN VESEY Associate Specialist dvesey@christies.com +44 (0)20 7389 2106



SHEILA PAREKH-BLUM Associate Specialist sparekh@christies.com +1 212 636 2190 New York



ANITA MEHTA Senior International Administrator amehta@christies.com +1 212 636 2190



**UMAH JACOB** Administrator ujacob@christies.com +91 22 2280 7905



**GEORGINA BALE** Administrator gbale@christies.com +44 (0) 20 7389 2831 London

CLASSICAL INDIAN AND SOUTHEAST **ASIAN ART** 

ARTS OF INDIA



SANDHYA JAIN-PATEL Head of Department sjain@christies.com +1 212 636 2190 New York



ROMAIN PINGANNAUD Head of Department rpingannaud@christies.com +44 (0)20 7752 3233 London



LEIKO COYLE Specialist lcoyle@christies.com +1 212 636 2404 New York



ISABEL MCWILLIAMS Junior Specialist imcwilliams@christies.com +1 212 636 2188 New York

# **BUSINESS** DEVELOPMENT



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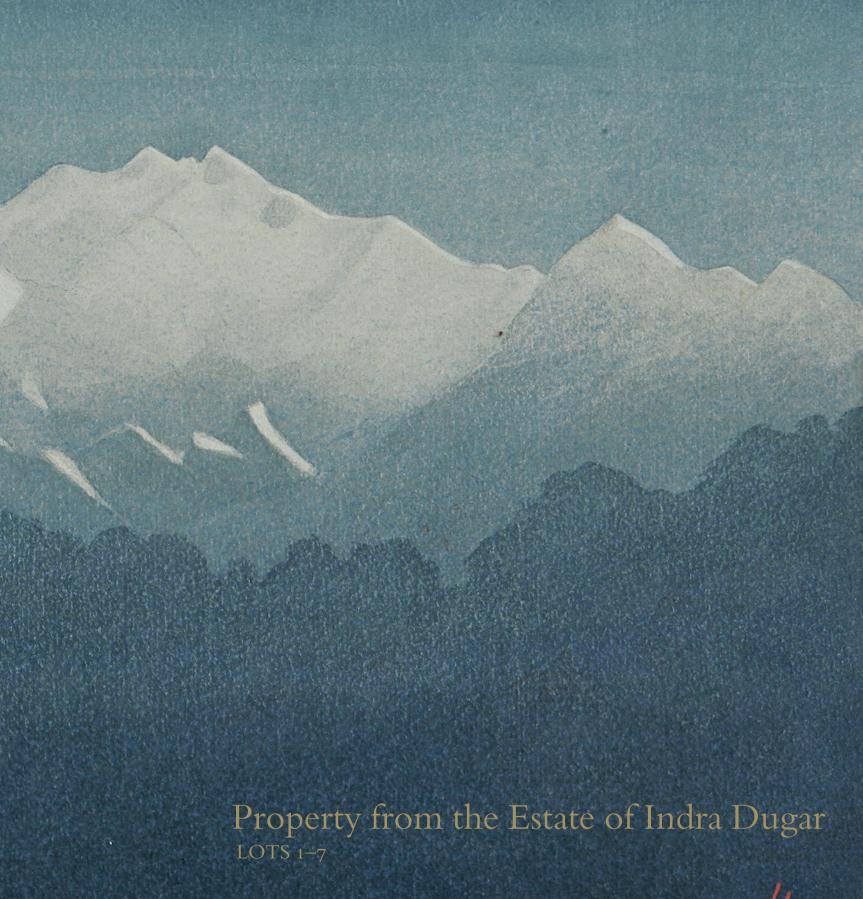
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# Session I:

Modern and Contemporary Masterpieces
LOTS 1-72







# **INDRA DUGAR: EPHEMERAL LANDSCAPES**

Indra Dugar was born in 1918 in Jiagunj, a town on the banks of the Hooghly River in Murshidabad, West Bengal. His family, Jains who had migrated from Rajasthan a couple of centuries ago, held art in high regard. He was introduced to painting at an early age by his father Hirachand Dugar (1898-1951), a respected artist and one of the first students of Kala Bhavan at Rabindranath Tagore's Vishwa Bharati University in Santiniketan. According to Dugar, his father's role in shaping his artistic career was vital. "My father, Hira Chand, was the melodious music. I am just a very faint distant echo [...] He is a key that would, as it were, open the small lock of my humble treasure chest." (Artist statement, S. Sarkar, 'Indra Dugar: A Profile of a Painter', Art etc., June 2012, accessed October 2015)

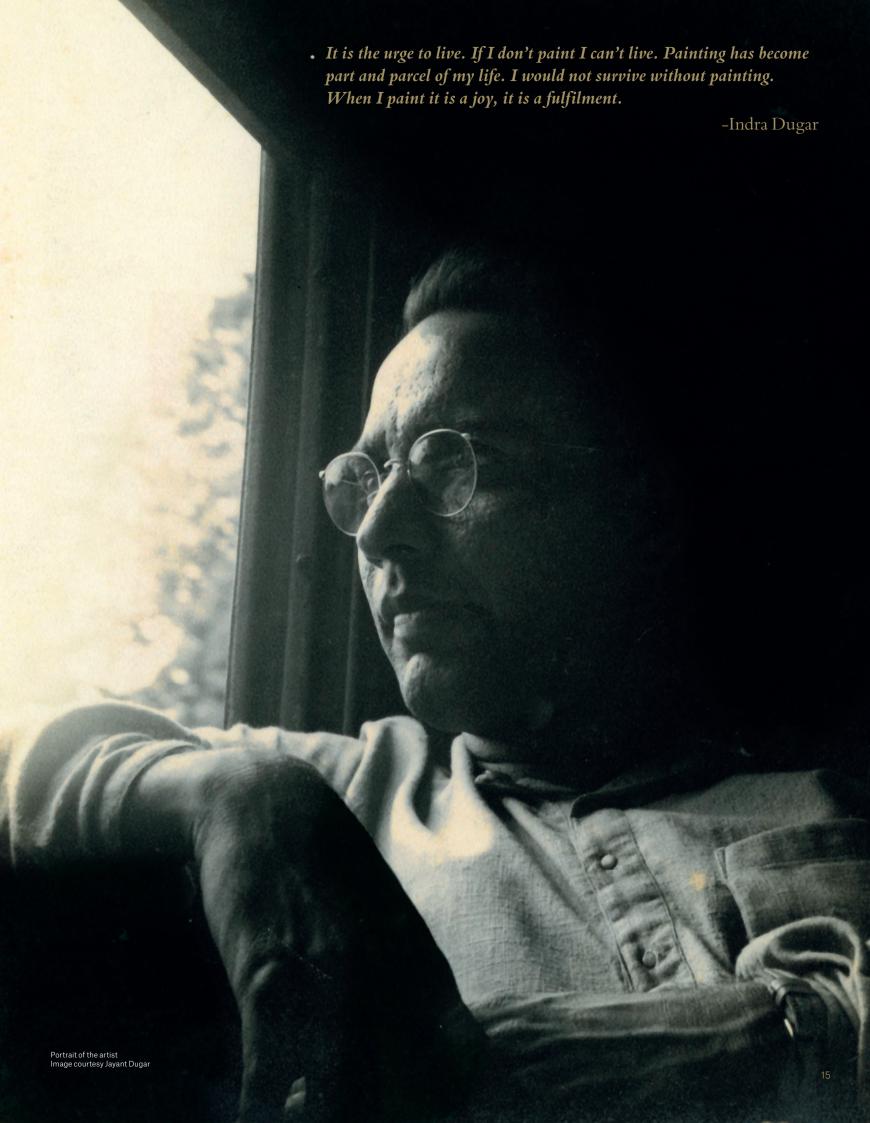
Although he was entirely self-taught, Dugar regarded his father's alma mater as his own, having lived in Santiniketan as a child and spent time with the artists there, particularly his father's teacher, Nandalal Bose. Reminiscing about the time, he noted, "In my childhood I lived in Santiniketan with my parents. Through my father, I met his mentor Nandalal Bose. When Abanindranath Tagore came on a visit, my father took me along to see him. Occasionally he would take me to Rabindranath Tagore. I frequently met his fellow students like Dhirendra Krishna Deb Verma [sic], Ramendranath Chakraborty, Benodebehari Mukherjee and Ramkinkar Baij. I grew up in an electrifying atmosphere." (Artist statement, S. Sarkar, 'Indra Dugar: A Profile of a Painter')

Speaking about Dugar, Nandalal Bose, who became close to him over the years, wrote "It has given me great pleasure

to discover in the son of an artist father quite good promise of another artist. From what I have been able to judge of Sriman Indra's works, I consider he has in him real artistic talents." (Shri Indra Dugar Abhinandan Samaroh Smarika, 1989, unpaginated)

While Dugar experimented with several media, including oil paints, Bose strongly disapproved of it; his strength lay in the delicate landscapes he executed in watercolour. Usually painted *en plein* air during his travels around the country or on his visits to his hometown of Jiaguni, these mature works established him as one of the country's finest landscape painters. "The images are like runways that he uses to lift off into the azure sky of his imagination. His paintings depict and do not depict, reflect and do not reflect, the actual scene. Through his bold and dancing brush strokes he reaches out behind and beyond what is on view [...] These works are not photographs, tourist posters [or] picture postcards that a traveller sends home. There are hints of inner feelings, a supple form beyond the realm of the familiar scene." (S. Sarkar, 'Indra Dugar: A Profile of a Painter')

Apart from his works on paper and silk, Dugar was commissioned to paint several murals around the country, including at Parliament House in New Delhi and for the Jain temple in Calcutta. In addition to his one-man shows in India, his work had been exhibited in Paris in 1946 and in various cities in West Germany in 1964. Credited with having renewed the Bengal School tradition of painting with fresh life and energy in the 1960s, when it was flagging, Dugar has won several awards for his work.



#### NATIONAL ART TREASURE - NON EXPORTABLE

\*1

# GAGANENDRANATH TAGORE (1867-1938)

Untitled (Himalayan Landscape) initialed 'G.T.' (lower right) watercolour on paper 13½ x 9½ in. (33.3 x 24.4 cm.) Executed circa 1920s

IN₹12,00,000-18,00,000

US\$18,500-28,000

#### PROVENANCE:

Gift of the artist Thence by descent

In 1915, Gaganendranath Tagore travelled to Darjeeling to summer in the mountains for the first time, rather than his usual trip to the seaside in Puri. As R. Siva Kumar notes, this visit marked the beginning of the artist's "long association with the mountains. Following this he travelled to the Himalayan foothills – to Darjeeling, Kurseong, Mussoorie – several times and the Himalayas became a recurring motif in his paintings."

In this painting of the snow-capped Himalayas, Tagore "is not a traveller or tourist viewing an exotic or beautiful corner of nature but a thoughtful, withdrawn and contemplative viewer face to face with nature's vastness [...] With no narration or allegory and no purpose there is only a sublime presence of nature in these paintings, here reason is indistinct from feeling and experience, and beauty is allied with mystery. Nature is taken into account but it is also transcended and imagination is allowed to prevail." (R. Siva Kumar, *Paintings of Gaganendranath Tagore*, Kolkata, 2015, pp. 249, 252)



# Property from the Estate of Indra Dugar

# 2

# INDRA DUGAR (1918-1989)

Dispersing Gloom

stamped, signed and dated in Bengali (lower right) further inscribed, dated and signed '468 / 30.5.65 DISPERSING GLOOM / Wash on Whatman Paper 9.8" x 17.2"' (on the reverse) wash on paper 9% x 17% in. (24.8 x 43.5 cm.) Executed in 1965

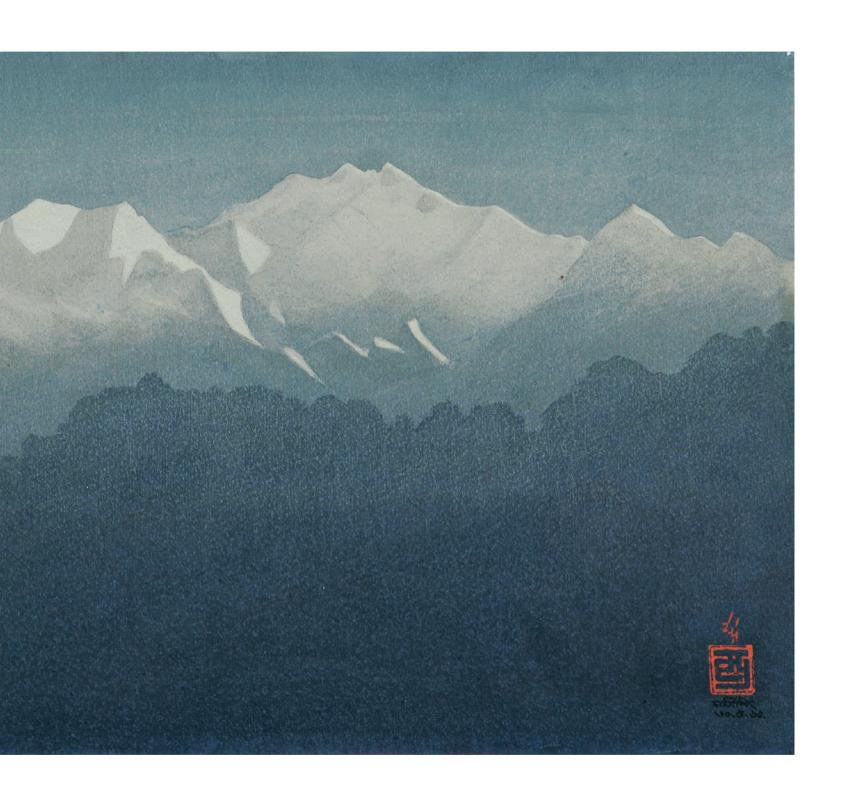
IN₹3,00,000-5,00,000

US\$4,600-7,700

# PROVENANCE:

From the Collection of the Artist Thence by descent





# VISVA-BHARATI

KALA-BHAVANA DIRECTOR : NANDALAL BOSE

FOUNDER-PRESIDENT RABINDRANATH TAGORE PRESIDENT: ABANINDRANATH TAGORE

SANTINIKETAN BENGAL, INDIA

Ref. No.



Date 25/22/89

For 3282. Les 25 Set of the State of the sta विस व्यवस्त विश्वत्य देश्विक राजी रिंतु रिंतु रिंतु क्रिकारी राजी। gra, learne sich sunden seels sas 1 yes leaves 3 (अर्थ) क्रिक्स केर्य हैंसे हिन्दे हिल्ल त्रिक्स केर्य हैंस asses collection per amo vages offs collection (1888) your arr orgest collection, grave Au jara redliction zorr arro ONT OVER EVER GOOD CONTENTED THE ENTRY 88905 (40T) aron al ever ang, 313 applange orstensons !

A letter from Nandalal Bose to Indra Dugar, 1947 Image courtesy Jayant Dugar



Nandalal Bose with Indra Dugar, Santiniketan, 1952 Image courtesy Jayant Dugar









NATIONAL ART TREASURE - NON EXPORTABLE

\*3

# NANDALAL BOSE (1882-1966)

Untitled

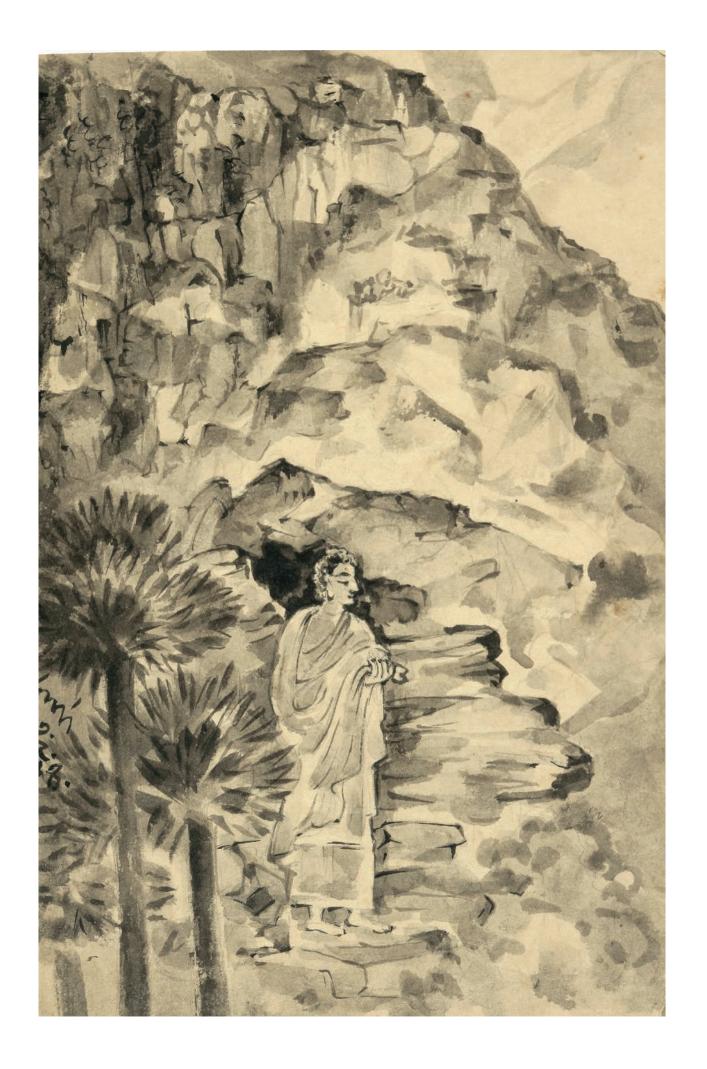
signed, dated and inscribed as illustrated
3½ x 4½ in. (8.9 x 11.4 cm.) smallest
5% x 4 in. (14.9 x 10.2 cm.) largest
Executed 1946-56; Five works on postcard (5

IN₹4,00,000-6,00,000

US\$6,200-9,200

PROVENANCE

Gift of the artist Thence by descent "Beyond his contributions to the early Swadeshi movement between 1905-1910 as a leading light of the Bengal School, Nandalal Bose saw to the cultural regeneration of Indian art in terms of rediscovering India's past, incorporating a much wider variety of Pan-Asian elements including calligraphic line, monochromatic ink painting, Daoist concepts of the pervasive life force (Ch. qi) and the harmonious relationship between man and nature. He produced his works with a constant thought to a divine underpinning - the joyousness of the creative play of God pervaded all of his works, especially the thousands of drawings on postcard." (S. R. Quintanilla, 'Beyond the Bengal School: Nationalism and Cultural Regeneration in the Art of Nandalal Bose', *Orientations*, Hong Kong, vol. 39, no. 2, 2008)



# Property from the Estate of Indra Dugar



Sni Indra Dugar Tyr- 3th - Bravo existor Prehistoria Port Brook Har 2mo, 200 - 200, 200, Pros 200 2mo, 200 - 200, 200, Pros 200 200 200, 200 - 200, Pros 200 200 200, 200 - 200, Pros 200 200 200, 200 - 200, 200 200 200, 200 - 200, 200 200 200, 200 - 200, 200 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 200, 200 - 200, 200 NATIONAL ART TREASURE - NON EXPORTABLE

\*4

NANDALAL BOSE (1882–1966)

Untitled

signed, dated and inscribed as illustrated 3 x 4% in. (7.6 x 11.1 cm.) smallest 3½ x 5% in. (8.9 x 14.3 cm.) largest Executed 1941-1956 Five works on postcard

IN₹4,00,000-6,00,000

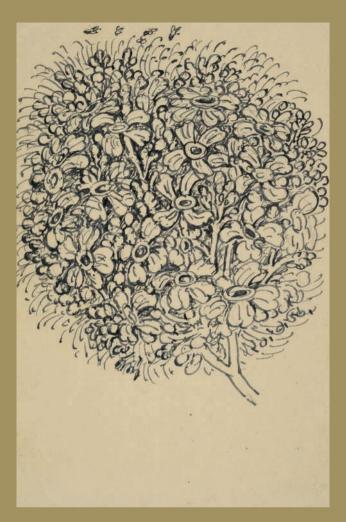
US\$6,200-9,200

(5)

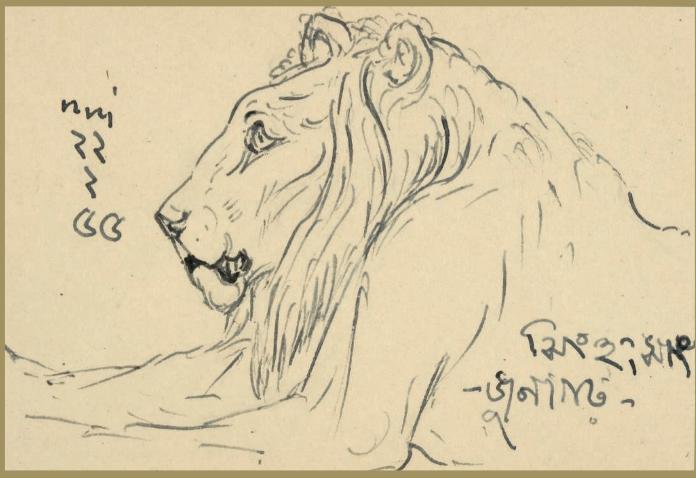
PROVENANCE:
Gift of the artist
Thence by descent



recto









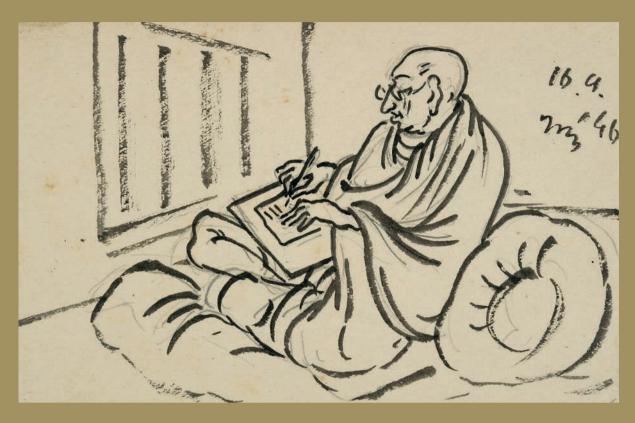














NATIONAL ART TREASURE - NON EXPORTABLE

\*5

# NANDALAL BOSE (1882-1966)

Untitled

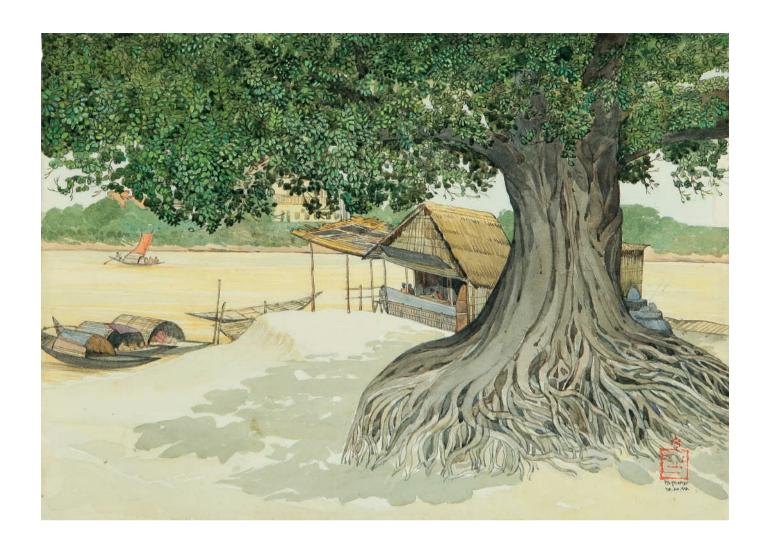
signed, dated and inscribed as illustrated  $31/2 \times 23/4$  in. (8.9 x 7 cm.) smallest  $55/4 \times 31/2$  in. (13.7 x 8.9 cm.) largest Executed 1944-57; Six works on postcard (6)

PROVENANCE:
Gift of the artist
Thence by descent





Indra Dugar at work Image courtesy Jayant Dugar



# 6

# INDRA DUGAR (1918-1989)

The Day's End; The Old 'un

signed, dated and stamped in Bengali (lower right, each) further inscribed, dated and titled '663 / 7.10.73 / The Day's End / Wash on Thick Saunders Paper / 10" x 14"' and '655 / 3.10.73 / The Old 'un / Wash on Thick Saunder's Paper / 10" x 14"' (on the reverse) wash on paper 10 x 13% in. (25.4 x 35.2 cm.); 10 x 14 in. (25.4 x 35.6 cm.) Executed in 1973; Two works on paper

IN₹5,00,000-7,00,000

US\$7,700-10,800

# PROVENANCE:

From the Collection of the Artist Thence by descent

# Property from the Estate of Indra Dugar

# 7 INDRA DUGAR (1918–1989)

Parshwanath Hills; Mehrangar Fort (Jodhpur); Jagmandir Pichola Lake signed, dated, inscribed and stamped in Bengali (lower right); further inscribed, dated and titled '136 10th March 1954 / Parshwanath Hills / Wash on Whatman Paper / 9" x 19".8' (on artist's label on the reverse)

signed, dated and stamped in Bengali (lower right); further inscribed, dated and titled 'No 1017 / 22.2.87 / Title - (Jodhpur Fort) Mehrangar Fort (Jodhpur) / Medium - Wash on Saunders Paper / Size - 14" x 20"' (on the reverse)

signed, dated and stamped in Bengali (lower right); further inscribed, dated and titled '551 / 9.3.67 / Jagmandir Pichola Lake / Water colour on D/C drawing Paper / 15.1" x 22.4" (on the reverse)

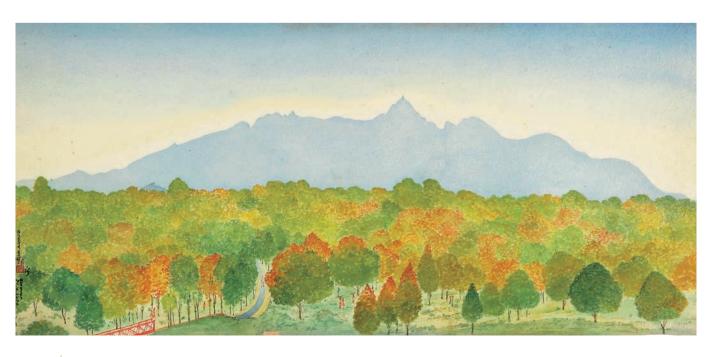
wash and watercolour on paper 9% x 20% in. (23.2 x 51.1 cm.) 14 x 20 in. (35.6 x 50.8 cm.) 15% x 22½ in. (38.4 x 57.2 cm.) Executed in 1954, 1987, 1967; Three works on paper (3)

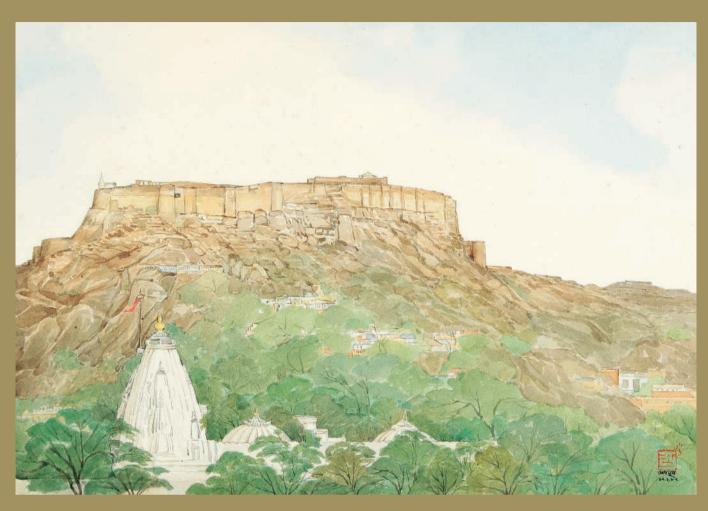
IN₹8,00,000-12,00,000

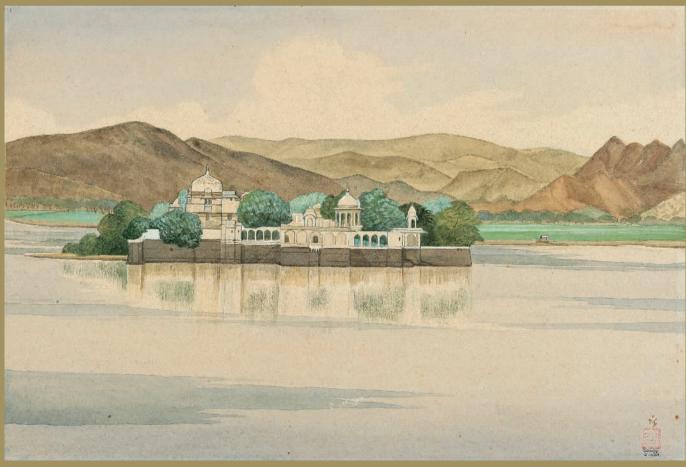
US\$12,300-18,500

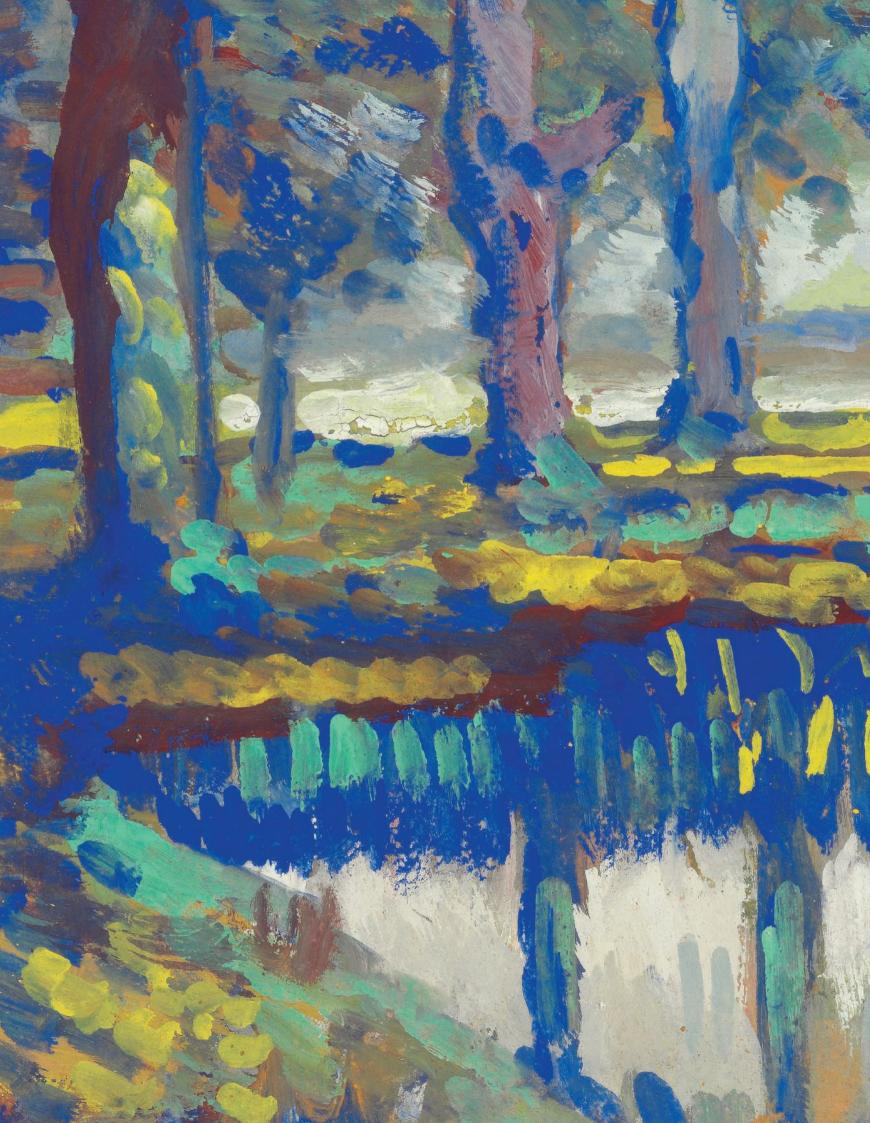
#### PROVENANCE:

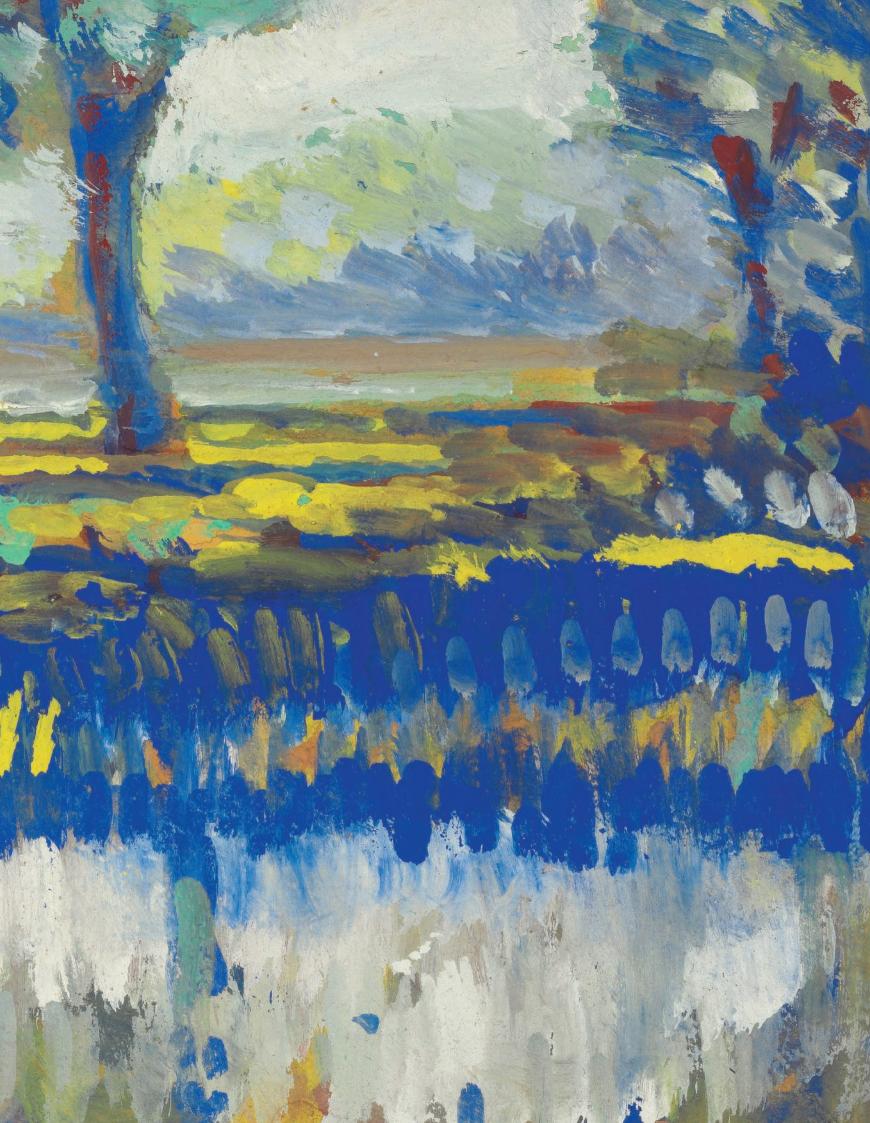
From the Collection of the Artist Thence by descent









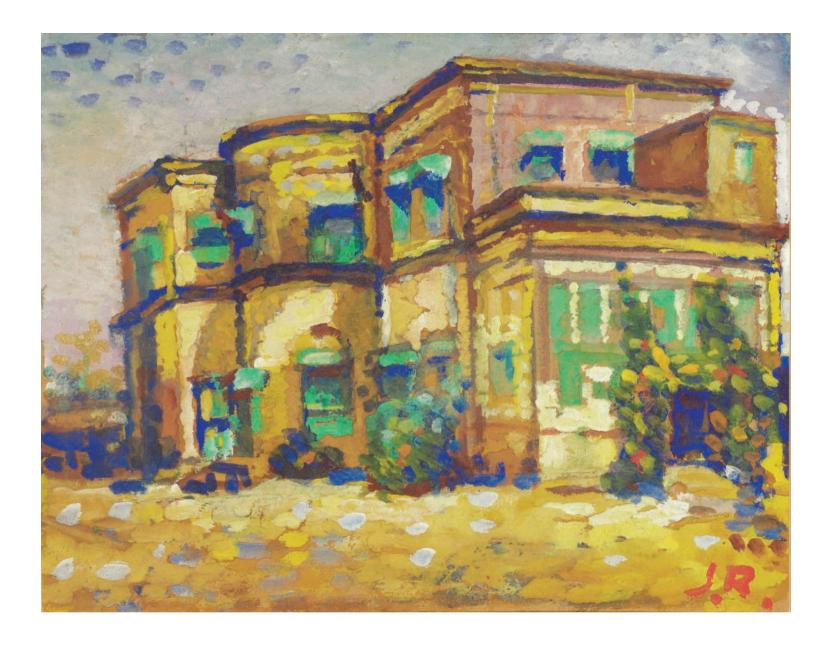




recto



verso



## NATIONAL ART TREASURE - NON EXPORTABLE

### \*8

# JAMINI ROY (1887-1972)

Untitled (Landscape with Pond); Untitled (Houses)
initialed 'J.R.' (lower right, each)
gouache on card; gouache on paper laid on card
13% x 17% in. (34.6 x 45.1 cm.)
14 x 16 in. (35.6 x 40.6 cm.)
Executed circa 1920s; one double sided work

IN₹15,00,000-20,00,000

US\$23,000-30,800

(2)

## PROVENANCE:

The Fine Art Centre, Wiesental, Germany Acquired from the above by the present owner, 2004 (one) Christie's London, 15 October 2004, lot 522 (one) Partha Mitter, the eminent scholar, wrote of the artist, "Roy's long artistic life spanned almost the entire era of Indian anti-colonial struggle, spilling over into Independent India (1887-1972). He displayed a restless desire to explore dazzling pastiches of styles, Eastern and Western." (P. Mitter, *The Triumph of Modernism: India's Artists and the Avant-garde* 1922-1947, New Delhi, 2007 p. 100)

For an artist renowned for his stylistic folk images, these landscapes by Roy reveal a rare and early playfulness in his oeuvre. These impressionistic landscapes are as self-aware as they are stunning. Trees, flora and architecture are rendered with a deft elegance as Roy creates images that are both an homage and a pastiche of his modernist contemporaries in Europe. These landscapes reveal Roy's technical ability, creativity and most significantly his commitment to the avantgarde and modernism.

## NATIONAL ART TREASURE - NON EXPORTABLE

\*9

# JAMINI ROY (1887-1972)

Untitled (Cat with Bird) signed in Bengali (lower right) gouache on paper 16% x 24½ in. (42.5 x 62.2 cm.) Executed circa 1920s

IN₹8,00,000-12,00,000

US\$12,300-18,500

## PROVENANCE:

Formerly from the Chester and Davida Herwitz Collection Acquired from the above by the present owner









## 10

# MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Farmer); Untitled (Nadi Kinare); Untitled (Tonga) inscribed 'DESIGNED By:- M.F. Husain COPYRIGHT With:-KUNCHALA / 73 Warden Road, Bombay 26.' (on a plaque on the reverse) each painted wood 8½ x 10 x ½ in. (21.6 x 25.4 x 1.3 cm.) 13¾ x 10% x ½ in. (34.9 x 26.4 x 1.3 cm.) 14¼ x 11 x ½ in. (36.2 x 27.9 x 1.3 cm.) Executed circa 1950s; three toys

US\$18,500-28,000

(3)

## PROVENANCE:

IN₹12,00,000-18,00,000

Gita Art Gallery, New Delhi Acquired from the above *circa* 1960s

### 11

## MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Farmer and Bulls)
gouache and ink on paper laid on paper
11% x 13% in. (29.8 x 33.7 cm.)
Executed circa 1950

IN₹20,00,000-30,00,000

US\$30,800-46,000

### PROVENANCE:

Acquired directly from the artist, 1950
Private Collection of the Registrar of the Tata Institute of Fundamental Research, Mumbai Thence by descent
Acquired from the above by the present owner

During the six decades of his artistic career, Maqbool Fida Husain contributed greatly to the development and popularisation of modern Indian art. Primarily, as Yashodhara Dalmia explains, he "deliver[ed] the common man from the ordinariness of his existence to the international arena" by formulating a modern vocabulary that had its roots fixed firmly in the Indian people and their traditions. (Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, p. 101)

This 1950s painting of a farmer working the fields with his two bullocks, represents Husain's earliest work and illuminates the early development of the figurative idiom that would soon come to define his oeuvre. Combining a bright use of colour owing to his former career as a movie billboard painter with Husain's new and innovative expressionism, the figures in this painting bear little relation to their counterparts in real life. Defined by the artist's thick, rhythmic line, these subjects are "[...]

supremely solitary. They do not communicate with each other. They remain locked in a binding compassion, in a unity of colour and composition divided by a wondrously understanding line." (S.S. Kapur, *Husain*, New Delhi, 1961, p. v)

In every aspect of M.F. Husain's early paintings like this one, in colour, form and subject matter, we are reminded that "behind every stroke of the artist's brush is a vast hinterland of traditional concepts, forms, meanings. His vision is never uniquely his own; it is a new perspective given to collective experience of his race. It is in this fundamental sense that we speak of Husain being in the authentic tradition of Indian art. He has been unique in his ability to forge a pictorial language which is indisputably of the contemporary Indian situation but surcharged with all the energies, the rhythms of his art heritage." (E. Alkazi, 'M.F. Husain: The Modern Artist & Tradition', *Art Heritage*, New Delhi, 1978, pp. 3-4)



### Ω12

## FRANCIS NEWTON SOUZA (1924-2002)

Head of a Woman

signed and dated 'Souza 1951' (upper right) further titled, signed and dated 'Head of a Woman F.N. SOUZA / 1951' (on the reverse) oil on board 23% x 15% in. (60.3 x 40 cm.) Painted in 1951

IN₹60.00.000-80.00.000

US\$92,300-123,000

#### PROVENANCE:

Acquired directly from the artist Dhoomimal Gallery, New Delhi Acquired from the above by the present owner

#### EXHIBITED

New Delhi, Lalit Kala Akademi, Volte Face Souza's Iconoclastic Vision, 2009

### LITERATURE:

V. Bhardwaj, Francis Newton Souza, Dhoomimal Gallery Collection, New Delhi, 2009, p. 281 (illustrated)

From 1949 until his first solo show with Gallery One in 1955, Francis Newton Souza struggled to find an audience for his work in the U.K. Post-War London was not the romanticised melting pot of creative and artistic acceptance that Souza had envisioned. However, during this time, Souza spent many days fine-tuning his draughtsmanship at the Central School of Art and viewing as much art as possible in London's museums. Souza's encounter with works by European master painters during these early years sparked the beginning of a unique synthesis of western modernism and classical Indian art in his work, being particularly influenced by South Indian bronzes and the erotic temple sculptures of Khajuraho, which he believed were the finest examples of India's own artistic heritage.

From 1951, this painting is a solemn portrait of an unidentifiable but distinctly Indian woman. Unlike many of Souza's depictions of women, this painting is a far-cry from the hyper-sexualised figures that often populate

his canvases. Bearing some technical and thematic resemblences to Pablo Picasso's *Plant de tomates*, 1944, painted during World War II in occupied France, Souza's painting similarly evokes a rare sense of innocence and hope.

The tall, sturdy tomato plant in both paintings is a symbol for the inner resilience of the human spirit and an earthy metaphor for the human need to survive and flourish. The soft features and gentle expression of Souza's woman reveals his uneasiness with London life and resonates with a powerful nostalgia for his homeland of India. The brilliant vermillion of the ripe fruit set against the earthy backgound, the diamond faceted leaves referencing the hint toward Cubism in *Plant de tomates*, the overall sculptural economy of line, the woman's high rounded breasts and delicately decorated neckline are in keeping with Souza's unmistakable assimilation of classical Indian sculpture and European modernism, as well as his life-long obsession with the magnitude of Picasso's artistic achievements.



Pablo Picasso, Plant de tomates, 1944 Christie's New York, 8 November 2006, lot 7 © Succession Picasso/DACS, London 2015



# Property from the Collection of Shomie Ranjan Das 13

# HEMENDRANATH MAZUMDAR (1894-1948)

Untitled (Sunflower) signed 'H Mazumdar' (lower left) oil on canvas 31½ x 21½ in. (80 x 54.6 cm.)

IN₹40,00,000-60,00,000

US\$61,500-92,300

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

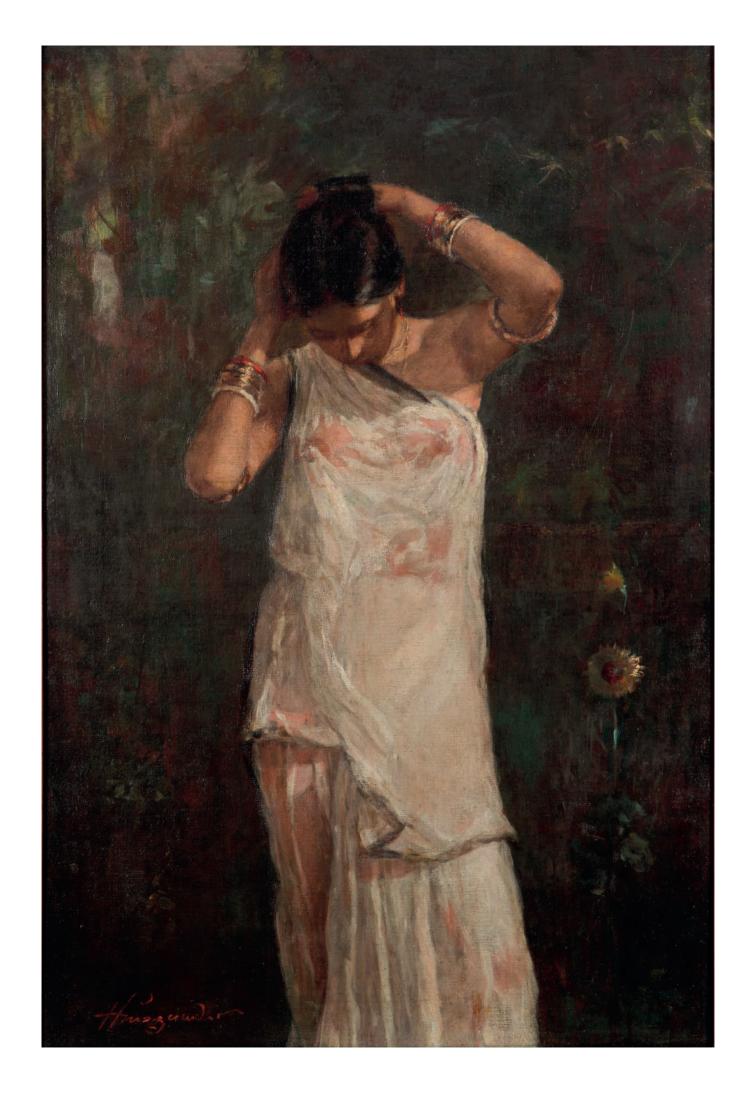
Although he was a close associate of Abanindranath Tagore, Mazumdar was never won over by the ideals of the Neo-Bengal School that Tagore founded. In a 1929 issue of the *Illustrated Journal of Fine Arts*, he wrote an article titled 'The Making of a Picture' in which he defined his working processes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

Despite being recognised for his skill in the genre of landscape painting, Mazumdar is best known for his oil

paintings of women, usually bathing or draped in wet saris. His wife frequently sat for these portraits, explaining the similarities seen between many of the artist's subjects. These paintings combine elements of Western Classicism with Indian tradition. *Sunflower* exemplifies this style, featuring a beautiful woman depicted in an intimate field of flowers. Her bowed head, the soft light that falls across her body and the innocence that her white sari suggests, adds a sense of vulnerability to the painting.

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

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



# Property from a Private Collection, Patiala

### 14

## ALLAH BUX (1895-1978)

Flame of Love

inscribed and titled 'Prof. Allah B[...] / Flame of Love Rs. 400/-' (on partial exhibition label on the reverse) oil on canvas 42 x 30 in. (106.7 x 76.2 cm.)
Painted *circa* 1930s

IN₹25,00,000-35,00,000

US\$38,500-54,000

#### PROVENANCE:

Acquired directly from the artist by the Maharaja of Patiala, 1939
Thence by descent
Acquired from the above by the present owner, *circa* early 1980s

### EXHIBITED:

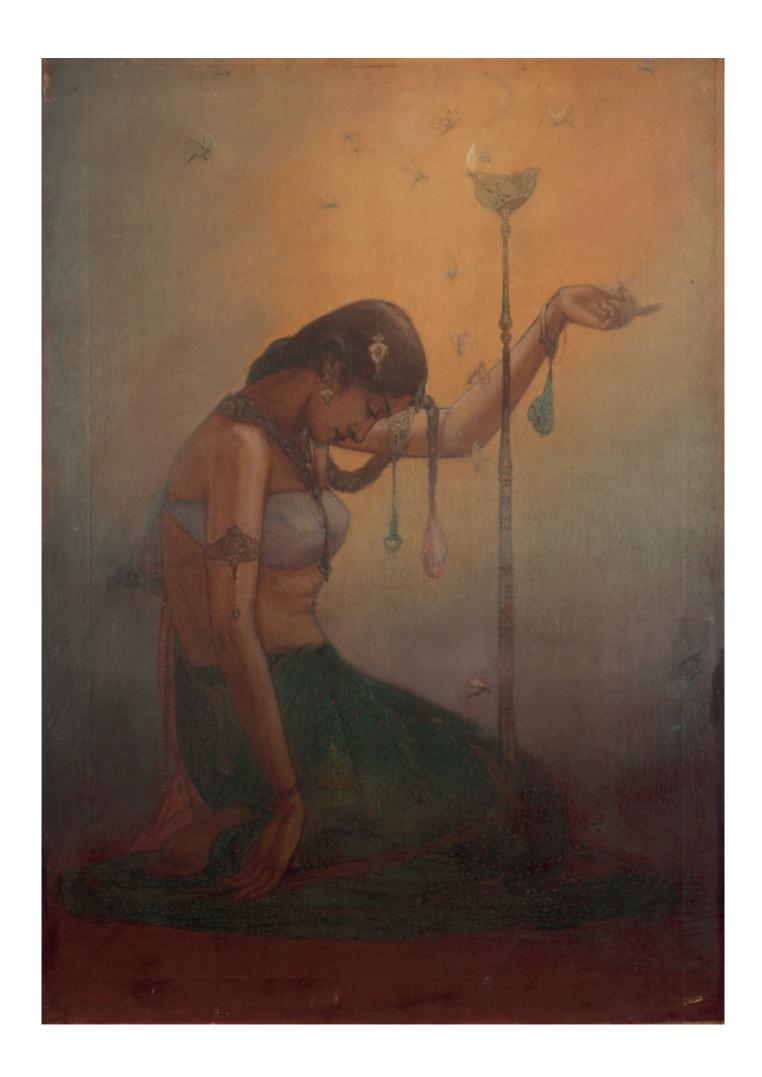
Patiala, Royal Wedding Exhibition, 1939

A leading proponent of the Western academic style, Allah Bux was bestowed the title of 'Ustad' or 'Master' because of his abilities and achievements as an artist. A master of both watercolour and oil painting, Bux painted from natural phenomena which he later adapted in the studio. His work is heavily influenced by both local and folk cultural heritage, and western artistic practice. The artist's depictions of rural Pakistani life and mythology have enjoyed great popularity and success.

"Bux explored a variety of subjects during his early years as a painter. Before Partition, he was well-known for his representations of Krishna, though he also engaged in landscape and portrait painting. He was as versatile with media as with subject matter, and some of his mixtures of media were quite innovative. His painting was realistic

with a romantic edge, inspired by the Indo-Western style practiced in Bombay and the European paintings in the Royal Patiala collection." (M. Sirhandi, *Contemporary Painting in Pakistan*, Lahore, 1992, p. 27)

Flame of Love is a sensuous scene exalting Bux's power of lyricism and line particularly when rendering his female figures. This canvas reveals the artist as a master of romanticism. Bux's virtuosic technique is at its height at the centre of the composition with the careful rendering of the moths dancing around an open flame representing the power of love itself. Like a moth to a flame, Bux's paintings attracted the attention of the Maharajah of Patiala and Bux lived and worked as a court painter for the Patiala royal family for several years in the 1930s and 40s.







## Sold To Benefit The PS Charities

15

## GULAM MOHAMMED SHEIKH (B. 1937)

Beyond the Ridge

signed, titled, dated and inscribed 'GULAM MOHAMMED SHEIKH / 'BEYOND THE RIDGE' / 1976 / OIL ON CANVAS / Rs. 5000/- only' (on the reverse) oil on canvas 54½ x 48 in. (137.8 x 121.9 cm.) Painted in 1976

IN₹50,00,000-70,00,000

US\$76,900-108,000

#### DDOVENANCE

Acquired directly from the artist by the present owner

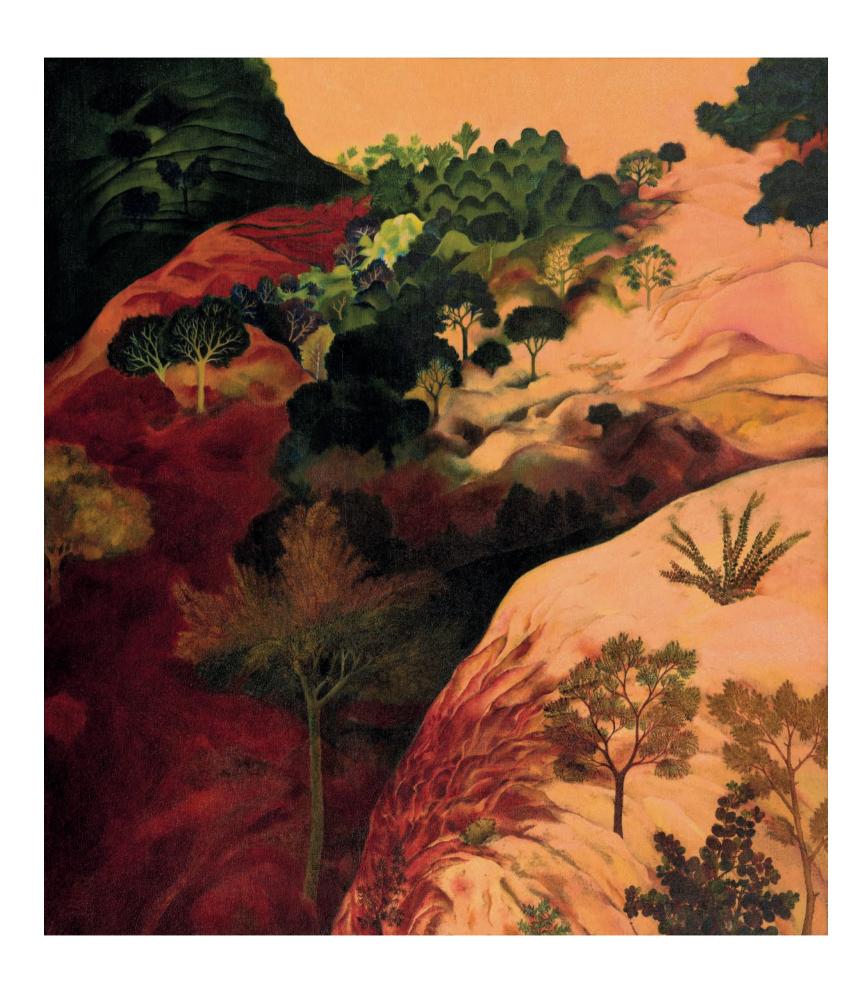
After completing a degree in Painting at the Faculty of Fine Arts of M.S. University in Baroda, Gulam Mohammed Sheikh spent three years at the Royal College of Art in London on a Commonwealth Scholarship. It was during his third year in London that he had a breakthrough in his work.

"Since his college had direct access to the Victoria and Albert Museum, Sheikh would often stop before the Kota miniatures on his way to the canteen. Delighted with the Indian student who was reminded of the painter Rousseau by the magical, almost surrealistic quality of Kota miniatures, scholar Robert Skelton put him in touch with the percipient Stewart Cary Welch. Recalls Sheikh, 'Here were dark trees entwined, some under a moon. Tigers camouflaged, so were the hunters. I felt they're not on their own. I'm with them. What reaches out to me from these paintings after 200-300 years? Was it possible to live in multiple spaces and times? Could I get this into my work?' Back in India, Sheikh had two exhibitions of sudden, unexpected, miraculous-seeming landscape changes seen on bus or train wanderings. I painted trees, land, some erotic work also. I found I could feel colour through temperature. The levels at which colours are pitched in miniature painting are actually temperature. This thermal consciousness became central to my work." (G. Ramnarayan, 'Coming home to one's world', The Hindu, 20 April 2006)

Soon, Sheikh's practice became firmly entrenched in the figurative-narrative tradition within Indian art, focusing on the search for an indigenous vocabulary that reflected the diversity of human life and art. "In art, painting came in the company of poetry, overlapping and yet independent of each other. Images came from many times, each flowing into the other. Some came from life lived, others from a feeling of belonging to a world of other times, sometimes from painting, sometimes from literature, and often from nowhere, emerging simultaneously through jottings, drawings, and writings. The multiplicity and simultaneity of these worlds filled me with a sense of belonging to them all. All attempts to define the experience in singular terms have left me with a feeling of unease and restlessness. Absence of rejected worlds has haunted me throughout." (Artist statement, N. Tuli, The Flamed Mosaic: Contemporary Indian Painting, 1997, p. 67)

Sheikh's early canvases like the present landscape are thus infused with a sense of the fantastical, emphasised through his use of a bright, almost psychedelic colour scheme to depict landscapes and narratives. According to Sheikh "there is no difference in what you call real and what is not real. You cannot extricate one from the other, it is simultaneous, the process is continuous, in that way times collide, spaces collide." (Artist statement, N. Tuli, The Flamed Mosaic: Contemporary Indian Painting, p. 379)

PS Charities is a Public Charitable Trust established in the year 1992 by Mrs. Prema Srinivasan, a member of the TVS Family. The credo of the trust is to ensure that the poor and socially marginalised get an equal opportunity to succeed in life by providing them with access to high quality education, financial aid and medical relief while also encouraging them to nurture and embrace their own social and cultural heritage.





### Property of a Distinguished Lady

16

# GULAM MOHAMMED SHEIKH (B. 1937)

Untitled (Kahat Kabir Series) signed and dated in Gujarati (lower right) gouache on paper 22% x 30% in. (57.8 x 76.5 cm.) Executed in 1999

IN₹5,00,000-7,00,000

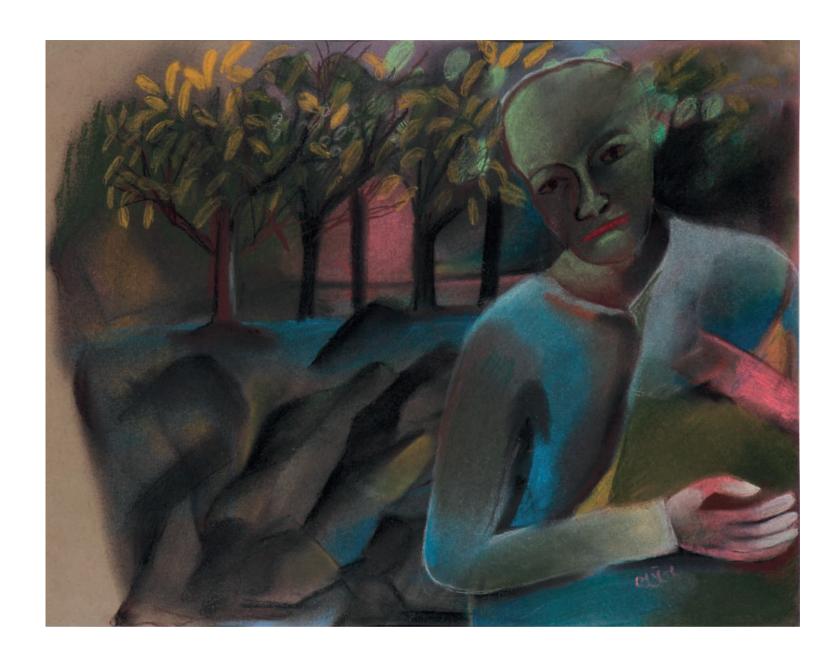
US\$7,700-10,800

### PROVENANCE:

Vadehra Art Gallery, New Delhi

### LITERATURE

K. Singh, 'Palimpsest', *Gulammohammed Sheikh: Paintings 1998-2001*, exhibition catalogue, New Delhi, 2001, p. 8 (illustrated)



Property from a Private Collection, New Delhi BHUPEN KHAKHAR (1934-2003)

Untitled (Man) signed in Gujarati (lower right) pastel on paper 18¼ x 23% in. (46.4 x 60 cm.)

IN₹10,00,000-15,00,000

US\$15,400-23,000

PROVENANCE:
Gallery Chemould, Mumbai

## BHUPEN KHAKHAR: PORTRAIT OF PANDOO

Following his training as a chartered accountant in Bombay, Bhupen Khakhar moved to Baroda in 1962 to pursue a career in art. At the time Baroda was becoming an important centre for a new generation of Indian artists including, G.M. Sheikh, Nalini Malani and Sudhir Patwardhan, as well as the influential critic Geeta Kapur. "The centre of Khakhar's existence remained always the studio-house in Baroda, where he would struggle for months on end with one picture at a time. Often he would paint surrounded by intimate friends: a poet, a bootlegger, a businesswoman, all sitting side by side, served tea and snacks by his ever-faithful servant Pandoo." (T. Hyman, Bhupen Khakhar Obituary, *The Independent*, 21 September 2003)

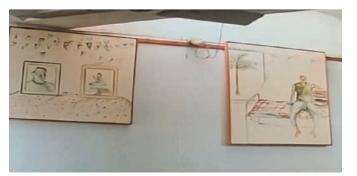
The present painting is an unexpectedly intimate image of Bhupen Khakhar's servant Pandu or Pandoo at his Baroda home. As a gay man, Khakhar remained unmarried and treated his devoted servant Pandoo and his family as his own. This, in a sense, is a more private image than so many of his intimate scenes of homosexual love. In this portrait, we see the other side of the painter's brush, a glimpse into the 'backstage' of Khakhar's crucible of creativity. "At home, he is looked after by a servant, Pandu, who used to look after Bhupen's mother earlier and has been in Baroda with Bhupen ever since she passed away. Pandu is married and has several children, who are quite a dominating presence in the small house." (D. Ganguly, 'Gay and Hearty', *Indian Express Sunday Magazine*, 1992)

Critic Adil Jussawalla in his essay on Khakhar cites this image in particular as a transformative one, an image of strength and heroism. "It is called *Man Sitting on Bed [Portrait of Pandoo]* and shows an impressive figure sitting on a bed, his legs dangling over the edge, the feet not touching the floor, his left arm, stretched out but folded at the elbow, casually resting on two rolled up razais, his right arm at rest by his side. The face is uncommonly powerful, suggesting both serenity and strength." (A. Jussawalla, 'Candour and Secrecy, The Figures of Bhupen Khakhar', *Bhupen Khakhar: A Retrospective*, exhibition catalogue, Mumbai, 2003, p. 19)

While this kind of candid portrayal is common to so many of Khakhar's scenes of taboo, subjugation and marginalisation, *Portrait of Pandoo* in many ways encapsulates the very core of his artistic practice and personality. As the artist's biographer, Timothy Hyman put it, Bhupen Khakhar was "A man of exceptional courage and generosity, of radiant charm and mischievous [...] His art is founded on two interwoven themes: his concern for "ordinary" people and objects; and his quest for a visual language by which the experience of the partly westernised middle-class Indian, the "Insignificant Man", might find expression." (T. Hyman, Bhupen Khakhar Obituary, *The Independent*, 21 September 2013)









## Ω18

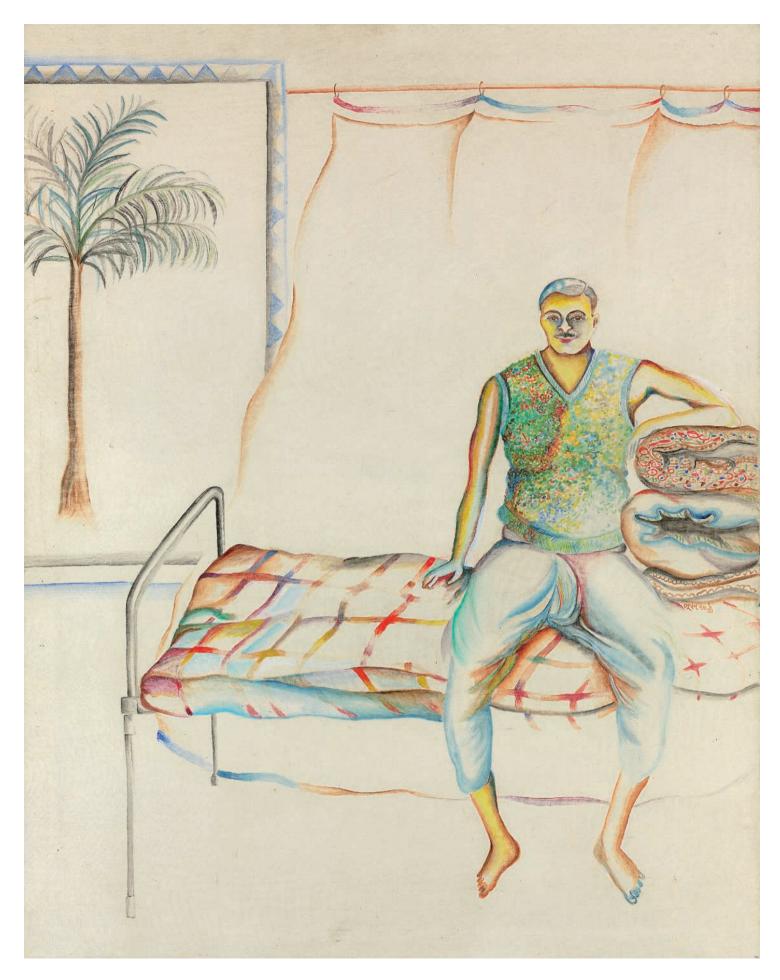
# BHUPEN KHAKHAR (1934-2003)

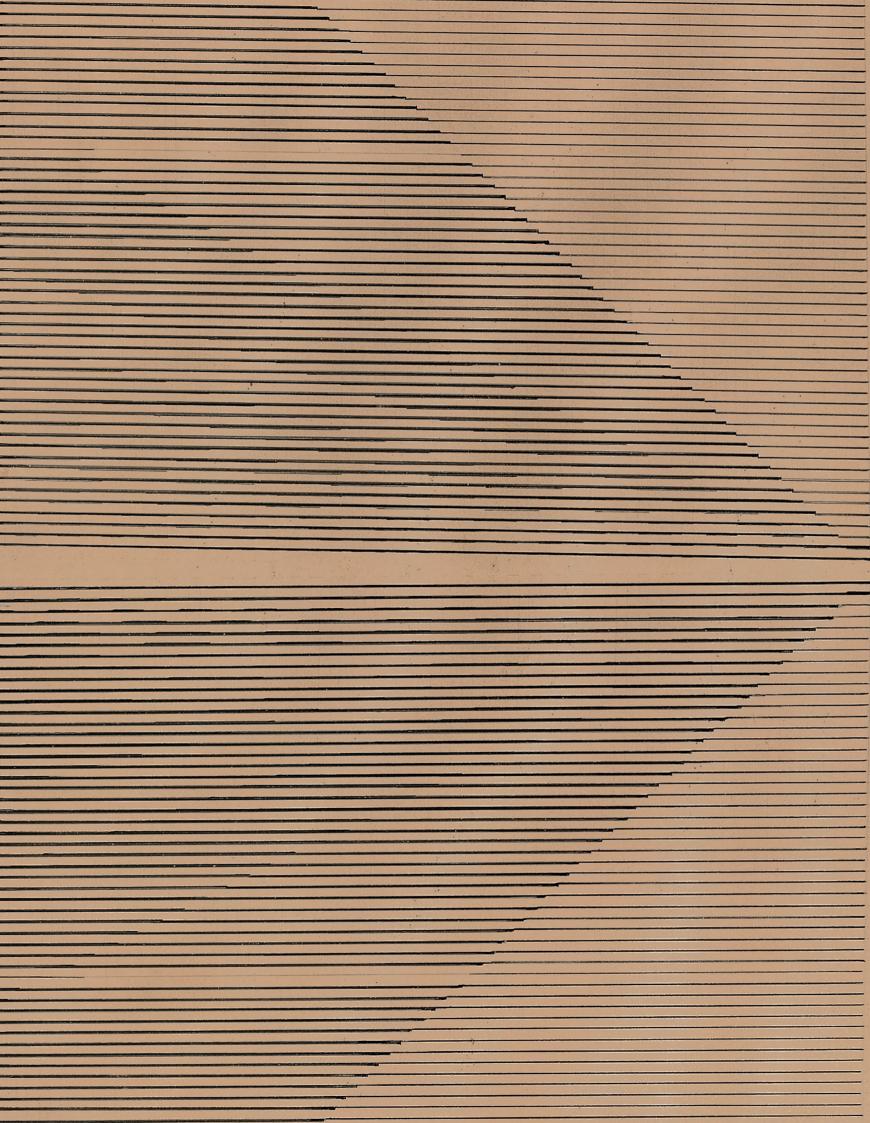
Untitled (Portrait of Pandoo)
signed and dated in Gujarati (centre right)
oil on canvas
41% x 33 in. (106 x 83.8 cm.)
Painted in 1977

IN₹80,00,000-1,20,00,000 US\$123,000-185,000

# PROVENANCE:

Formerly in the Collection of the Artist, Baroda Private collector, New Delhi Acquired from the above by the present owner





Property from the Collection of Lalitha Lajmi
LOTS 19-23

# Property from the Collection of Lalitha Lajmi

### 19

## PRABHAKAR BARWE (1936-1996)

Green Lake

signed and dated in Hindi and inscribed, titled and dated 'PRABHAKAR BARWE / 'GREEN LAKE' 1982 / 36" x 42" (on the reverse) oil and enamel on canvas  $42 \times 36$  in. (106.7 x 91.4 cm.) Painted in 1982

IN₹15,00,000-20,00,000

US\$23,000-30,800

PROVENANCE:

Gallery Chemould, Mumbai

EXHIBITED:

Mumbai, Gallery Chemould, Prabhakar Barwe, 1987

Prabhakar Barwe was a dear friend of mine and and a painter who combined a poetic approach to art with an analytical mind. Together we formed a group called 'Astitva', meaning 'Existence'. I used to visit his studio in Girgaon, near Gamdevi Temple, very often; a tiny room filled with his canvasses. He was so profound, always brilliant in his ideas; a unique artist, with unique works. In the beginning we invited the well-known psychoanalyst Udayan Patel to speak on his subject at Barwe's studio. Then we arranged for Dr. Bhupen Hazarika to speak on music at our home one evening. We also used to meet as a group when one of us had completed his or her new painting, and we would discuss the work. In the beginning everything went off well, but after a while some members stopped attending, and eventually Barwe resigned and the group dissolved. Many times we used to talk on the phone with Barwe, and we were all strongly influenced by his work. Barwe and Nasreen won the National Award the same year. Both were so brilliant.

- Lalitha Lajmi





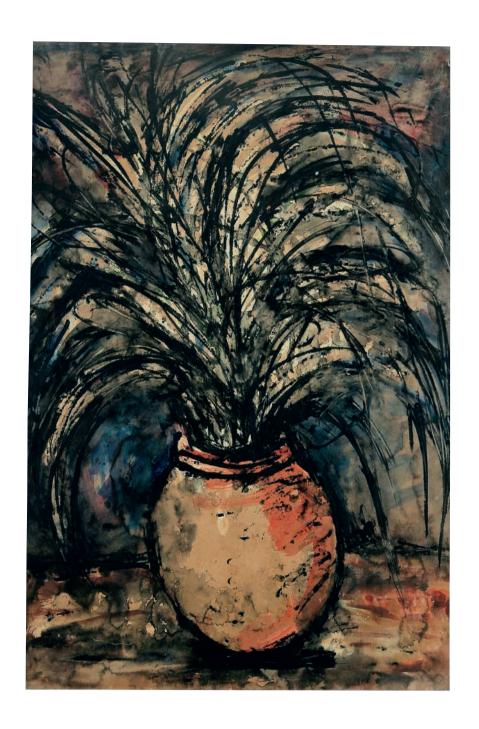
Mr. Ara knew my elder brother Atmaram, as he and his friend had made a documentary on the Progressive Artists' Group at the Artists' Centre in Bombay many years ago. Unfortunately today that film, which would have had great historical value and been a collector's item, is lost.

Ara became a close family friend, and frequently dropped in to our home late in the evenings and joined us for dinner when we lived in Colaba. He would tell me to do a lot of drawings and paint all the time. On his advice, I joined Saturday classes at the Artists Centre, and also often joined him at the home of his favourite art collector, Mr. Rudi von Leyden, where I painted a landscape from the window and worked on a nude study too.

My eldest brother Gurudutt owned a small farm in Lonavala outside Bombay, and Ara, my cousin Shyam Benegal and I used to go there over weekends, where I painted many landscapes under his watchful eye. He kept telling me to use large oil brushes to get a boldness in the work, even though I was using watercolours. It was Ara who booked my first exhibition at Jehangir Art Gallery in Bombay in 1961 and gave me his frames to use for the show, in addition to arranging for a Chief Guest.

The first painting of a brown and red flower pot was gifted to me by the artist on the occasion of my wedding. When I had my first teaching job I wanted to buy another painting by Ara, which he was selling for 100 rupees each then. Even though he was having financial problems, he refused to sell anything to me and gifted the lovely still-life of the black fish and a half melon to my daughter Kalpana instead. Such was his generosity and greatness.

- Lalitha Lajmi



20

# KRISHAAJI HOWLAJI ARA (1914-1985)

Untitled (Still Life)

signed 'ARA' (lower centre); further inscribed 'old / Still Life' (on the reverse)

signed 'ARA' (lower left); further inscribed, signed and dated

'To My dear Lalita / with best wishes / Ara / 1964' (on the reverse) gouache on paper; watercolour and ink on paper

19¼ x 28½ in. (48.9 x 72.4 cm.)

29½ x 19½ in. (74.9 x 49.5 cm.)

Executed circa 1960s, 1964; Two works on paper

(2)

IN₹6,00,000-8,00,000

US\$6,200-9,200

PROVENANCE:

# Property from the Collection of Lalitha Lajmi

## 21

## AKBAR PADAMSEE (B. 1928)

Untitled (Head) signed and dated 'PADAMSEE '80' (upper right) ink and wash on paper 15 x 11 in. (38.1 x 27.9 cm.) Executed in 1980

IN₹1,50,000-2,50,000

US\$2,300-3,800

## PROVENANCE:

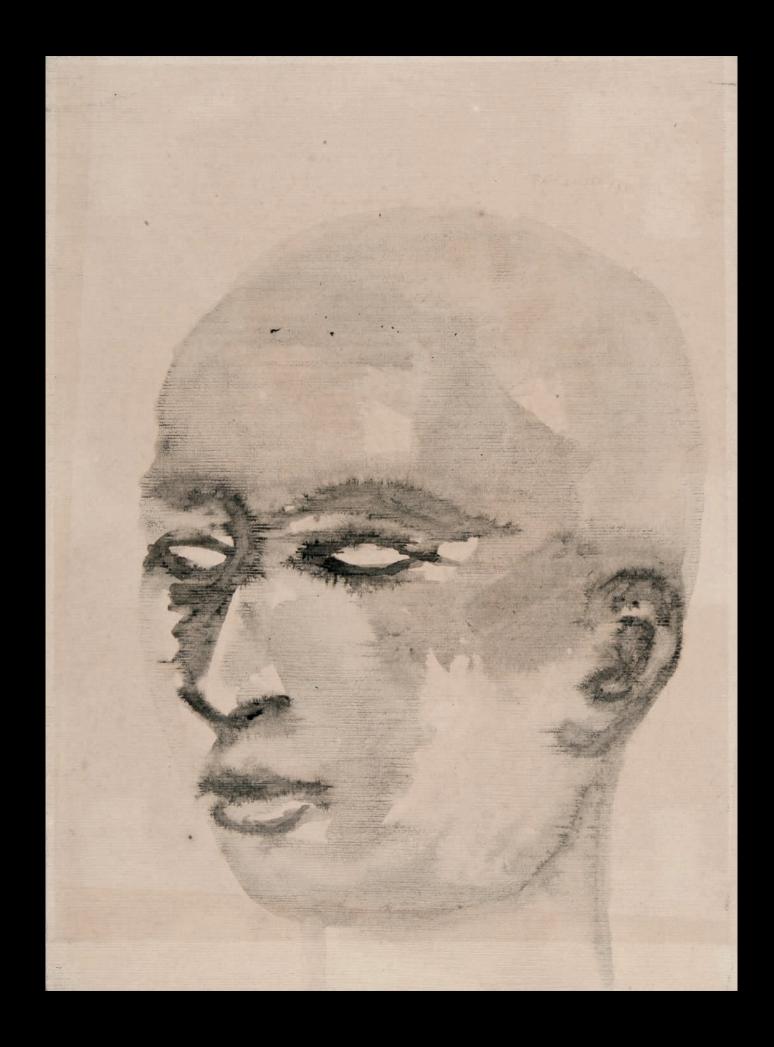
Art Heritage, New Delhi

#### EXHIBITED:

New Delhi, Art Heritage and Mumbai, Jehangir Art Gallery, *Akbar Padamsee Retrospective*, 1980

#### LITERATURE

B. Padamsee and A. Garimella eds., *Akbar Padamsee, Work in Language*, Mumbai, 2010 p. 5 (illustrated)



DEAR LALITHA.

YOU HAVE BEEN IN MY THOUGHTS ....

A LITTLE WORK HAS KEPT ME AWAY.

LALITHA, HOW ARE YOU? ALL MY GOOD WISHES ARE WITH YOU. DO WRITE + TELL ME ALL IT WAS LOVELY HEARING FROMB YOU.... YES, YOU ARE WELCOME ANYTIME.

YOU HAD SPOKEN ABOUT CERTAIN WORRIES, BUT FROM
YOUR LETTER IT FEELS THAT REST + CARE WILL DO
YOU ALL GOOD MORE THAN ANYTHING I WISH YOU
ALL WELL + THAT MI YOU ARE WORKING.

MY EXHIBITION HERE WAS A TRUE EXPERIENCE WITH PEOPLES SINCERE RESPONSES

SLOWLY I AM PICKING UP THREADS AGAIN + BEGIMMING.
TO WIGHT CLIEAR + WORK.

ALL AT-HOME- REMEMBER ME TO BARVE.

DOWRITE. LOVE + MORE NASREEN.

Nasreen Mohamedi was a unique friend and an artist who chose to work with lines and create images I had never seen before. I vaguely remember that I met her first at Gaitonde's studio one afternoon at the Bhulabhai Desai Institute in Bombay. I had just started painting, a self-taught artist with my first show in 1961, whereas Gaitonde and Nasreen were known names. Despite this, we became friends.

Much later, after I graduated and started teaching art at the Convent, Nasreen and I continued to correspond. Her letters were warm; always short, in block letters on a page from an exercise book. She asked me to come to Baroda to see the M.S. University and to stay with her. In the late 1960s or early 1970s, I took two days off and a weekend during the Holi holidays and travelled by train to Baroda to spend some time with Nasreen. Her home was neat and clean with very little furniture and nothing on the white walls, except for a large low square table, where she sat on the floor and worked her lines on paper with precision in black and white inks; she lived a simple life like a Sufi.

In the evenings, she would take a mop and a broom and clean the floors although the helper had already done it in the morning. I was amazed at her simplicity and asked her why. She replied, "Lalitha, we must respect the floor."

The first afternoon she took me by a rickshaw to see someone special she said. It was the artist Jeram Patel. He was seated on a white divan on the floor with white bolsters and cushions surrounded by some young artists, talking in Gujarati. Both Nasreen and Jeram taught at the Faculty of Fine Arts at M.S. University in the early morning, and she was in charge of the first year students. The same evening she took me to meet Bhupen Khakhar, Vivan Sundaram and Geeta Kapoor in Bhupen's studio. The next morning was the Holi festival. Vivan, Shrilekha [Sikander] and many young painters came knocking at Nasreen's window, asking us to come out and play Holi with colours. But we had already had our morning baths and we crouched in a corner of the room refusing to come out to play. I still remember the ruckus they created before going away.

Nasreen gifted me this painting on my first visit to her home and I admired her generosity. Whenever she came to Bombay she would visit our home, one of those huge British quarters with wooden floors, for her much-loved meal of fried fish and rice. She would sit on our balcony overlooking the sea and the harbour for hours.

I visited her home again when I had a Fellowship from the Ministry of Education and Culture and I wanted to buy an etching press. Nasreen took me to Jyoti Bhatt who was in charge of the Graphic Department at the University, and he designed my small press. By then, she had developed Parkinson's disease and her hands were shaking.

The last time she came to Bombay, she could not meet me and was already in the advanced stages of her illness. However, she rang me up saying "Lalitha, work is the only important part in our lives." Leaving me with those words, she departed and we never met again.

- Lalitha Lajmi

# Property from the Collection of Lalitha Lajmi

## 22

# NASREEN MOHAMEDI (1937-1990)

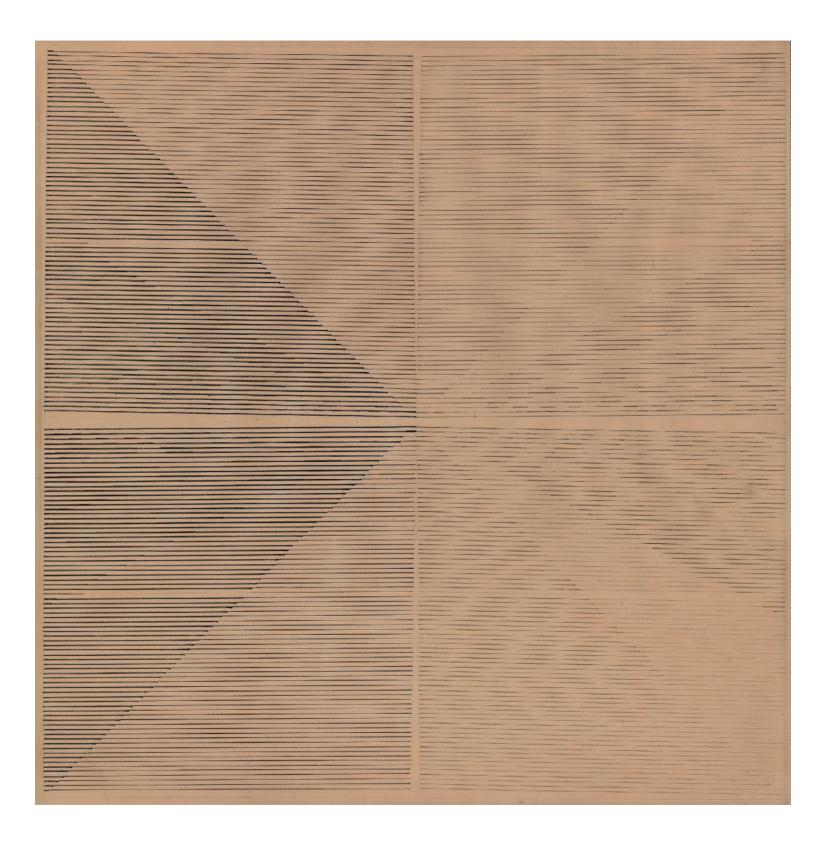
Untitled ink on paper 20¼ x 20¼ in. (51.4 x 51.4 cm.) Executed circa late 1970s

IN₹30,00,000-50,00,000

US\$46,100-77,000

## PROVENANCE:

Gift of the artist





Modernism is often thought of as starting somewhere in Europe, let's say France — not to be biased at all — and then proceeding in a linear progression, from Dada and Cubism through Conceptual Art, Minimalism, Pop. But then you have an artist whose work might parallel Ellsworth Kelly's but who came from India and, further, who was a woman in India. And that is fascinating to methat in an extremely patriarchal culture, this woman was doing such strong, important work.

-Phillipe Vergne on Nasreen Mohamedi', Art in America, August 2015, p. 33



### 23

### NASREEN MOHAMEDI (1937-1990)

Untitled

photographic print on paper 9% x 12 in. (24.8 x 30.5 cm.) Executed *circa* 1970s, printed 1990s number one from an edition of ten

IN₹5,00,000-7,00,000

US\$7,700-10,800

### PROVENANCE:

The Fine Art Company, Mumbai

#### EXHIBITED

Bombay, Jehangir Art Gallery, *Nasreen in Retrospect*, 1991 (another from the edition)

New York, Talwar Gallery, *Nasreen Mohamedi: Early Photoworks*, 18 September - 20 Novermber, 2003 (another from the edition)

Minneapolis, Los Angeles, Vigo, Winterhur, Walker Art Center, Armand Hammer Museum, Museo de Arte Contemporanea, Fotomuseum, *The Last Picture Show*, 2003-2005 (another from the edition)

New York, Drawing Center, *Nasreen Mohamedi, Lines among Lines*, 19 March - 21 May, 2005 (another from the edition)

Milton Keynes, MK Gallery, *Nasreen Mohamedi: Notes, Reflections on Indian Modernism*, 5 September - 15 November, 2009 (another from the edition)

New Delhi, Kiran Nadar Museum of Art, *Nasreen Mohamedi, A Retrospective*, 31 January - 30 November, 2013

(another from the edition)
New York, Talwar Gallery, *Nasreen Mohamedi, Becoming One*, 13 September 2013 - 25 January 2014
(another from the edition)

Madrid, Museo Nacional Centro de Arte Reina Sofia, Nasreen Mohamedi, 23 September 2015 - 11 January 2016 (another from the edition)

#### LITERATURE

Altaf, ed., *Nasreen in Retrospect*, Mumbai, 1995, p. 41 G. Kapur, *When was Modernism*, New Delhi, 2000, p. 15 (another from the edition illustrated)

Crossing Generations: diVERGE, Forty Years of Gallery Chemould, exhibition catalogue, Mumbai, 2003, p. 37 (another from the edition illustrated)

The Last Picture Show: Artists Using Photography, exhibition catalogue, Minneapolis, 2004, p. 216 (another from the edition illustrated)

Nasreen Mohamedi, Lines among Lines, exhibition catalogue, New York, 2005, p. 20 (another from the edition illustrated)

The 5th Asia-Pacific Triennial of Contemporary Art, exhibition catalogue, Brisbane, 2006, p. 153 (another from the edition illustrated)

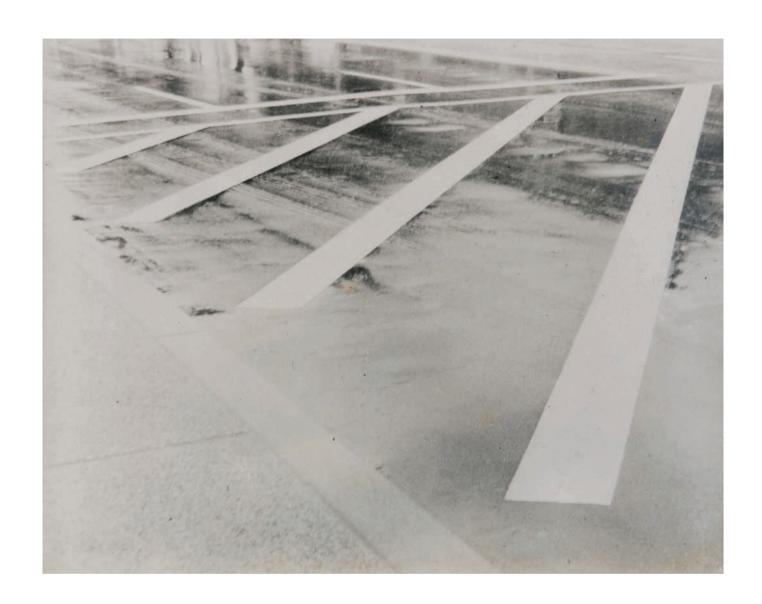
India Arte Oggi: L'arte Contemporanea Indiana fra Continuita, exhibition catalogue, Milan, 2007, pp. 15, 100-101 (another from the edition illustrated) Nasreen Mohamedi, exhibition catalogue, Milton Keynes,

2009 (another from the edition illustrated, unpaginated) G. Mannes-Abbott, 'Nasreen Mohamedi: Notes, Reflections on Indian Modernism', *Bidoun*, 2009, p. 168 (another from the edition illustrated)

D. Talwar, ed., the grid unplugged, Nasreen Mohamedi, New Delhi, 2009, p. 11 (illustrated)

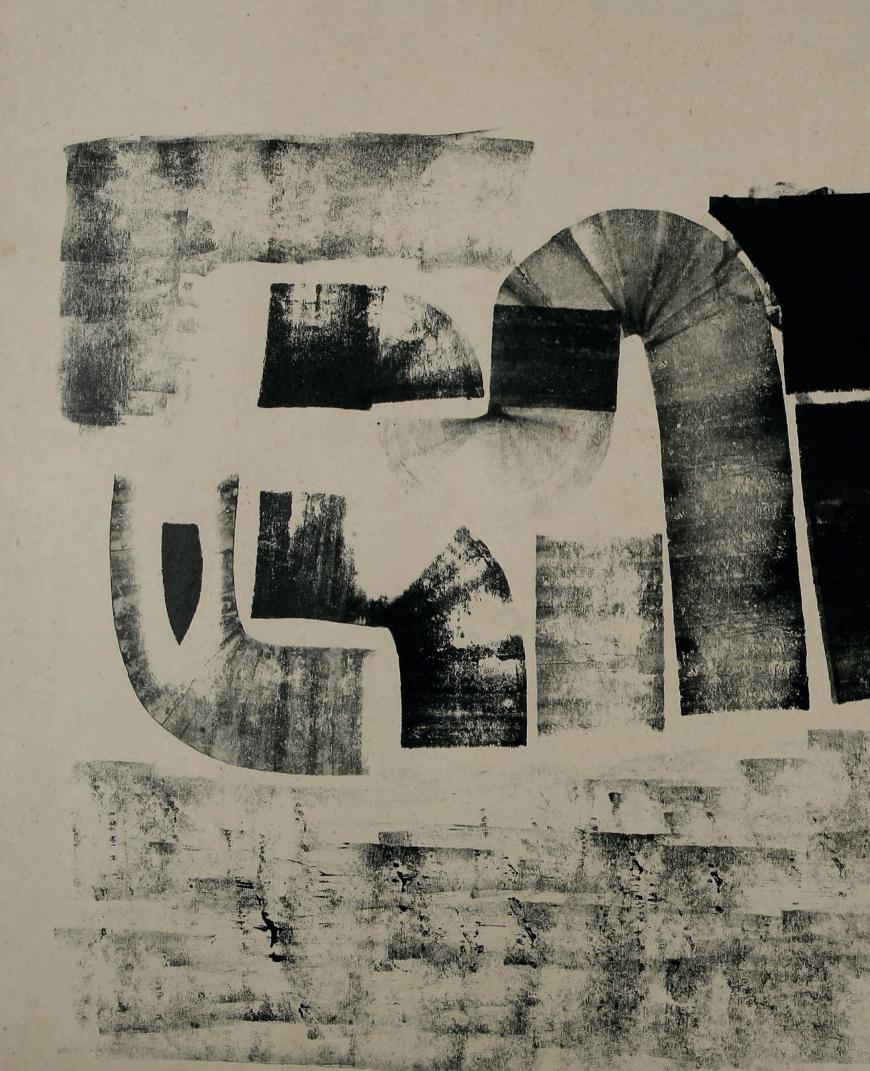
R. Spence, 'So much for stereotypes', Financial Times, 8 February 2013 (another from the edition illustrated)

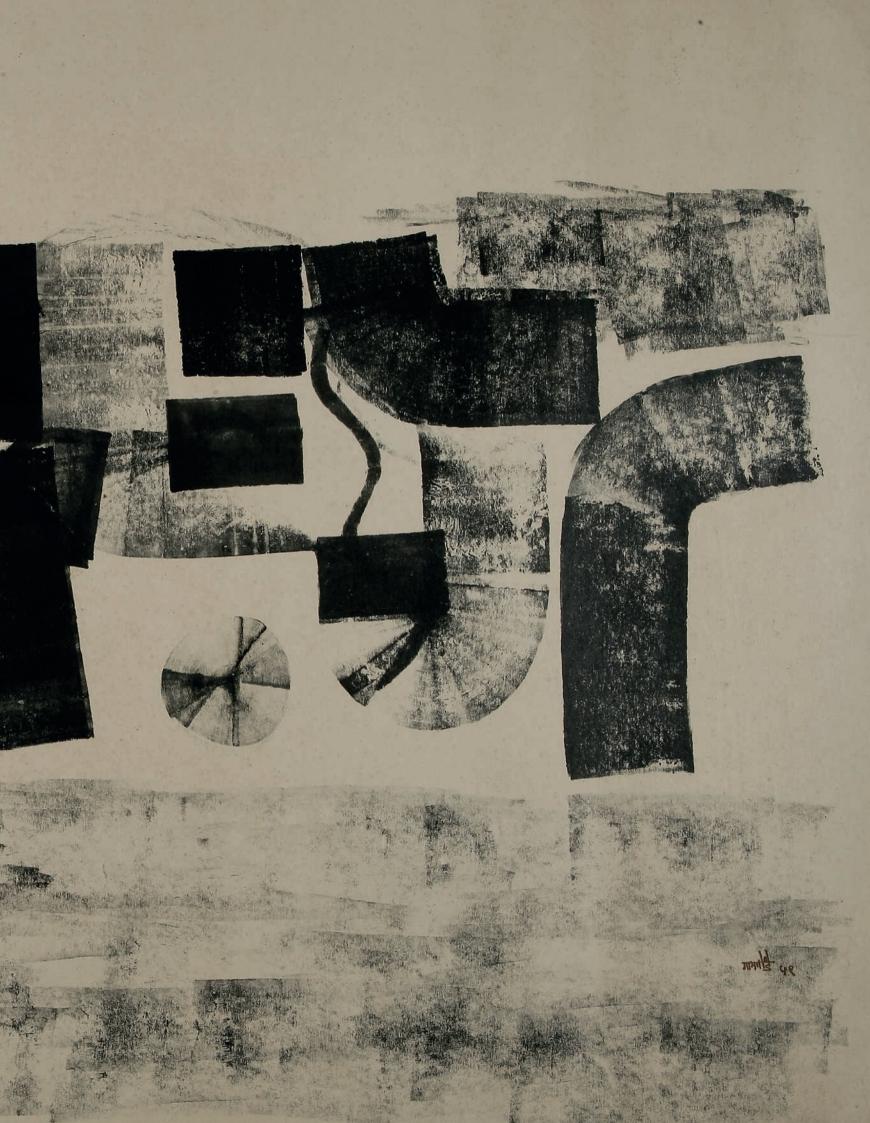
Nasreen Mohamedi: Waiting is a Part of Intense Living, exhibition catalogue, Madrid, 2015, p. 230 (another from the edition illustrated)



Nasreen always showed me her works whenever I went to Baroda, and her black and white photographs too. She often said to me "Lalitha, you understand my work; very few do." Perhaps we had some sort of rapport. The photographs, I remember, had strange images; even a speck in the sands interested her. Most of her photographs were shot in Bahrain and Kihim, where she had family homes. When Altaf and Navjot organised a retrospective of her work, and their daughter Sasha curated a show of some of her works in the Fine Art Company in Mumbai, I set my eyes on this photograph with perspective. I fell in love with it and purchased it. In Nasreen's photographs, one could see her fine sense of inanimate objects. Even an ant or a tiny form sometimes in the desert. I have never seen such works before!

- Lalitha Lajmi





### Property of a Gentleman, Mumbai

24

## VASUDEO S. GAITONDE (1924-2001)

Untitled

signed and dated in Hindi (lower right); further inscribed 'Drawing 12' (on the reverse) signed and dated in Hindi (lower right); further inscribed 'Drawing 13' (on the reverse) ink on paper 22 x 30 in. (55.9 x 76.2 cm.) each Executed in 1959; Two works on paper

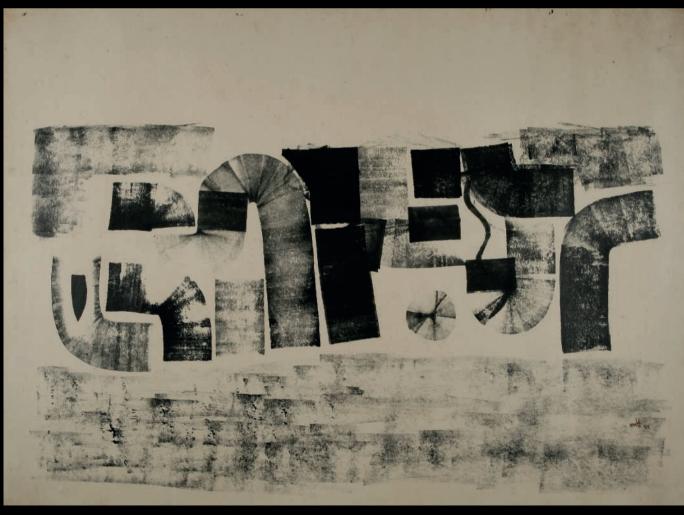
IN₹60,00,000-80,00,000

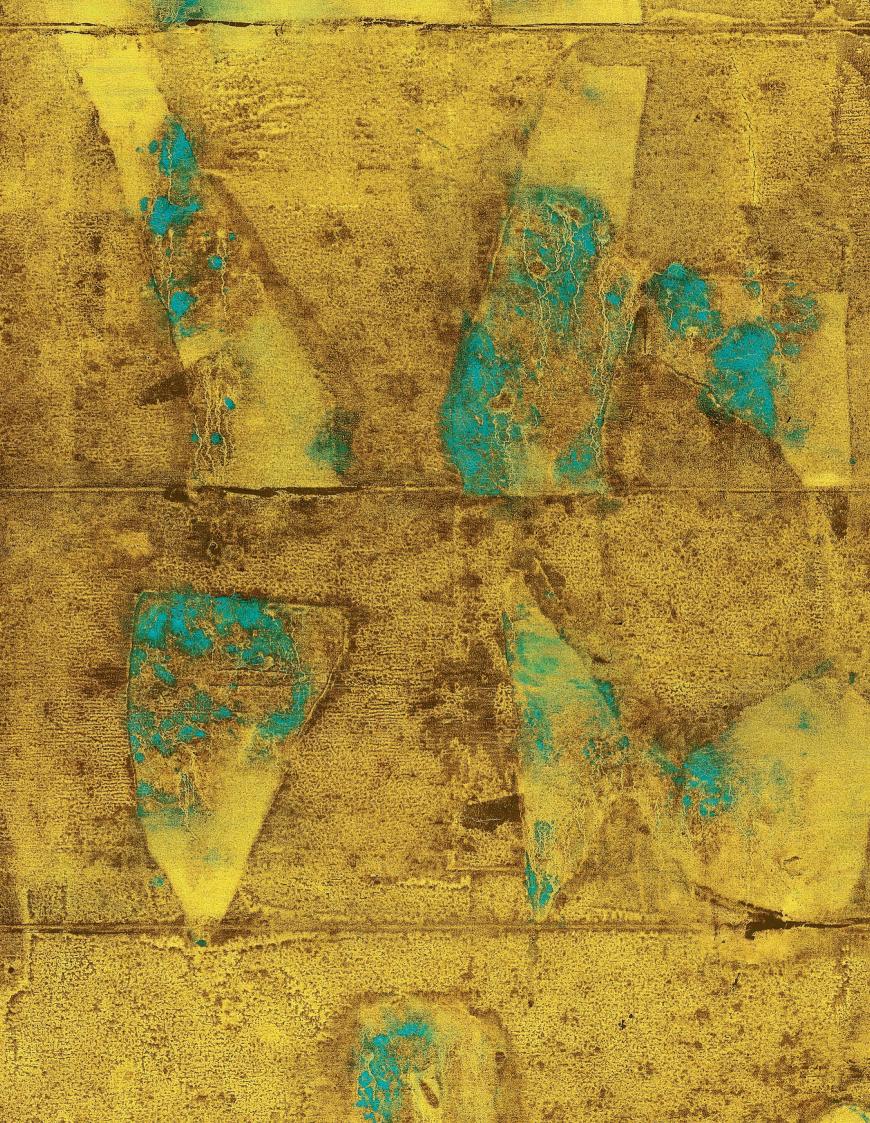
US\$92,300-123,000

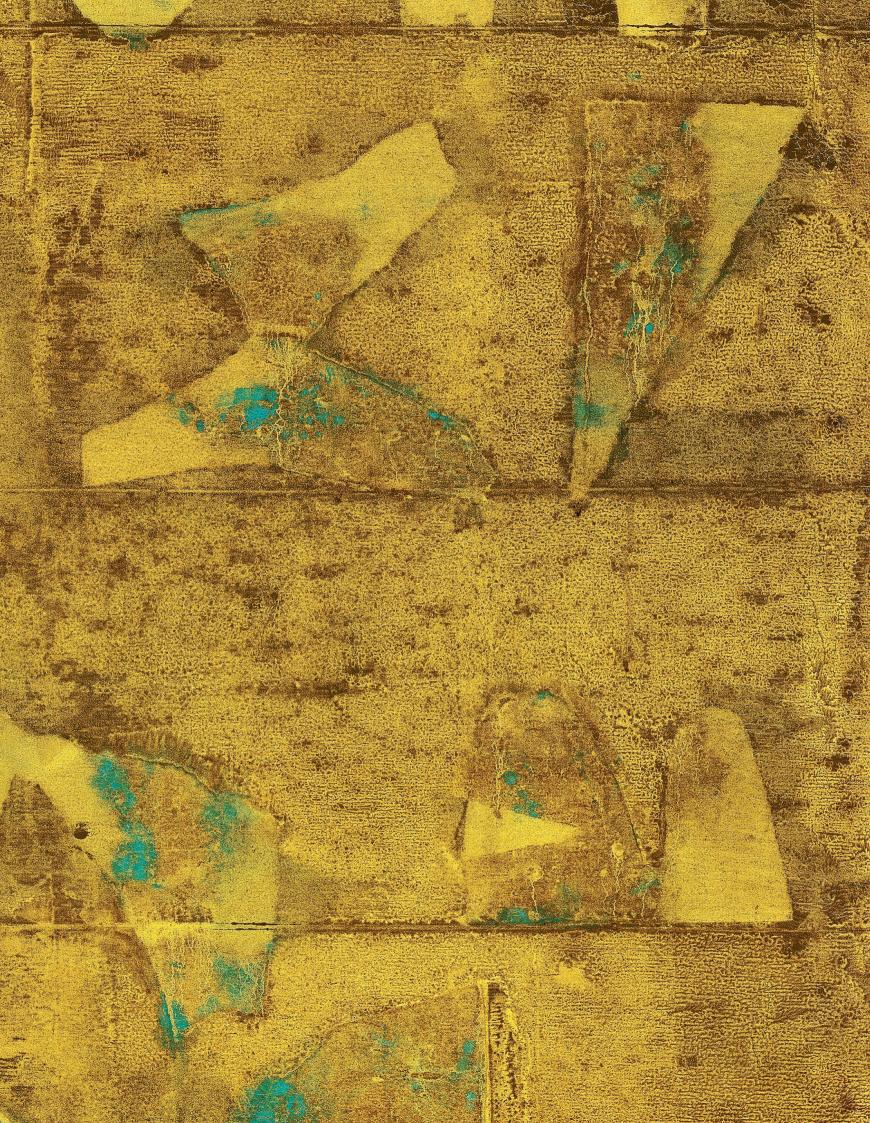
#### PROVENANCE:

Formerly in the collection of Bal Chhabda Thence by descent Acquired from the above by the present owner













# VASUDEO S. GAITONDE

Vasudeo S. Gaitonde was not a prolific painter, completing only five or six deeply considered canvases a year. Although for him the physical act of painting his canvases was meticulous and precise, it was the formulation of the concept, the incubation and propagation of the painting as an idea in his own consciousness that absorbed his attention and time. A recluse, Gaitonde retired from any distractions he deemed superfluous to the contemplative rigors required for the life of an artist.

"'Gai' [Gaitonde] knows what he wants and works with determination to achieve it. His paintings reflect this confidence in that their structure and colouration look just right [...] The mark of a true artist is control, the ability to state concisely that which he wishes, but in doing so, not lose the spark of life which brought about the work's creation. Gai's works have that spark as well as the control, but they also live a life of their own which reaches out and involves the spectator." (R. Craven Jr., 'A Short Report on Contemporary Painting in India', *Art Journal*, Vol. 24, No. 3, 1965, p. 229)

This radiant painting from 1995 maintains the delicate balance of light, texture, colour, and space, which the artist perfected over the course of his career, imbuing his work with a unique lyricism and luminosity, the 'spark' that Craven astutely pointed out three decades earlier. With its virtually imperceptible gradations of gold and ochre pigments with blue highlights, and its enigmatic hieroglyphic forms that seem to spontaneously emerge from and disappear under the glimmering surface, this canvas provokes new discoveries with each viewing. Writing about the experience of viewing Gaitonde's

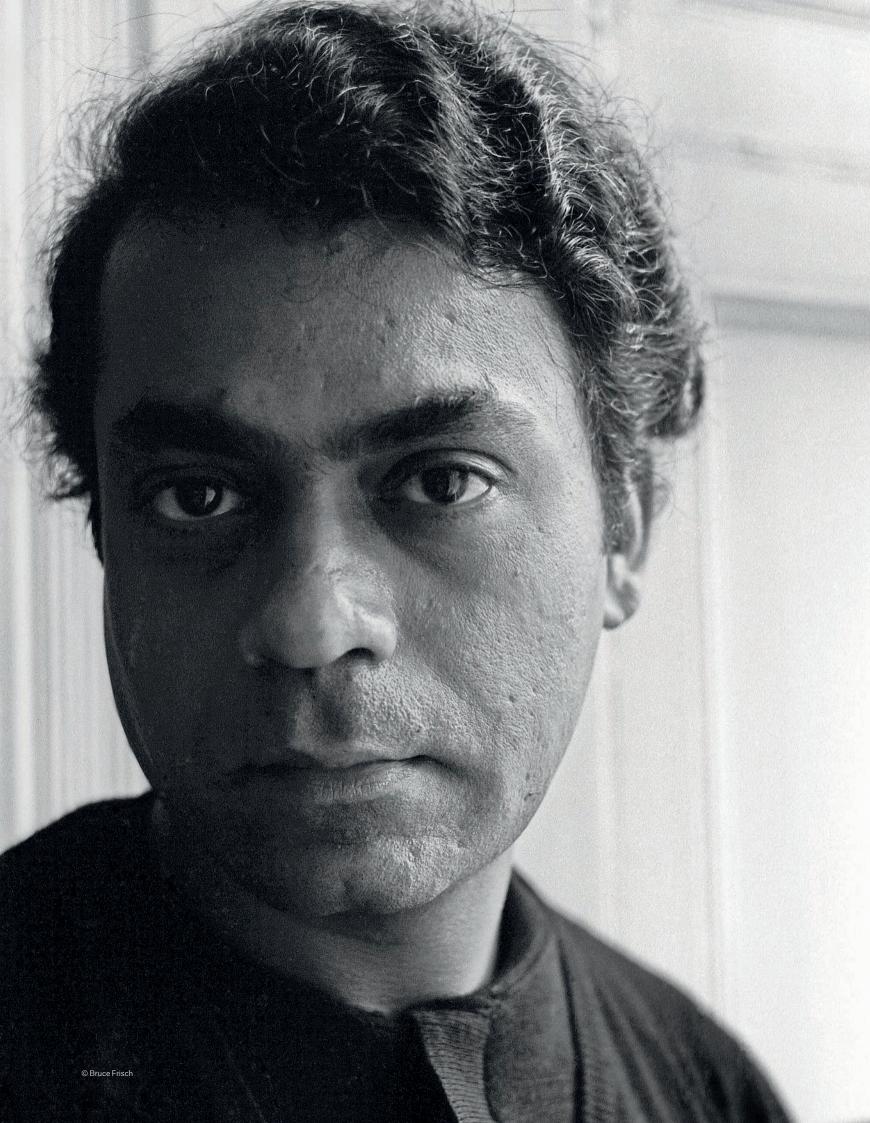
paintings, Dnyaneshwar Nadkarni states, "there is a sense of atmosphere, there is an approximation of music and, what is most important, there is a throbbing mystery about the very process of viewing and responding as if one is sucked into some still centre of hitherto unknown experience." (D. Nadkarni, *Gaitonde*, New Delhi, 1983, unpaginated)

Pria Karunakar describes this distinctive quality of the artist's work as 'sensuous'. "Each [painting] is unified by a single colour. The colour glows; it becomes transparent; it clots. It is this play of pigment, as it is absorbed physically into the canvas that directs the eye. Texture is structure. How he achieves this texture is the secret of Gaitonde's style [...] The order is almost deliberately obscured by the distribution of near-random forms across the surface. These topographical or hieroglyphic forms themselves are made to dissolve into the field like enamel in an encaustic [...] The continual work of laying on pigment, dissolving it, stripping it off, and overlaying (like a process of nature) comes to a natural close as the pigmentation comes to a natural conclusion. The painter is at the controls, he decides when the painting has arrived at its capacity to articulate, yet he registers things intuitively [Gaitonde states]: 'Like music, I know when it is at an end'. So far his visual sensibility has been absorbed in the action of painting. Now it takes over and finalises. He takes his time about this. He lives with the painting; views it continually." (P. Karunakar, 'V.S. Gaitonde', Lalit Kala Contemporary 19-20, New Delhi, 1975, pp. 15-16)

This painting was one of the last completed in Gaitonde's small *barsaati* or terrace studio in Nizamuddin, before he moved to Gurgaon in 1996, and features prominently in the only film made on the artist, Art on Art, in 1995.

It's not that I have nothing to say through my paintings. I may not be making a statement. I don't want to. I am not wedded to any dogma or belief or narrow loyalty. I am first and foremost an individual. I cannot subscribe to any collective thinking and I will not acknowledge any thought that does not appeal to my reason. Emotions [are] intrinsically individual in their impact and revelation. And what I seek to portray, being true to myself, remains personal. [So] I can only hope for a certain understanding by others. That is the reason I don't caption my paintings and why a single colour dominates my compositions.

- V.S. Gaitonde, 1991



# Property of a Distinguished Private Collector 25

## VASUDEO S. GAITONDE (1924-2001)

Untitled

signed three times in Hindi and dated '95' and further inscribed and dated 'V.S. GAITONDE / 95' (on the reverse) oil on canvas  $55\% \times 40\%$  in. (140.3 x 101.9 cm.) Painted in 1995

IN₹12,00,00,000-15,00,00,000

US\$1,850,000-2,308,000

### PROVENANCE:

Pundole Art Gallery, Mumbai Acquired from the above by the present owner, *circa* late 1990s



Untitled, 1979, Christie's India, 19 December 2013, lot 63, World Auction record for the artist



### 26

## JAGDISH SWAMINATHAN (1928-1994)

Untitled (Bird, Tree and Mountain Series) signed and dated 'J. Swaminathan / 1988' (on the reverse) oil on canvas  $29\% \times 35\%$  in. (74.9 x 89.9 cm.) Painted in 1988

IN₹60,00,000-80,00,000

US\$92,000-123,000

#### PROVENANCE:

Private collection, Mumbai Acquired from the above by the present owner

"As a kid I was interested in nothing else but painting, and after matriculation I joined the pre-medical college. Then I ran away from home and college. I found I could draw a cockroach better than I could dissect it. Then I was wandering about, got involved in political activities and then by the 1950s got fed up with the whole damn thing and came back to painting as an adult. How was it that I came out with these kinds of things? These were not a deliberate choice, you follow? I was very suspicious of art schools as well. I studied at Delhi College of Art, for about six months and got fed up. Then I went to Fine Art Academy at Warsaw, but left that also. So you see, there must be reasons why I came to such an imagery, [...] it is not nationalism which is urging me to paint in this manner, it is not modernism." - Jagdish Swaminathan, 4 October 1993, New Delhi

Jagdish Swaminathan believed that art belonged to the realms of freedom and the imagination. True art is reality. It does not translate nor recreate reality and it does not aspire to represent or narrate life. Rather, art serves as a form of purity that is at once primal, spiritual and mystical. In the late 1960s and 1970s, Swaminathan began combining elements from nature in his conceptual landscapes. Mountains, trees, diagonally stacked stones and an archetypal bird juxtaposed against broad expanses of colour inhabited his canvases. Untitled (Bird, Tree and Mountain Series) epitomises Swaminathan's paintings; as if suspended in time, the vortex left behind by the bird floats in space between the hovering tree and the stones that lead to vast emptiness. Transcending time and space, the painting's composition induces a meditative stillness and begins to reveal the hidden forces of nature.



# Property from a Private Collection, Pune

27

## JOGEN CHOWDHURY (B. 1939)

Reminiscences of a Dream 42 (Still Life) signed and dated in Bengali (lower right) ink, wash and pastel on paper 22 x 21% in. (55.9 x 55.6 cm.) Executed in 1973

IN₹15,00,000-20,00,000

US\$23,100-30,800

### PROVENANCE:

Acquired directly from the artist

### LITERATURE

G. Sen, Image and Imagination, Five Contemporary Artists in India, Ahmedabad, 1996, p. 51 (illustrated)

From 1973, Reminiscences of a Dream 42 (Still Life) exemplifies Jogen Chowdhury's signature crosshatch style. Chowdhury's remarkable draughtsmanship reflects his extensive work with textiles where repetition, patterning and direction are paramount.

"The *Dream* series continued for some seven years, unabated from 1969 to 1976. It changed of course, so that the familiar symbols of the fish and the lotus were gradually replaced by the butterfly, the hand, a

vase of flowers, or a basket of fruits [...] Reminiscences of a Dream 42 introduces a vase of flowers on a table that is covered with a rumpled table-cloth, with two butterflies, still and almost lifeless [...] The poignancy of the flowers, emanating a vibrancy in a still space, makes them almost as hallucinatory as Aldous Huxley's vision of flowers after the effect of mescalin, which possess a 'praeternatural' brilliance." (G. Sen, Image and Imagination, Five Contemporary Artists in India, Ahmedabad, 1996, pp. 60, 62)





28



# Property from an Important Corporate Collection (lots 28-29)

28

# PRABHAKAR BARWE (1936-1996)

Two Apples

signed and dated in Hindi (lower right) and dated '19 Sept 89' (lower left); further signed, titled and dated 'PRABHAKAR BARWE / 'TWO APPLES' 1989' (on the reverse) ink and pastel on paper 15 x 21% in. (38.1 x 55.6 cm.) Executed in 1989

IN₹2,00,000-3,00,000

US\$3,100-4,600

## 29

# KRISHNAJI HOWLAJI ARA (1914–1985)

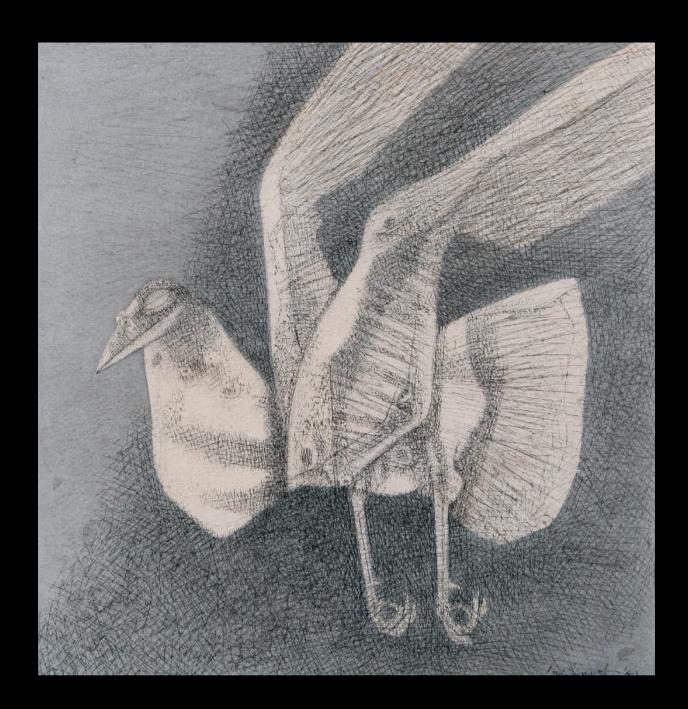
Untitled (Still Life) signed 'ARA' (lower left) gouache on paper 21% x 13% in. (55.6 x 33.7 cm.) Executed in 1952

IN₹2,50,000-3,50,000

US\$3,800-5,400

## PROVENANCE:

Gallery Chemould, Mumbai



# Property of a Distinguished Lady

# GANESH PYNE (1937-2013)

Untitled (Bird)

signed and dated in Bengali (lower right) ink and tempera on paper 12½ x 11½ in. (30.8 x 30.2 cm.) Executed in 1981

US\$4,600-7,700

IN₹3,00,000-5,00,000

PROVENANCE:
The Calcutta Art Gallery
Acquired from the above by the present owner

### KATTINGERI KRISHNA HEBBAR (1911–1996)

Untitled (Peacock)
signed and dated 'Hebbar 87' (lower right)
oil on canvas
40% x 30 in. (101.9 x 76.2 cm.)
Painted in 1987

IN₹15,00,000-20,00,000

US\$23,100-30,800

### PROVENANCE:

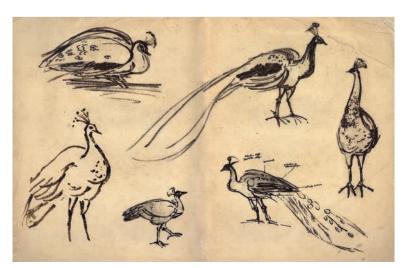
Private collection, Gujarat Acquired from the above by the present owner

Kattingeri Krishna Hebbar, born in Karnataka in 1911, attended the Sir J.J. School of Art in Bombay, where he eventually served as instructor in the 1940s. Following his initial education and practice in India, Hebbar travelled to Paris to pursue training under the auspices of the Academie Julian. Exposed to a wide range of visual idioms, Hebbar combined Indian and Western influences in both his style and the subjects he chose to portray.

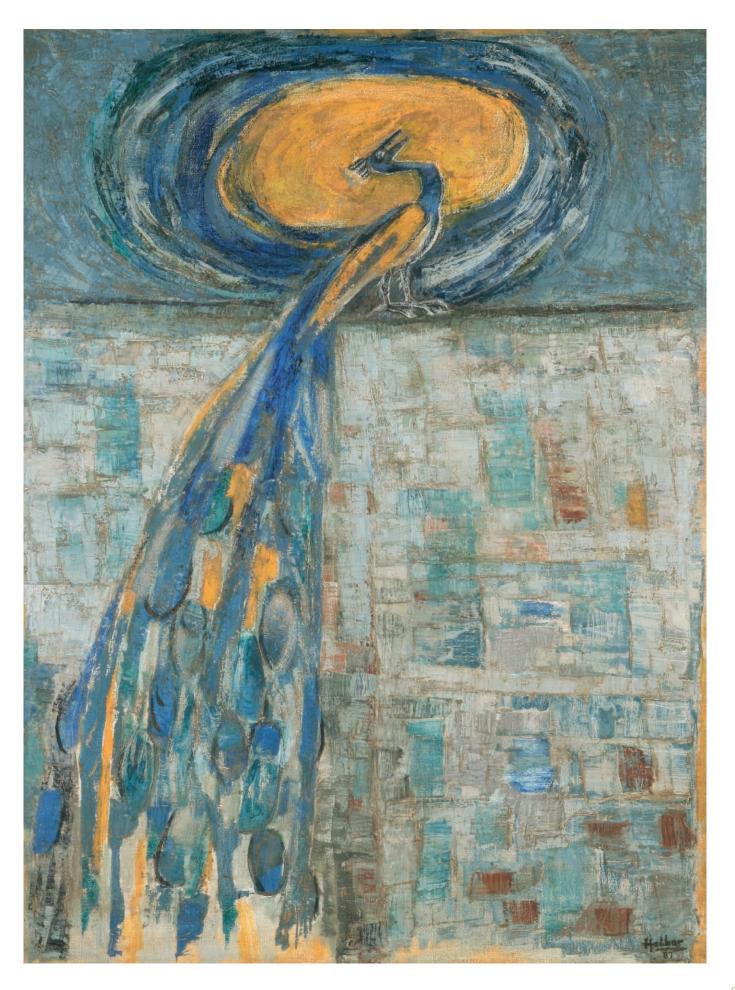
Early in his career, Hebbar rejected the academic realism that he was initially trained in for a more personal style that combined Indian folk art with modern painting techniques. Influenced by traditional Indian art including music, dance and miniature painting, as well as the work of artists like Amrita Sher-Gil and Paul Gauguin, Hebbar's unique painterly idiom is born of a complex process

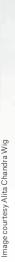
of observation, integration and redefinition. As he noted, "I strive to absorb and assimilate principles from India's classical and folk art that I find valid for my work and to apply the varied conceptions introduced into picture-making in the West during the past 100 years. My objective is to communicate my emotional reactions and interpretations of selected aspects of life and nature by means of drawings and paintings." (S.I. Clerk and K.K. Hebbar, 'A Memoir on the Work of a Painter in India', *Leonardo*, Vol. 11, No. 1, 1978, p. 6)

In this 1987 painting, Hebbar uses a restrained palette of blues and yellows to portray a peacock, India's national bird. Perched on a wall with its resplendent tail ready to unfurl, the bird is haloed by the golden light of the sun behind it. Tipping its head to the sky, the peacock is a recurrent motif in the artist's oeuvre, representing the sense of *joie de vivre* that Hebbar valued throughout his career.



 $Sketch\ of\ Peacocks, circa\ late\ 1950s\\ Image\ reproduced\ from\ An\ Artists's\ Quest,\ exhibition\ catalogue,\ Hyderabad,\ 2011,\ pp.\ 74-75$ 







Chandra achieved a number of firsts in his career

spanning four decades. He received an award at the first

represented at Tate Gallery, London, and the first Indian

National Exhibition of Art held by Lalit Kala Akademi

in the year 1955, became the first Indian artist to be

Chandra began his artistic career as a landscape

painter, receiving critical acclaim for his nostalgic hill

and mountainscapes even during his days as a student

at Delhi Polytechnic. It was only in the late 1950s that

his style underwent a significant shift when he added

abstract organic forms and sexual motifs to his repertoire.

artist to participate in Documenta, Kassel.

critic observed, "the young painters show promise and

Khanna. Mr. Chandra, whose ink-and-wash landscapes

are attractive and above the average, shows a sensitive

eye and an able hand; his oils show novel experiments."

The present artwork was also exhibited in Chandra's first

Silpi Chakra, and then offered for sale at a show in Hotel

Cecil, Delhi, in an effort to raise funds in preparation for

solo exhibition in New Delhi in 1953, held by the Delhi

them are Mr. Avinash Chandra and Mr. Bishamber

(C. Fabri, The Statesman, 7 October 1951)

Chandra's journey to London.

some of them achievement. The most outstanding among



# Property from the Collection of Alita Chandra Wig 32

# AVINASH CHANDRA (1931-1991)

Snow in Pahalgam

inscribed and titled 'AVINASH CHANDRA Snow in Pahalgam / 10 HOTEL CECIL DELHI 8 10th December 1955' (on artist's label on the reverse) oil on canvas 37¼ x 41¼ in. (94.6 x 104.8 cm.) Painted *circa* early 1950s

IN₹15,00,000-20,00,000

US\$23,100-30,800

### PROVENANCE

From the Collection of the Artist Thence by descent

### EXHIBITED:

Srinagar, 1951 New Delhi, Delhi Silpi Chakra, *Student Member Exhibition*, 1951 New Delhi, Delhi Silpi Chakra, *Paintings by Avinash Chandra*, 28 August - 3 September, 1953 New Delhi, Hotel Cecil, 1955

## RAM KUMAR: MAZES OF THE MIND

This double sided painting sets itself apart from all others in the oeuvre of Ram Kumar. It represents a unique insight into the art, vision and practice of the artist at a fundamental moment of transition in his career in the early 1960s. The recto *Mazes of the Mind* is one of the first examples of Ram Kumar's abstract landscapes, whereas the verso represents one of the last of his melancholic figurative compositions. It was during this precise period that Ram Kumar began to experiment with abstraction, dissolving figures in favour of textured landscapes.

The first painting, *Untitled (Street Urchins)* now the verso, was painted by Kumar in 1960 but it was not until a recent examination that revealed this masterpiece, which lay hidden on the reverse, previously discarded by the artist. Kumar's early socio-realist depictions like this one of urban poverty are permeated with a resounding sense of loss. Through their muted palette and forsaken figures, these paintings express the artist's despondent reaction to the harsh realities of urban life that he came face to face with in France and India. The urban forms behind the figures heighten the sense of bleakness and disenchantment that their expressions communicate. Like the other figures Kumar painted through the 1950s and early 60s, they are symbolic of the human condition, "eloquent of a total aggregate oppressive reality of which they were separate and private manifestations." (R. Bartholomew, 'Attitudes to the Social Condition: Notes on Ram Kumar, Satish Gujral, Krishen Khanna and Ramachandran', Lalit Kala Contemporary 24-25, New Delhi, 1977-78, p. 32)

As fellow artist Jagdish Swaminathan observed, it is "the world of the city with its slums and squalor-ridden bastis, its wage-slaves and desk-slaves, its grinding routine and of the baffled, beaten, lost beings caught in it." (J. Swaminathan, 'Ram Kumar - A New Stage', Lalit Kala Contemporary 40, New Delhi, 1995, p. 42) This forlorn family have undefined faces as if themselves

fading into the urban prison which enslaved them in their circumstances. "The sad, desperate, lonely, hopeless or lost faces, which fill the canvases of his early period, render with pathos his view of the human condition." (S. Lal, 'Between Being and Nothingness' Ram Kumar, *A Journey Within*, New Delhi, 1996, p. 15)

The recto, Mazes of the Mind, marks a pivotal point of departure from the artist's figurative works. The textured impasto and earth tones give the impression of topography or a seascape but in fact this landscape is as much a composition of consciousness. Renowned critic Richard Bartholomew said of the work in 1961, "Looking at Mazes of the mind, you sense a moonburst as you probe the paths of the painting. The mind is matter here. The cold blue is a kind of key. There is a world of sea-change and of mystery in one corner; and in one sector there is the magic of the sea's attraction. A great well of heaving and hidden forms respond to that attraction. Textures are small and sudden discoveries, paths are many, and they issue into the strangest and quietest consequences. You come upon the end of yourself, to what is an ideal exile." (R. Bartholomew, *Thought*, New Delhi, 11 March 1961)

These two paintings present an aesthetic dialectic in Ram Kumar's practice; between flatness and texture, figuration and abstraction, portrait and landscape. The unintentional curatorial impact of these two compositions occupying two sides of the same board offers a rare analysis of the paths in the artist's own mind. On closer examination, the two images are not contradictions but different paths of discovery. "By banishing the figure from his kingdom of shadows, Ram Kumar was able to emphasise the nullification of humanity, and to deploy architecture and landscape as metaphors articulating cultural and psychological fragmentation, the bondage of an imposed destiny that strangled the will to liberation and self-knowledge" (R. Hoskote, 'The Poet of the Visionary Landscape', Ram Kumar, A Journey Within, 1996, p. 37)



# Property from an Important Collection, New Delhi

# RAM KUMAR (B. 1924)

Untitled (Mazes of the Mind, recto); Untitled (Street Urchins, verso) signed in Hindi and dated '61' (upper left, recto); further signed and dated 'Ram 60' (lower right, verso) oil on board 26% x 19% in. (67.9 x 48.6 cm.) Painted in 1960-61

IN₹1,50,00,000-2,50,00,000

US\$231,000-385,000

## PROVENANCE:

Vadehra Art Gallery, New Delhi

#### LITERATURE

G. Gill ed., Ram Kumar, A Journey Within, New Delhi, 1996, p. 82 (recto illustrated)



verso



recto

# Property from the Jehangir Nicholson Art Foundation

### LAXMAN SHRESTHA (B. 1939)

Untitled

signed and dated three times 'LAXMAN SHRESTHA / 1970' (on the reverse) oil on canvas 50 x 50 in. (127 x 127 cm.)
Painted in 1970 and bearing Jehangir Nicholson and artist's label

IN₹10,00,000-15,00,000

US\$15,400-23,000

### PROVENANCE:

Acquired directly from the artist

Laxman Shrestha's canvases exude a sense of serenity and spirituality. Born a Nepalese aristocrat, Shrestha turned to many schools of thought to seek answers and spiritual fulfilment. Himself falling destitute Shrestha's artistic career became a perennial search for answers, initially finding refuge in the Western existentialists. This blue abstracted forest echoes with the muted meditative solace he found when he subsequently turned to Buddhism. With every viewing of the canvas, forms bubble beneath the layers of paint that build up the subtle surface as we search for our own answers in his composition.

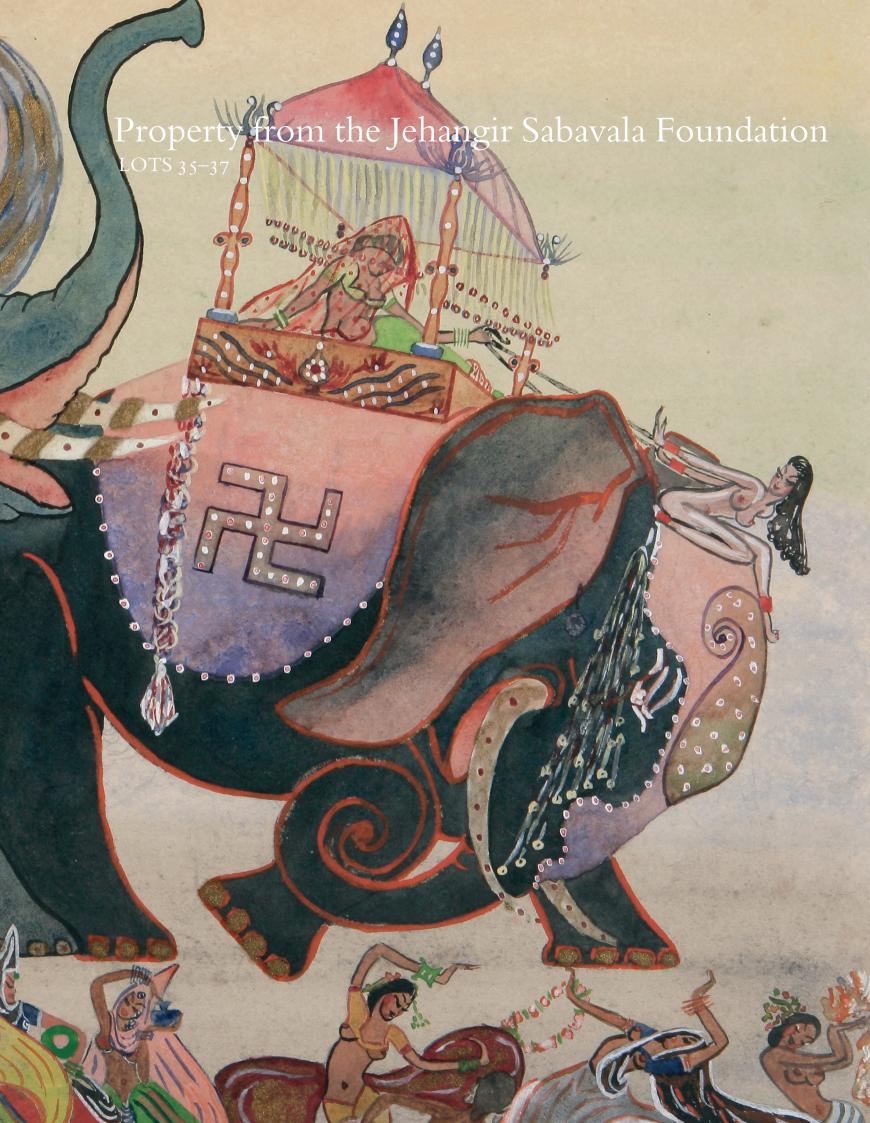
The current painting is being offered to benefit the Jehangir Nicholson foundation. Jehangir Nicholson (1915-2001) was a trained chartered accountant who started collecting in 1968, soon becoming one of the pioneering patrons of modern art in India. In 1976, Nicholson founded a museum for his collection at the National Centre for the Performing Arts in Bombay. He became a significant figure in Bombay society, even spending a year in the post of Sheriff of Bombay in 1978. He would go on to sit on the advisory board of the newly opened National Gallery of Modern Art.



The artist with Jehangir Nicholson Image courtesy Jehangir Nicholson Art Foundation







# **JEHANGIR SABAVALA:** EARLY WORKS

Jehangir Ardeshir Sabavala was born into a distinguished Parsi family in Bombay in 1922. Following a childhood spent travelling the world with his family and his early schooling in Switzerland and India, Sabavala enrolled at Elphinstone College in Bombay to study English Literature. In 1942, he transferred to the Sir J.J. School of Art in Bombay to follow his nascent interest in painting, which was nurtured by the principal Charles Gerrard and talented artists like Dhupeshwarkar and Ahiwasi who taught him anatomy, life drawing, time drawing and other skills that would prove invaluable in his artistic career.

It was only after Sabavala received a diploma in fine arts from the Sir J.J. School of Art in 1944, and the conclusion of the Second World War the following year, that he moved to Europe to further his training in London and Paris.

Dating from 1942 to the early 1950s, the following three lots represent some of the artist's most formative works. The set of drawings and the first watercolour titled *The Festival* were completed as part of Sabavala's coursework as a student at the Sir J.J. School. The second watercolour, depicting a scene from Matheran, a hill station outside Mumbai that the artist used to visit, underscores the way in which Sabavala drew on his training in Europe to craft a

unique vocabulary for himself once he moved back to India. Together, the group also illuminates the divergences in art pedagogy in India and Europe at the time, and the creative ways in which Sabavala addressed and reconciled these differences while honing his artistic vocabulary.

After Sabavala's death in 2011, his wife Shirin and daughter Aafreed set up the Jehangir Sabavala Foundation to honour the artist's memory, safeguard his legacy, and continue to enrich the cultural milieu of his hometown, Mumbai. In addition to hosting an annual memorial lecture on topics close to Sabavala's heart, the Foundation also supports various publications and has recently made a gift to the city's Chhatrapati Shivaji Maharaj Vastu Sangrahalay (formerly the Price of Wales Museum) of Sabavala's last few paintings and his extensive archive. Part of this generous bequest, including Sabavala's paintings, sketchbooks and photographs, is currently on view at the museum in the exhibition Unpacking the Studio: Celebrating the Jehangir Sabavala Bequest, curated by his biographer Ranjit Hoskote. The exhibition features similar studies and watercolours by the artist, including another scene from Matheran and a few early works in the experimental oriental style that characterises The Festival.



The artist (fifth from right) at Academie Julian, Paris, 1949 Image courtesy Shirin and Aafreed Sabavala



Studio portrait of the artist, *circa* early 1940s Photographed by Max Schneider, Vienna Studios, Mumbai. Image courtesy Shirin and Aafreed Sabavala

# Property from the Jehangir Sabavala Foundation

## 35

## JEHANGIR SABAVALA (1922-2011)

Untitled (Anatomical Study); Untitled (Nude)
signed and dated 'Sabavala July 21st 1942'
(lower right, recto)
signed, dated and inscribed 'Sabavala Time Drawing
25th August 1944' (upper left)
charcoal on paper; pencil on paper
22¾ x 15¾ in. (57.8 x 39.1 cm.)
22½ x 14¾ in. (57.2 x 37.1 cm.)
Executed in 1942, 1944; Two works on paper

IN₹4,00,000-6,00,000

US\$6,200-9,200

#### PROVENANCE:

From the Collection of the Artist





vers



# JEHANGIR SABAVALA (1922–2011)

signed, titled and inscribed 'The Festival J.A. Sabavala 3rd year Painting' (lower left) mixed media on paper 131/8 x 143/4 in. (33.3 x 37.5 cm.) Executed *circa* late 1940s

IN₹8,00,000-12,00,000

US\$12,300-18,500

PROVENANCE: From the Collection of the Artist





## 37

## JEHANGIR SABAVALA (1922-2011)

Untitled (Matheran)

signed 'Sabavala' (lower right) and inscribed 'Banyan trees, broad-beamed and powerful had grown around it, their roots intermingling with those of the house.' (upper edge); further inscribed 'Matheran sketch (L) / early 50's' (on the reverse) watercolour on paper 13 x 16½ in. (33 x 41.9 cm.) Executed *circa* early 1950s

IN₹8,00,000-12,00,000

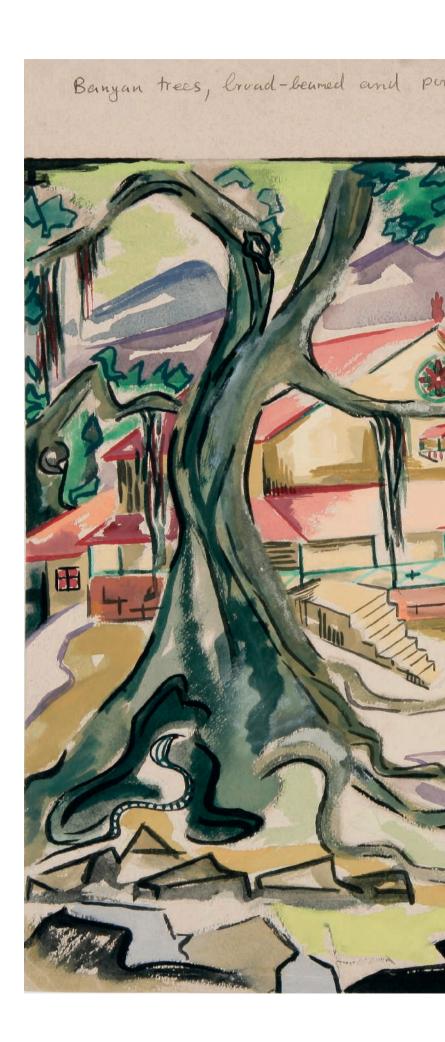
US\$12,300-18,500

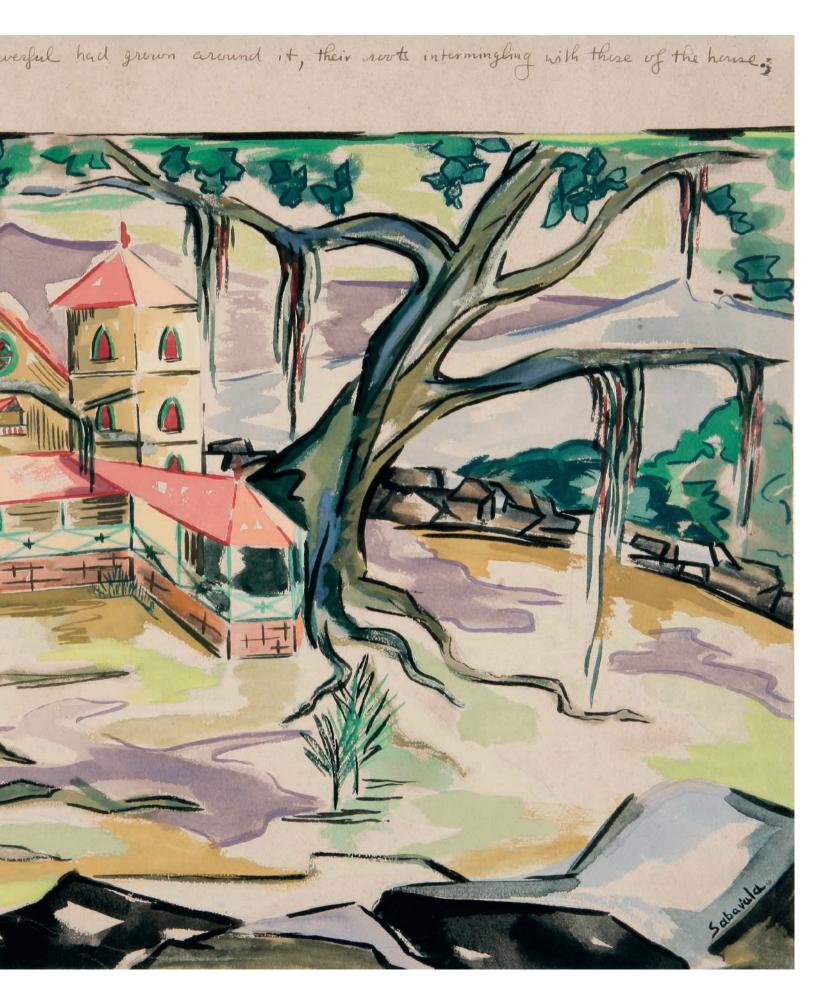
#### PROVENANCE:

From the Collection of the Artist

#### LITERATURE

R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, p. 82 (illustrated)









## 38

# JEHANGIR SABAVALA (1922-2011)

The Casuarina Line II
signed and dated 'Sabavala '02' (lower right)
oil on canvas
30 x 50 in. (76.2 x 127 cm.)
Painted in 2002

IN₹1,20,00,000-1,80,00,000

US\$185,000-277,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

#### EXHIBITED

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

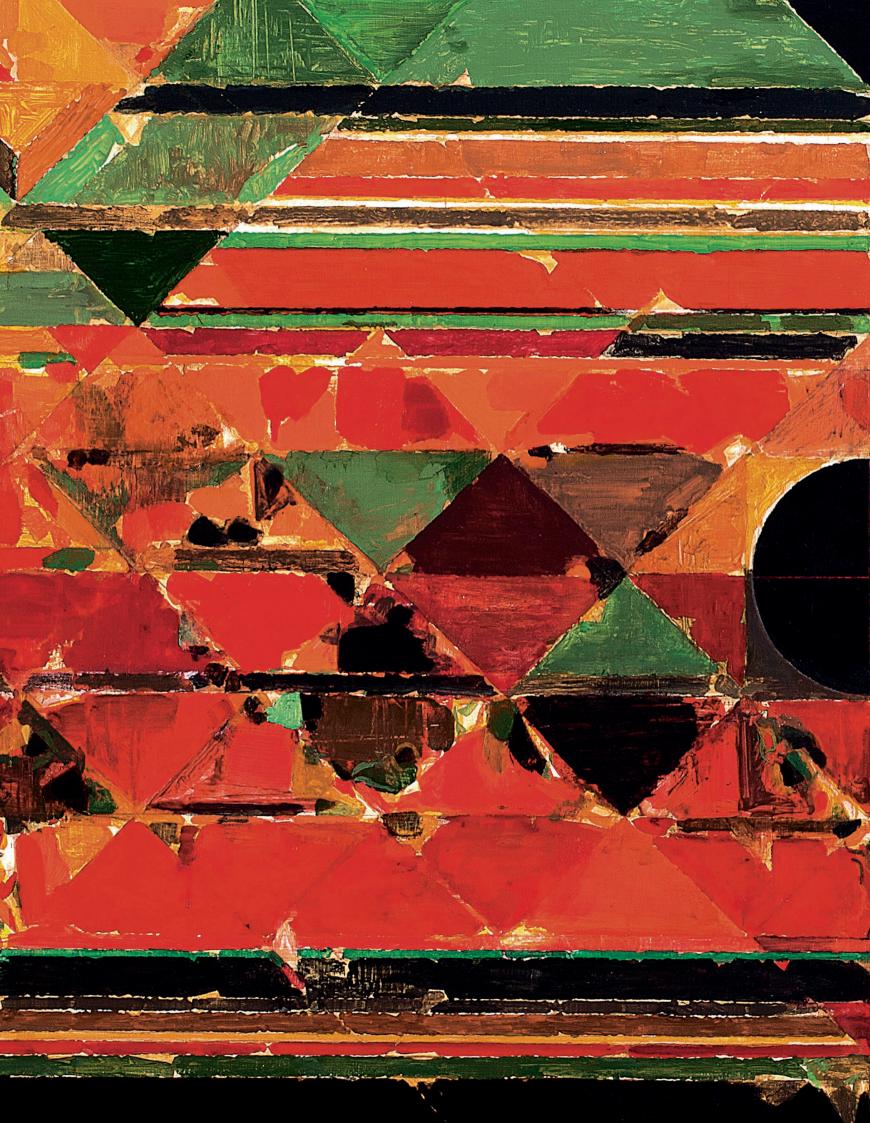
#### LITEDATURE

R. Hoskote, *The Crucible of Painting: The Art of Jehangir Sabavala*, Mumbai, 2005, pp. 188-189 (illustrated) R.S. Kulkarni, 'One for the Record', *The Hindu, Sunday Magazine*, 12 October 2008 (illustrated)



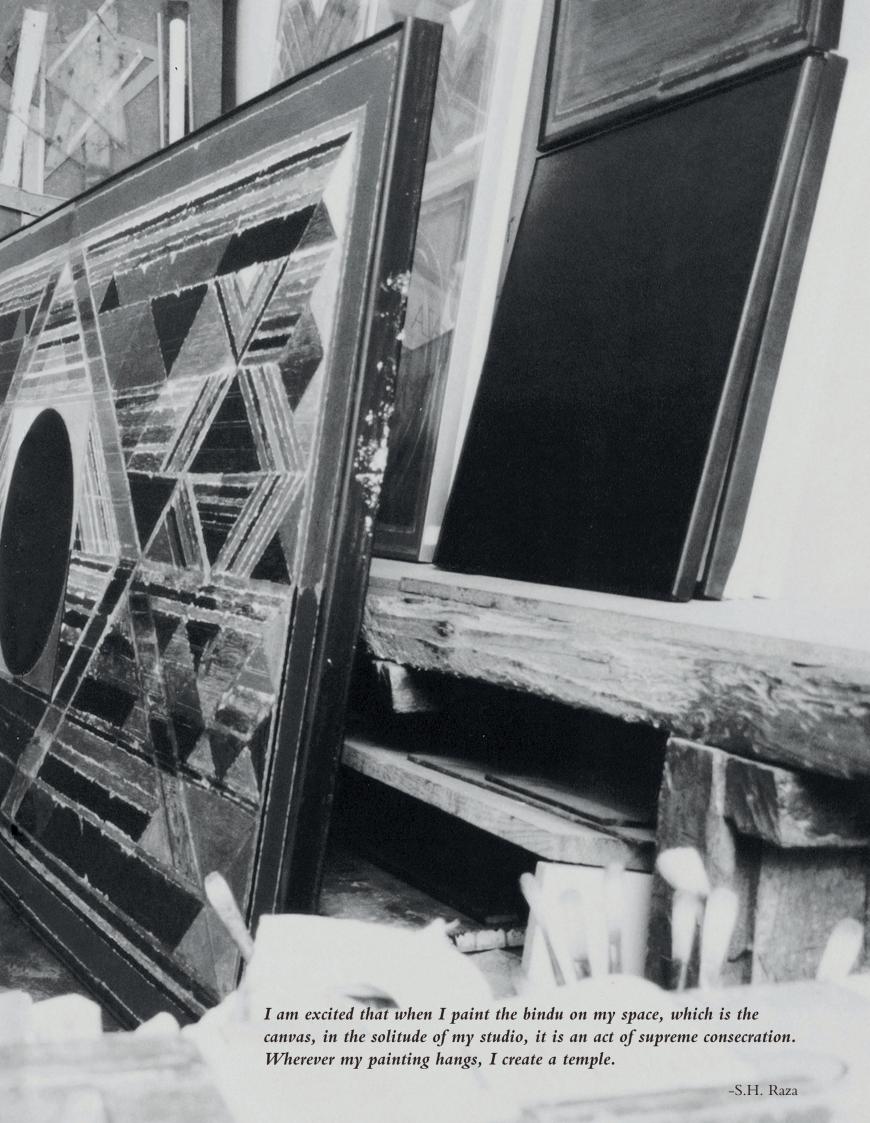
 $Image\ reproduced\ from\ \textit{The Hindu Sunday Magazine}, 12\ October\ 2008$ 











#### 39

## SYED HAIDER RAZA (B. 1922)

#### Bindu

signed and dated 'RAZA '83' (lower centre); further signed. dated, inscribed and titled 'RAZA / 1983 / 150 x 150 cm. "BINDU" / Acrylic on canvas' (on the reverse) acrylic on canvas 591/8 x 591/8 in. (150.2 x 150.2 cm.) Painted in 1983

IN₹10,00,00,000-15,00,000,000

US\$1,538,000-2,308,000

#### PROVENANCE:

Acquired directly from the artist by the present owner

In 1950, Sved Haider Raza left India for Paris where he became an artist of the École de Paris, embracing European painting styles and techniques. During his sixty years in Paris his artistic and philosophical inquiry brought him back, time and time again, to India, its landscape and traditions. Leaving India allowed Raza to fully comprehend and embrace his cultural heritage. From the 1980s onward, with complete clarity Raza's paintings represent his search for meaning and truth in life, exemplified by the bindu, while continuing to reflect the varied traditions -Indian and European — that have molded his oeuvre.

Bindu, painted in 1983, demonstrates the shift from Raza's expressionist to geometric style - representing the cosmic egg or primordial seed of nothingness from which, in Hindu mythology, all creation is born. The circle is less a graphical component and more the central point representing concentrated energy. It is the principle around which the artist structures his canvas.

Raza's extensive travels throughout Gujarat and Rajasthan influenced many of his works from this time period. Mementoes of his journeys, from embroidered mirror-

work (shisha) to remnants of Raiput miniatures and Jain manuscripts were often seen strewn across his studio. In this painting, the series of triangles, which symbolise purush and prakriti, the male and female polarities, twinkle and reflect both like a mirage across the desert and like the sun against the embroidered mirrors in a woman's dress. The lower half of the canvas is darker and the upper half lighter hinting at an emancipation toward light. The overall dense, grid-like pattern and the incandescent reds, oranges and vellows evoke the luminous brightness of the sun across the dry blazing heat of the Indian desert.

Considered the apogee of Raza's career, the 1980s saw the beginning of a move toward spiritual representationality. In Bindu, Raza captures universal essence as a visual diagram, likewise exemplified by the masterpiece Saurashtra. Also painted in 1983, Saurashtra was offered by Christie's in 2010, achieving the world auction record for the artist, and at the time for the category. Using a symbolic language, in which colours and shapes signify natural forces, Raza channels a deeply spiritual language that continues to manifest in his canvases to this day.



Saurashtra, 1983; Christie's London, 10 June 2010, lot 224 World Auction record for the artist



#### \*40

# JAMINI ROY (1887-1972)

Untitled (Mother and Child) signed in Bengali (lower right) tempera on card 29% x 15% in. (74.6 x 38.4 cm.) Executed after 1920s

IN₹15,00,000-20,00,000

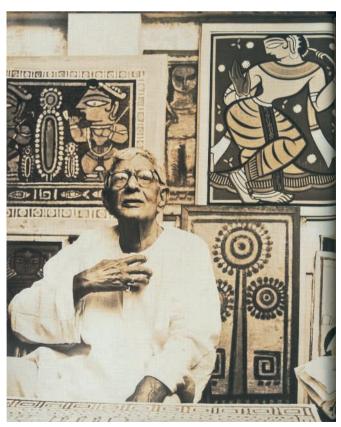
US\$23,100-30,800

## PROVENANCE:

Acquired directly from the artist, *circa* 1960 Dr. George and Eleanor Lehner Collection Private Collection, Los Angeles Bonham's London, 19 March 2012, lot 1243 Acquired from the above by the present owner

#### LITERATURE:

*Manifestations X, 75 Artists, 20th Century Indian Art,* exhibition catalogue, New Delhi, 2013, p. 148 (illustrated)



Jamini Roy in his studio Image reproduced from P. Pratim Roy, *Jamini Roy: National Art Treasure*, Kolkata, 2015, p. 6



## \*41

# JAMINI ROY (1887-1972)

Untitled (Three Boatmen) signed in Bengali (lower right) gouache on card 13% x 20 in. (35.24 x 50.8 cm.) Executed after 1920s

IN₹6,00,000-8,00,000

US\$6,200-9,200

#### PROVENANCE:

Acquired directly from the artist, circa 1960s Esterline Family Collection Thence by decent

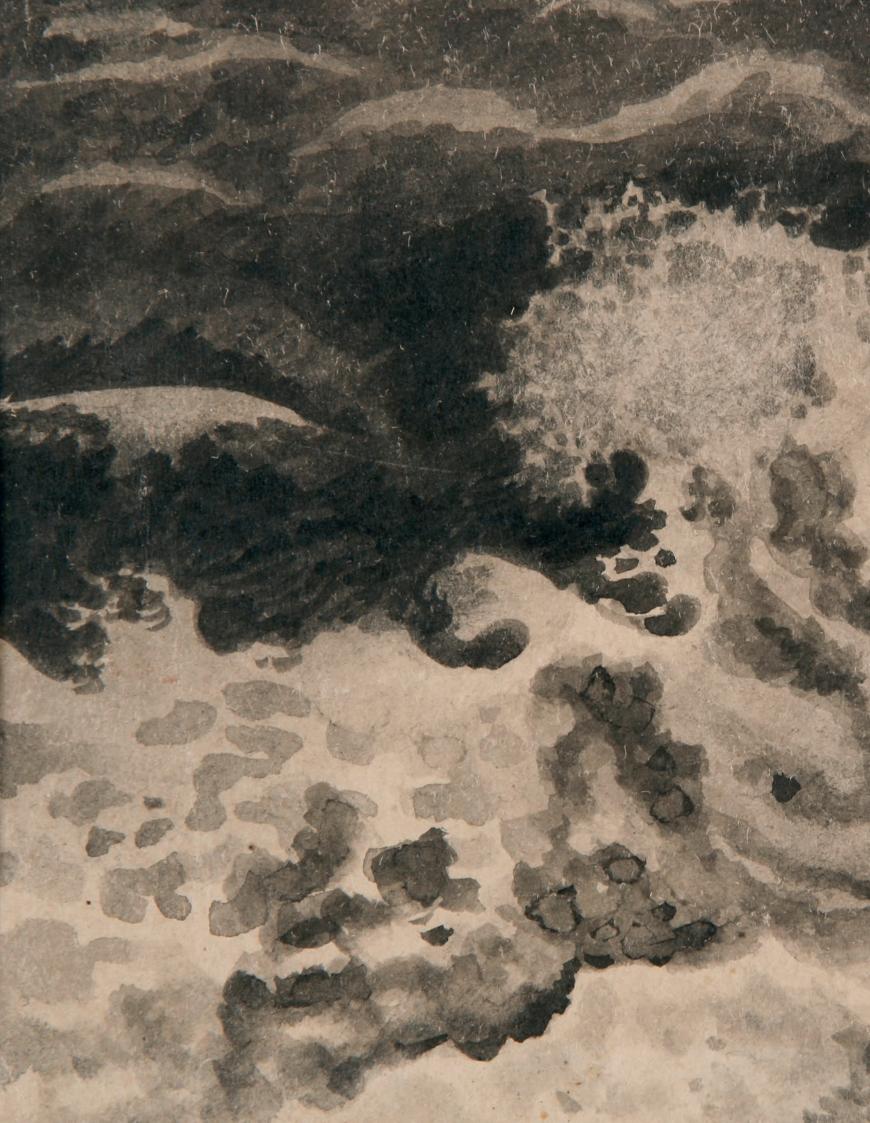
#### EXHIBITED

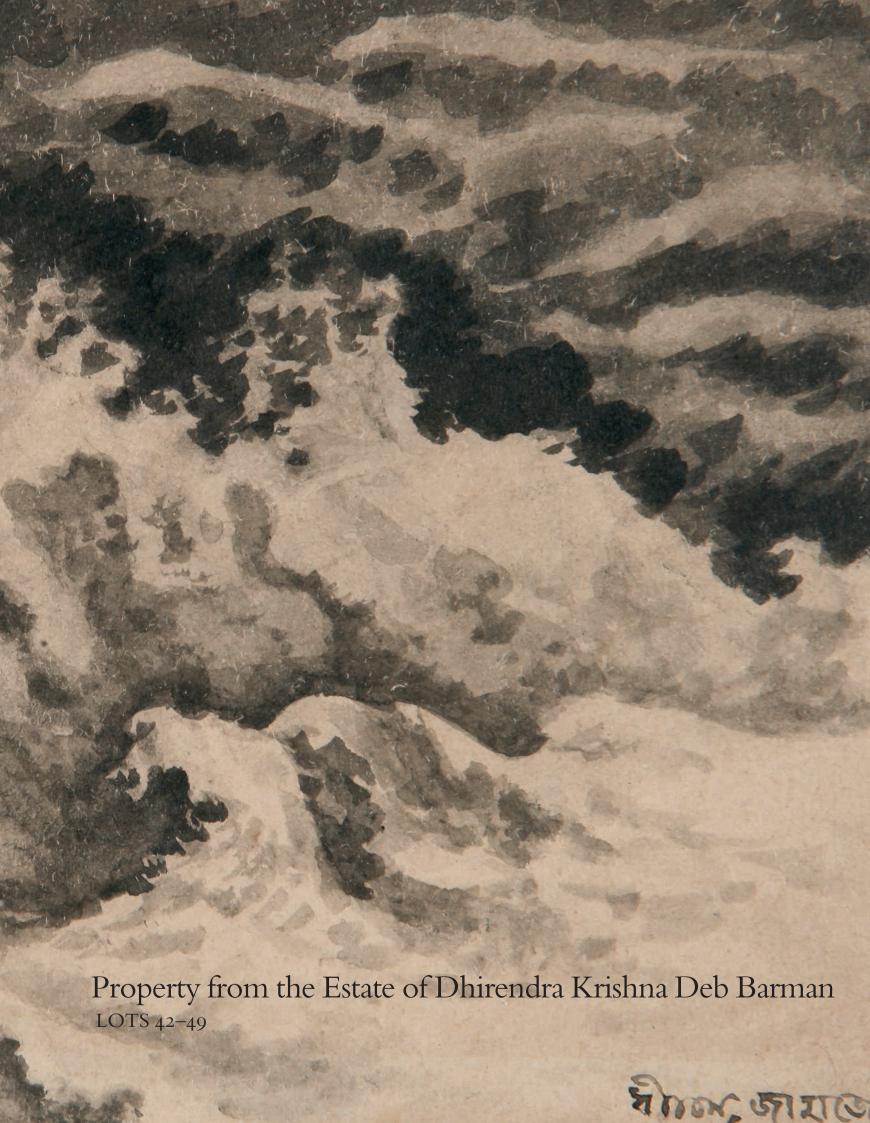
Gainesville, Harm Museum of Art: University of Florida, *Jamini Roy: Bengali Artist of Modern India*, December 1997-May 1998 (another version exhibited)

#### LITERATURE:

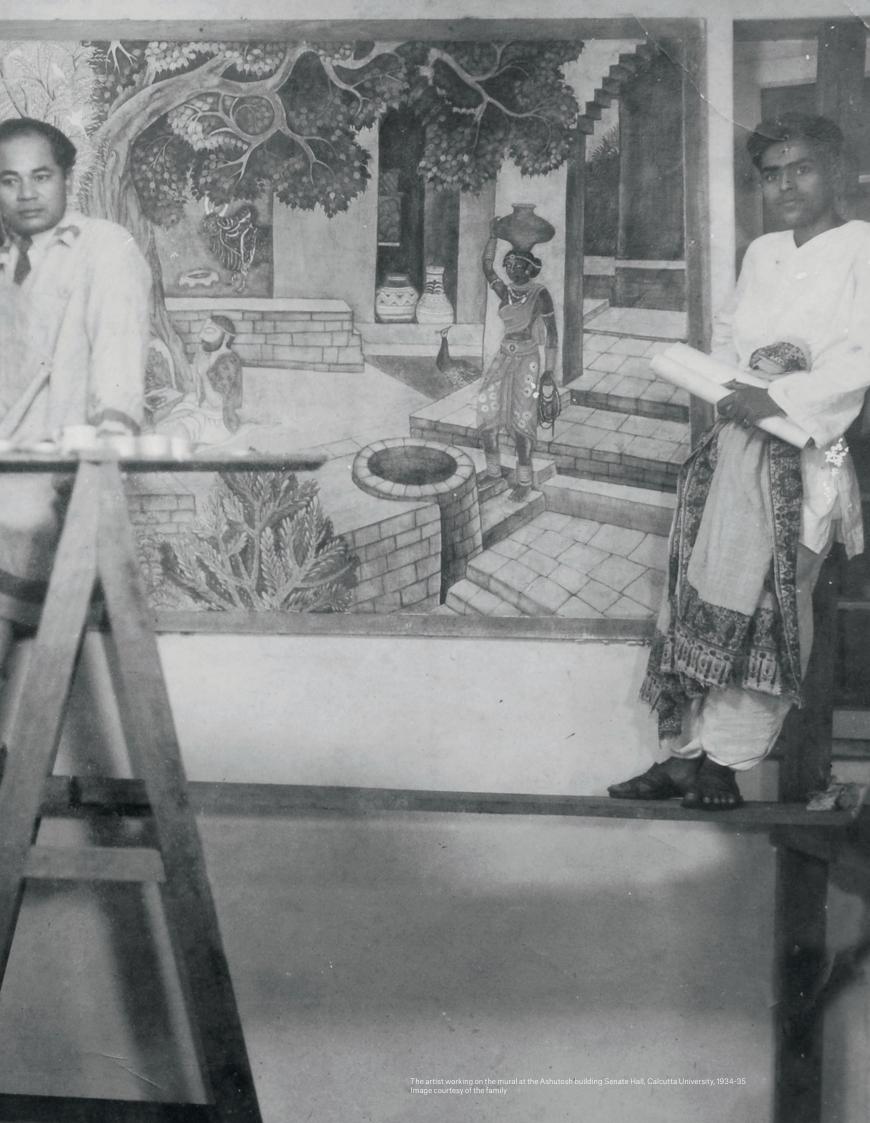
Jamini Roy: Bengali Artist of Modern India, exhibition catalogue, Gainesville, 1997, p. 15 (another version illustrated)











## DHIRENDRA KRISHNA DEB BARMAN

A member of the Tripura royal family, Dhirendra Krishna Deb Barman was born in 1903. His talent was spotted at a young age, and he had the privilege of being introduced to and studying under Rabindranath Tagore at Brahmacharya Ashram from 1910 in Santiniketan. Later, Deb Barman joined Kala Bhavan, Santiniketan, where he worked under Nandalal Bose between 1919 and 1928, as one of first batch of students. During that time, he also accompanied Rabindranath Tagore on a cultural trip to Java andBali islands and other Far East countries. In his life he had the privilege of being very close and groomed by the old Masters like Abanindranath and Gaganendranath of the Tagore family stalwarts and Asit Halder of early Santiniketan period and Lucknow Art College.

A muralist of great talent, Deb Barman was one of four Indian artists selected to carry out the decoration of India House, London, in 1929. According to William Rothenstein, who supervised the project including the eighteen months that the artists spent training at the Royal Academy in London and in Florence, "He [Deb Barman] proved himself both a remarkably resourceful designer and a thoroughly competent executant, and I was greatly impressed by his general ability as a mural decorator." (W. Rothenstein, 'Letter of Recommendation', 3 January 1933)

"On the first floor lobby, Barman painted a set of eight pendentives to represent the eight phases of life [...] Deb Barman [also] painted the Northern Quadrant [of the Central Dome] visualizing the Emperor Ashoka (304 BC-232 BC) sending his daughter Sanghamitra to Sri Lanka to propagate the teachings of Buddha [...] Rabindranath Tagore visited India House in 1931 with Rothenstein to meet the artists. He was delighted to discover that all the subjects and themes selected for the murals were typically Indian. The painting of all the murals was completed in January 1932. The spirit of Indian nationalism had found creative expression in the heart of London." (A. Mukerji, 'Celebrating London's India House Art', India Perspectives, Vol. 24, No. 3, New Delhi, August 2010, pp. 109-112) On his return to India after completing the commission Deb Barman published an

article in *Prabasi* magazine (Bengali) about the experience titled *Londone' India House'r Deyal Chitra* in October 1932. During this period he also taught in Kala Bhavan, Santiniketan as a teacher alongside Nandalal Bose for a year.

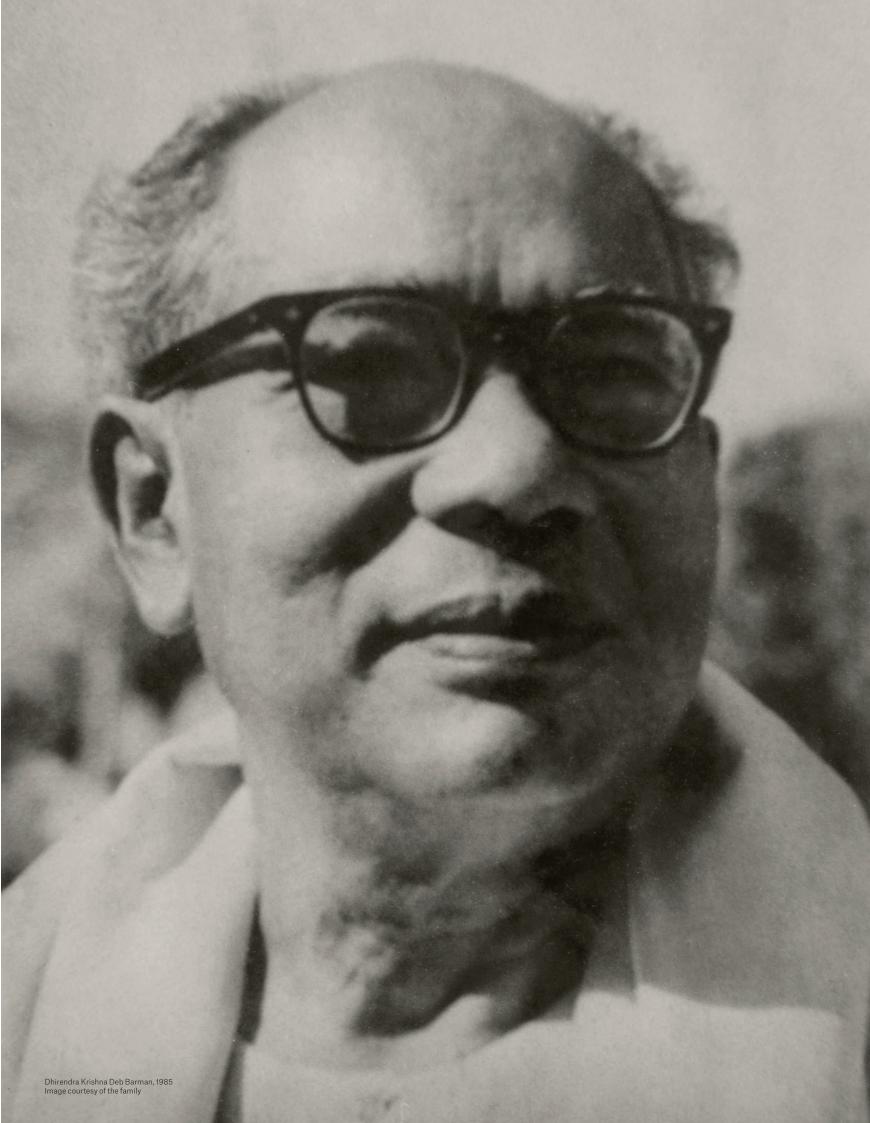
A few years later, after completing several mural commissions around India, a one man exhibition of his work was opened by Sir Cowasji Jehangir at the Cama Oriental Institute in Bombay in 1939. His work was also shown in exhibitions sponsored by the All-India Fine Arts and Crafts Society in Europe, America and Egypt. In 1961, his works were shown in Mexico and other Latin American countries as part of an exhibition sponsored by the Indian Government's Ministry of Scientific Research and Cultural Affairs. He was also selected by the Government of India to participate in the Seminar organised by UNESCO on the Role of the Arts and crafts in General Education and Community Life in Tokyo in August, 1954. Deb Barman visited China in 1955 as a guest of the Chinese government and visited famous art institutions and art galleries of that country. He went to the famous Thousand Buddha caves in the remote Kansu province to copy the wall paintings. In India, his Mural paintings decorate several prominent institutions like Mahajati Sadan and university senate hall in Calcutta, Gandhi Smarak Sangrahalaya in Madurai (Tamil Nadu), Shahid Smarak in Jabalpur (M. P) etc.

Among many honours and awards, Barman received the Abanindra Award from the West Bengal Akademy of Dance, Drama, Music and Fine Arts in 1981; the Gagan – Aban Puroskar by Visva Bharati University, Santiniketan 1985 and the Kala Ratna by the All India Fine Arts and Crafts Society, New Delhi 1991.

As a dedicated educationist, Deb Barman spent a lot of time tutoring the children of the Sarabhai family (Vikram Sarabhai and siblings) in Ahmedabad on Rabindranath Tagore's request. He also established the Tripura Loka Sikshalaya, a school for students from the tribal communities of the state. After Nandalal Bose's retirement, Deb Barman was invited to join Kala Bhavan at Santiniketan as *Adhyaksha* or Principal.

I take much bleasure in certifying that Mr Thirendra Krishna Deb Barma has been own street in Santiniketan Where he had the special privilege of a training in Insian art Under Prof. Nantalal Bose. Dhirendrakrishna is one of his boot pupils, showing remarkable talent in his pictures, winning distinction at the but whilition in Calcutta.

Balcutta - Dec. 13.1927 Palmounth Fagore



#### \*42

## ABANINDRANATH TAGORE (1871-1951)

Uma the Great Mother Daughter of the Mountain signed in Bengali (lower right); inscribed 'Uma / The great mother / Daughter of the Mountain / By / Abanindranath Tagore / 5. Dwarkanath Tagore's [...] / Calcutta' and further inscribed in Bengali (on the reverse) watercolour on paper laid on card 4½ x 3½ in. (11.4 x 8.9 cm.) Executed circa 1920s

IN₹5,00,000-7,00,000

US\$7,700-10,800

#### PROVENANCE:

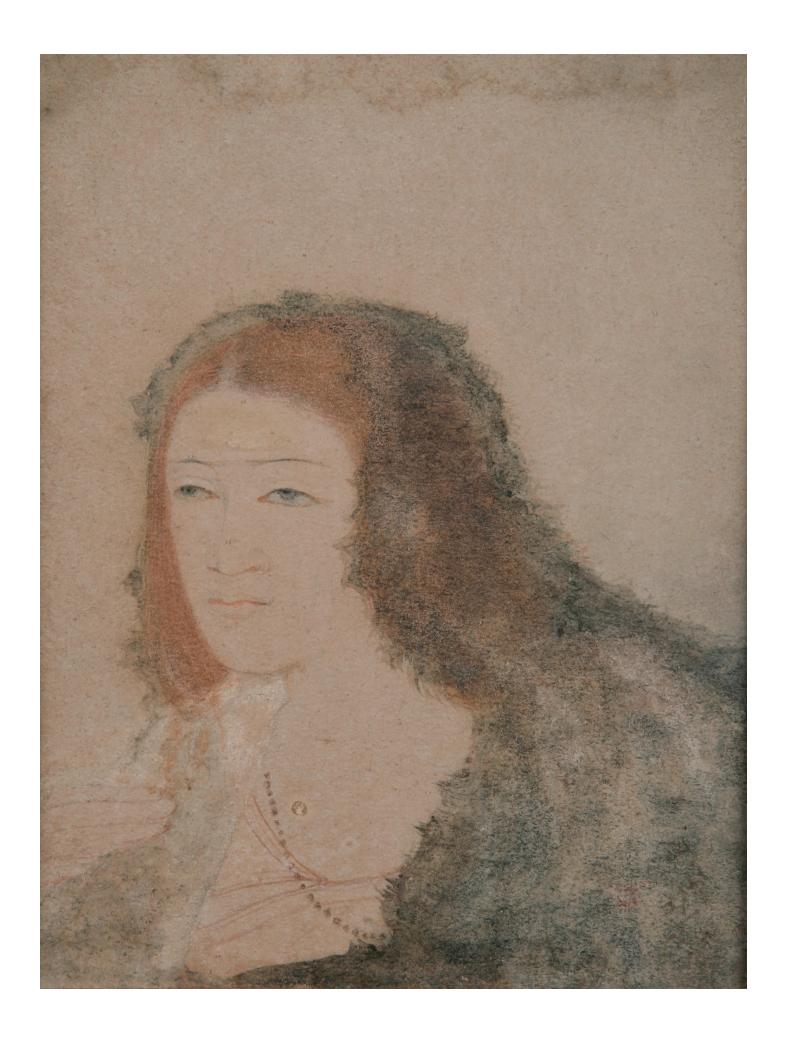
Gift of the artist Thence by descent

Abanindranath Tagore began his artistic career with his first published work in 1891 and figures prominently in discussions about the beginnings of modern Indian art. A. Tagore started as a nationalist-revivalist artist, a categorisation that is largely due to his relationship with E.B. Havell, Rabindranath Tagore and Sister Nivedita. However, on closer examination one discovers that A. Tagore assimilated much from oriental art, relied heavily on symbolism and is a modernist in the true sense.

Among the many teachings and influences that guided his mature style, A. Tagore had the opportunity to study with Okakura Kakuzo in Japan, 1902 and met with his students Taikan Yokayama and Hishida Shunso in India, 1903. Compared to the staccato shapes and bold colours that characterised traditional Indian paintings, artists of the Japan Academy of Fine Arts used a brush and wash technique to soften lines and as a way to treat the midground and background. The resulting suggestive and atmospheric quality that at first frustrated A. Tagore, ultimately became the hallmark of his sensitive works. In this way, A. Tagore experimented with new forms of expression and intuitively articulated new content in his art by drawing upon the Indian landscape, its vast history and mythologies.



Untitled (Siva-Simantini), circa 1920s; Christie's New York, 17 September 2013, lot 33, World Auction record for the artist @Christies Images I TD. 2013



## \*43

## ABANINDRANATH TAGORE (1871-1951)

Untitled (Usha)

signed in Bengali and stamped (centre left); further inscribed, signed and dated 'To / Dhirandranath Deb barman / With my best wishes / A.N. Tagore 30th July / 1923 (on the reverse) watercolour on paper laid on card  $7 \times 6\%$  in. (17.8 x 17.5 cm.) Executed in 1923

IN₹6,00,000-8,00,000

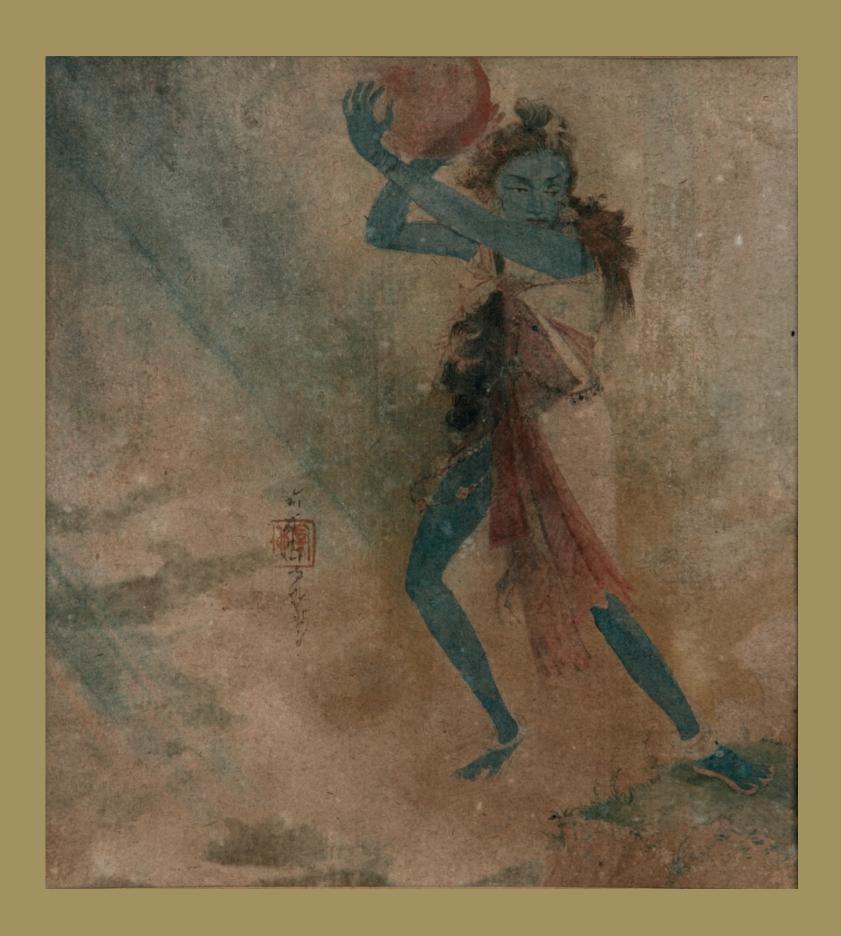
US\$6,200-9,200

#### PROVENANCE:

Gift of the artist Thence by descent



Abanindranath Tagore Image courtesy Jayant Dugar



\*44

# ABANINDRANATH TAGORE (1871-1951)

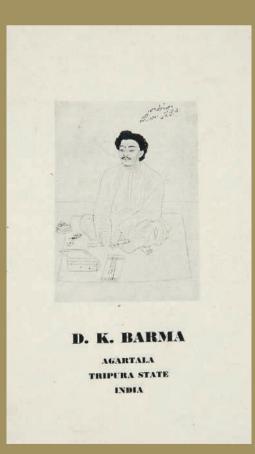
Untitled (Portrait of Dhirendra Krishna Deb Barman) inscribed and dated in Urdu (upper right) ink and tempera on paper laid on paper 10% x 7½ in. (26.4 x 18.1 cm.) Executed in 1922

IN₹6,00,000-8,00,000

Thence by descent

US\$6,200-9,200

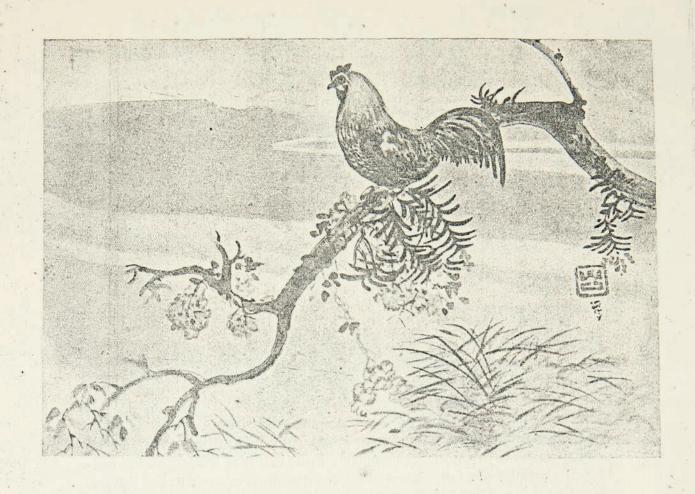
Gift of the artist



D.K. Barma, exhibition catalogue, Agartala, Tripura State, India, Calcutta, *circa* 1930s; Image courtesy of the family

در المراق المعامل المع







# DHIRENDRAKRISHNA DEB BARMAN RETROSPECTIVE EXHIBITION

AT NANDAN GALLERY KALA-BHAVANA AUGUST 1982



# 45 DHIRENDRA KRISHNA DEB BARMAN (1903–1995)

Untitled

signed, dated, stamped and inscribed as illustrated 5½ x 3½ in. (14 x 8.9 cm.) smallest 7% x 5½ in. (18.7 x 14 cm.) largest Executed 1929-1964; Six works on paper (6)

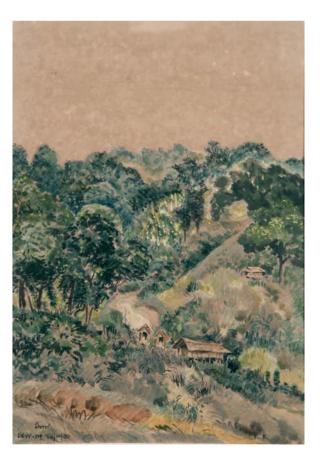
IN₹3,00,000-5,00,000

US\$4,600-7,700

#### PROVENANCE:

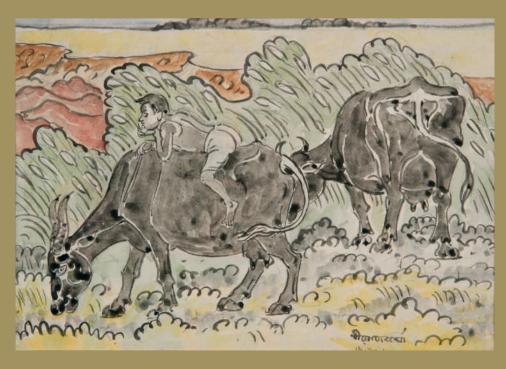
From the Collection of the Artist Thence by descent

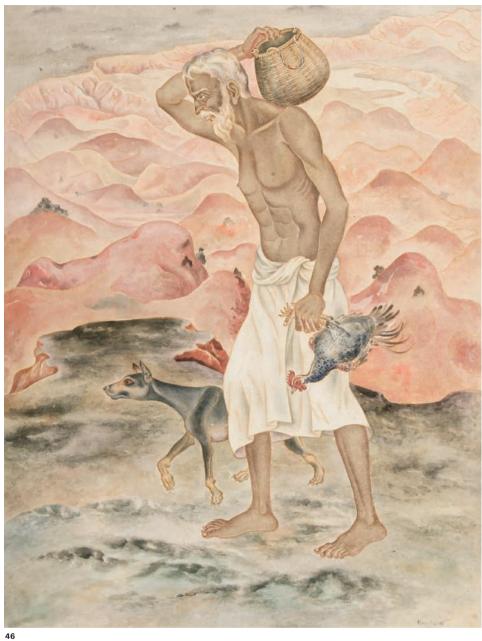












#### 46

# DHIRENDRA KRISHNA DEB BARMAN (1903-1995)

To The Market

signed dated and inscribed in Bengali (lower right) watercolour on handmade paper 19% x 14% in. (49.8 x 49.8 cm.) Executed in 1958

IN₹1,50,000-2,50,000

US\$2,300-3,800

#### PROVENANCE:

From the Collection of the Artist Thence by descent

### 47

# DHIRENDRA KRISHNA DEB BARMAN (1903-1995)

Neighbourhood Shop

signed and dated in Bengali (lower left); further titled, signed, inscribed and dated in Bengali (on the reverse) tempera on handmade paper laid on paper 20¼ x 14¼ in. (51.4 x 36.2 cm.) Executed in 1968

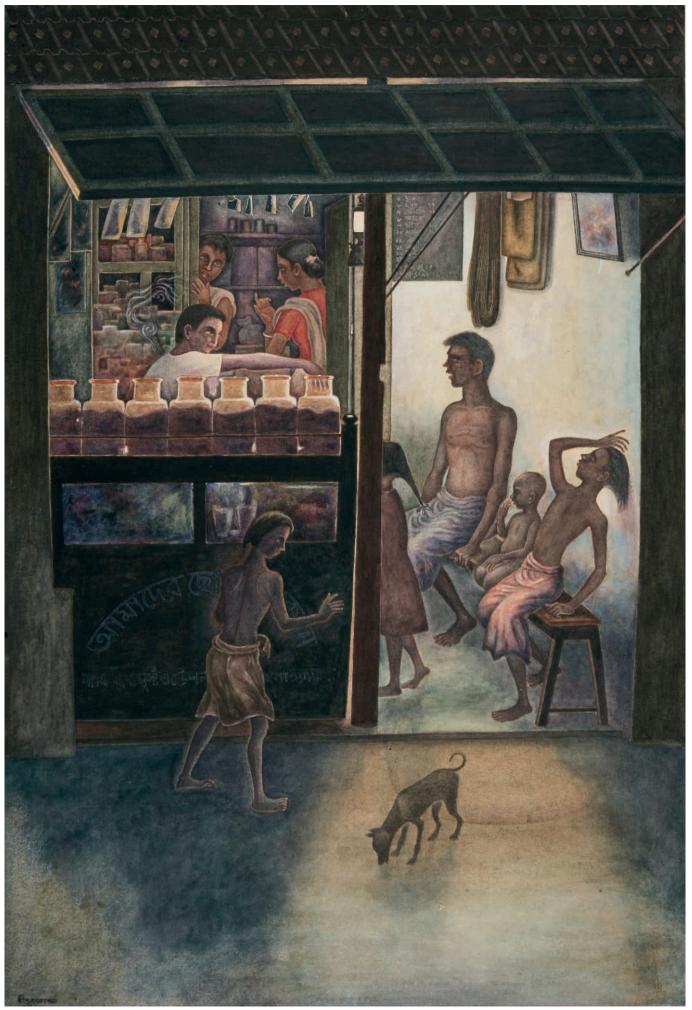
IN₹1,50,000-2,50,000

US\$2,300-3,800

#### PROVENANCE:

From the Collection of the Artist Thence by descent

Santiniketan, Nandan Gallery, Kala Bhavan, 1982



#### NATIONAL ART TREASURE - NON EXPORTABLE

#### \*48

### ABANINDRANATH TAGORE (1871-1951)

The Dreamers of Dreams

signed and stamped in Bengali (centre right); titled, signed, inscribed and dated 'The Dreamers of Dreams by A.N. Tagore / "we are The dreamers of dreams and makers of music" / 13th Sept / 1925' and further inscribed and signed in Bengali (on the reverse) tempera on paper 14% x 11¼ in. (37.2 x 28.6 cm.) Executed in 1925

IN₹10,00,000-15,00,000

US\$15,400-23,000

#### PROVENANCE:

Gift of the artist Thence by descent



A. Tagore (third from right) with Kawaguchi (seated), Jorasanko, 1905 Image reproduced from R. Siva Kumar, *Paintings of Abanindranath Tagore*, Kolkata, 2009, p. 376



NATIONAL ART TREASURE - NON EXPORTABLE

\*49

# GAGANENDRANATH TAGORE (1867-1938)

Untitled (Sunrise from Tiger Hill)
initialed 'G.T.' and stamped (lower right)
watercolour on paper
9% x 12 in. (24.4 x 30.5 cm.)
Executed circa 1920s

IN₹12,00,000-15,00,000

US\$18,500-23,000

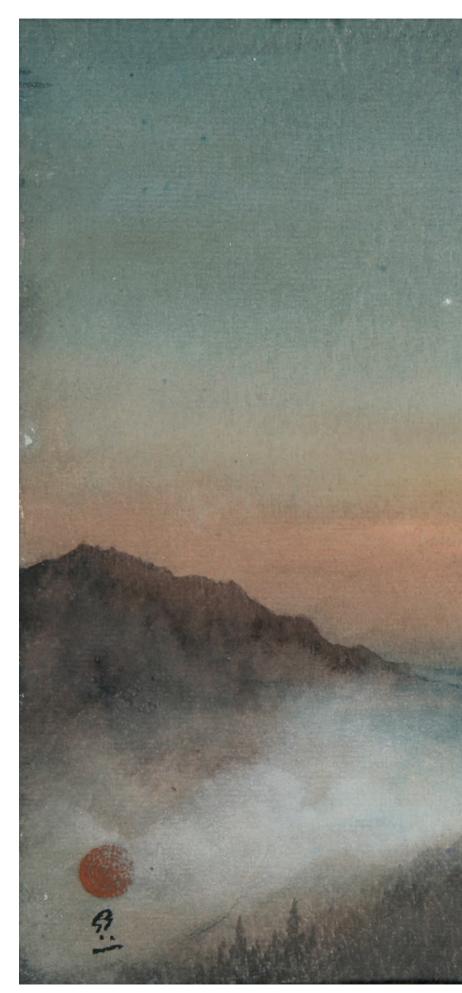
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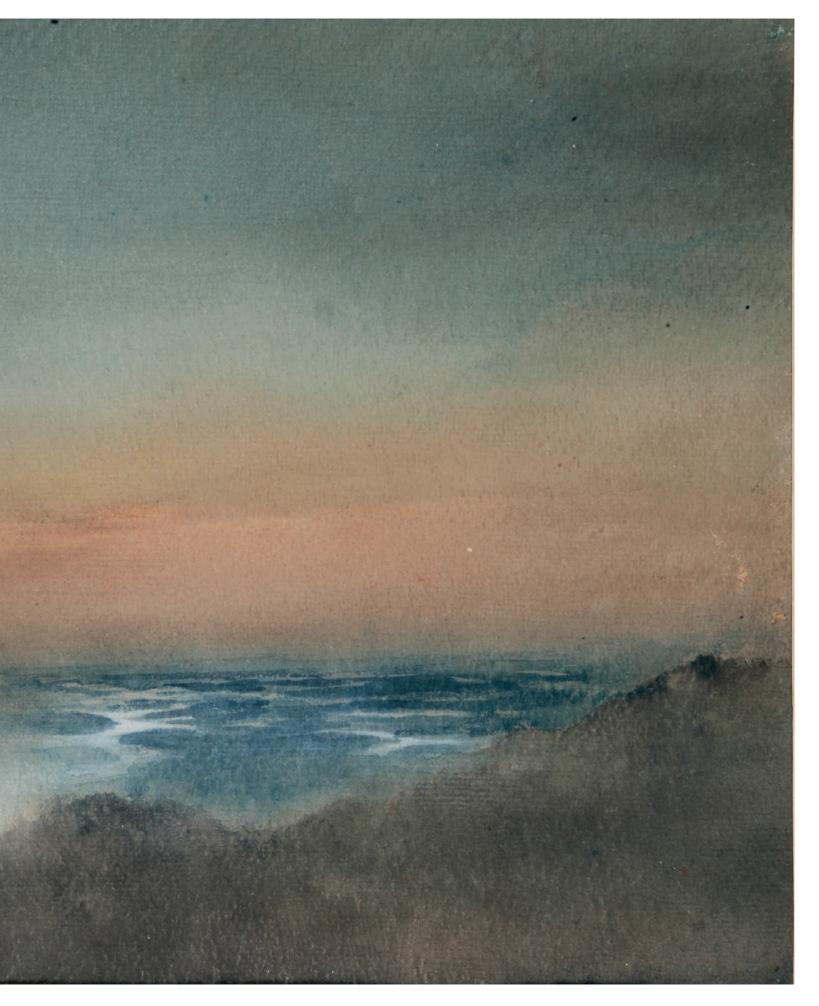
Gift of the artist Thence by descent

Tiger Hill, situated a few kilometres away from Darjeeling, offers one of the best and most well-known panoramas of the Himalayas, particularly during the hours of sunrise. Gaganendranath Tagore, who began to summer in the area in 1915, is likely to have visited this outlook as well as the rivers and lakes that surround it.

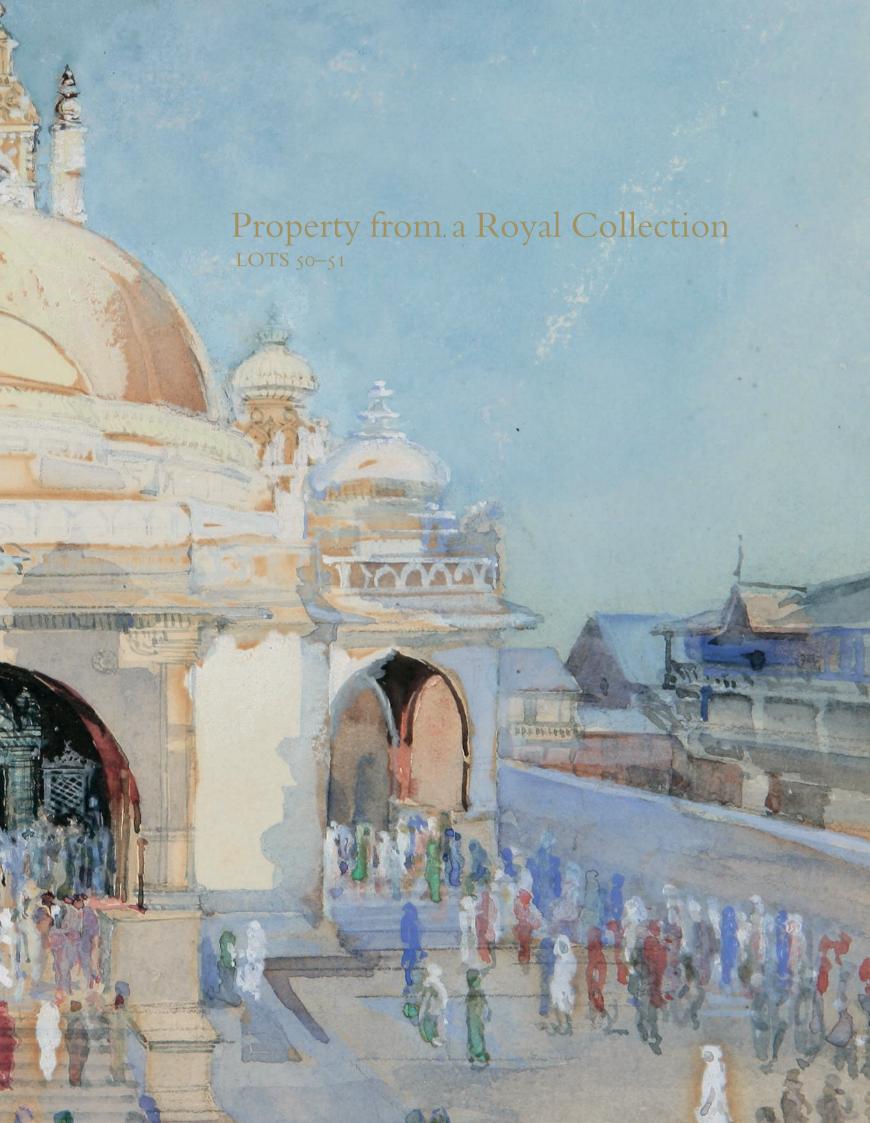
This dawn landscape seems to overlook Senchal Lake, located within the wildlife sanctuary at Tiger Hill, just before the sun appears over the Himalayan peaks that surround it. Illustrating Gaganendranath Tagore's unique use of a distanced perspective and his masterful brushwork, this refined painting combines imagination and reality in equal measure to create a personal, magical scene.

Speaking about the artist's work, his uncle Rabindranath Tagore noted, "What profoundly attracted me was the uniqueness of his creation, a lively curiosity in his constant experiments, and some mysterious depth in their imaginative value. Closely surrounded by the atmosphere of a new art movement he sought out his own untrodden path of adventure, attempted marvellous experiments in colouring and made fantastic trials in the magic of light and shade." (R. Tagore, *Journal of the Indian Society of Oriental Art*, Vol. 6, Calcutta, 1938)











# Property from a Royal Collection 50

# MAHADEV VISWANATH DHURANDHAR (1867-1944)

Untitled (Landscapes)

signed and dated as illustrated watercolour on paper 6% x 10% in. (17.5 x 27 cm) smallest 8½ x 12¼ in. (21.6 x 31.1 cm.) largest Executed *circa* 1930s
Five works on paper

IN₹2,50,000-3,50,000 US\$3,800-5,400

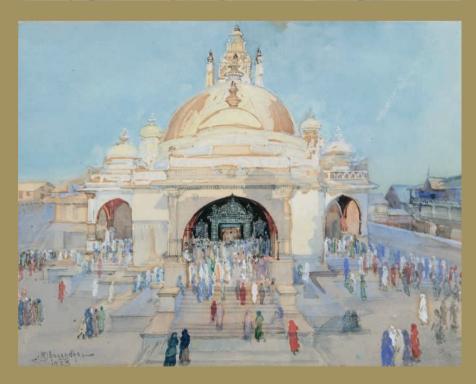
#### PROVENANCE:

Acquired directly from the artist Thence by descent









#### MAHADEV VISWANATH DHURANDHAR: RAMAYANA

In all his works, Mahadev Viswanath Dhurandhar managed to maintain a "fine balance between popular commercial art and the academic realism that Ravi Varma was known for. In his own right, as a dutiful teacher in the British-run J.J. School of Art and also as a successful painter, Dhurandhar was to impress the coming three generations of artists. Although his use of the brush was almost ascetic, he had a princely eye for detail. No wonder this Kolhapur-born artist, who retained his indigenous and vernacular values in the same breath as the high English etiquette, refined this very dichotomy when he painted." (A. Tamhane, Manifestations II, Indian Art in the 20th Century, Delhi, 2004, p. 91)

In this series of monochromatic watercolours, the artist's 'princely eye' for detail is evident. Four of the works portray episodes from the life of Dattatreya, the

three-headed sage incarnation of the Hindu triumvirate, Brahma, Vishnu and Shiva. Told as part of the epic Ramayana, the story of Dattatreya begins with his birth to Anasuya and the rishi Atri in the forests of Chitrakoot. According to one legend, his mother, revered for her purity, was tested by the Gods and their wives. When she outsmarted them, they promised her that Brahma, Vishnu and Shiva would be born to her as a son. In these works, Dhurandhar illustrates Anasuya's visit from the Gods, the birth of Dattatreya or Trimurti that followed, his naming ceremony with Anasuya and all the wives of the Rishis, and a group of Rishis taking the young Dattatreya's darshan. The fifth watercolour in this lot is a household scene, with the ladies of a family welcoming Lakshmi, the goddess of fortune and prosperity, into their home.





# Property from a Royal Collection

51

# MAHADEV VISWANATH DHURANDHAR (1867–1944)

Untitled (Ramayana Series)

signed and dated as illustrated mixed media on paper 9% x 7 in. (24.4 x 17.8 cm.) smallest 12% x 7% in. (31.4 x 20 cm.) largest Executed in 1928, *circa* 1920s Five works on paper

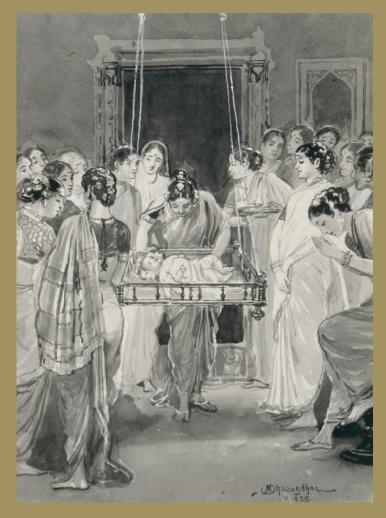
(5)

IN₹2,50,000-3,50,000

US\$3,800-5,400

#### PROVENANCE:

Acquired directly from the artist Thence by descent





#### Property from a Private Collection, Bangalore

#### REGISTERED ANTIQUITY - NON EXPORTABLE

\*52

# MAHADEV VISWANATH DHURANDHAR (1867-1944)

Untitled (Seated Lady) signed and dated 'M. Dhurandhar 1896.' (lower right) oil on board 31 x 16% in. (78.7 x 41.6 cm.) Painted in 1896

IN₹8,00,000-12,00,000

US\$12,300-18,500

#### PROVENANCE:

From the Collection of the Artist Thence by descent Acquired from the above by the present owner

Born in Kolhapur, Maharashtra, in 1867, Mahadev Viswanath Dhurandhar was one of the country's most renowned academic painters and art teachers. Several art historians credit his work with sparking a transformation in the approach to and appreciation of art in India, where painting was finally regarded as a profession rather than a trade.

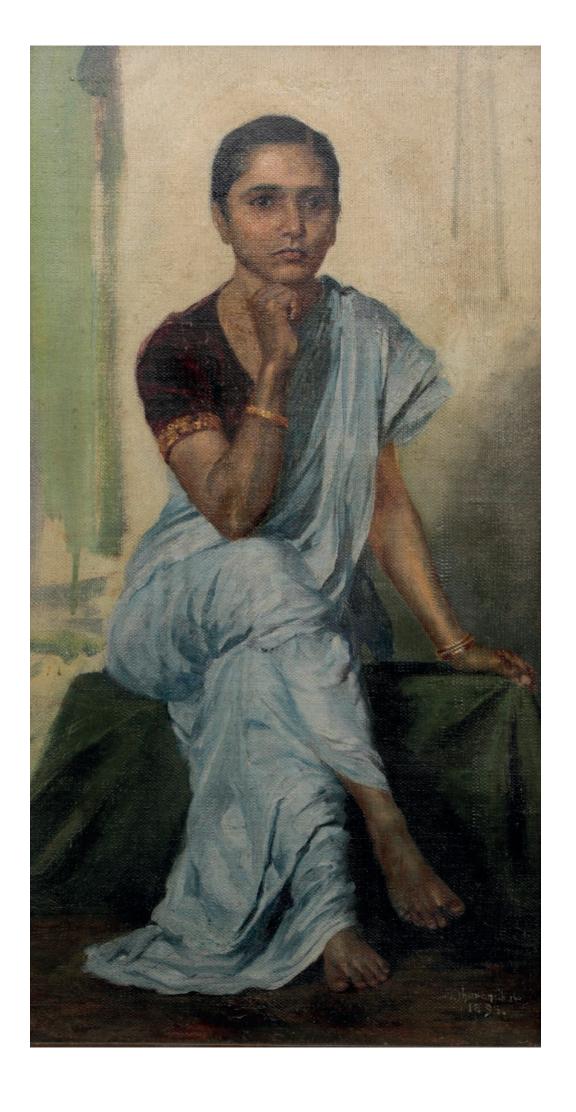
Between 1890 and 1895 he studied under John Griffiths at the Sir J.J. School of Art in Bombay, where he was introduced to the Western artistic approach. Dhurandhar's style thus eloquently combines classical Western academic training with traditional Indian craftsmanship and Hindu iconography. In 1896, the year of this painting, Dhurandhar was appointed an instructor at his alma mater, and in 1910 he became one of its headmasters. Later, he became the first Indian Director of the School.

Dhurandhar specialised in portraits and figurative works that depicted various historical and mythological scenes, as well as the social traditions and customs of Hindu

life, several of which were published as lithographs by the Raja Ravi Varma printing press. Apart from his works in oil and watercolour, the artist is known for his picture-postcards and illustrations, which feature in many periodicals and publications like Rothfield's 1920 volume, *Women of India*.

In addition to being exhibited in India, Dhurandhar's works have been shown in several international exhibitions and are part of the Royal collections of Buckingham Palace, the Victoria and Albert Museum, and the Bombay Art Society among other institutions. The artist also served as court painter for several princely states in the Western Deccan, creating portraits and other works for his royal patrons.

During his lifetime Dhurandhar was honoured with numerous awards, including medals from the Bombay Art Society in 1892 and 1895, a prize at the Wembley Exhibition in 1923, and the honorary title of Rao Bahadur in 1927.



#### REGISTERED ANTIQUITY - NON EXPORTABLE

\*53

# MANCHERSHAW FAKIRJEE PITHAWALLA (1872–1937)

Untitled (Portrait of a Parsi Lady)
signed and dated 'M.F.Pithawalla 1913' (upper left)
oil on canvas
24% x 20 in. (63.2 x 50.8 cm.)
Painted in 1913

IN₹6,00,000-8,00,000

US\$6,200-9,200

Born in 1872 in the village of Pitha near Surat, Manchershaw Fakirjee Pithawalla was among the first generation of artists to graduate from the Sir J.J. School of Art in Bombay at the turn of the Twentieth Century. "Manchershaw Pithawalla was one of India's most celebrated salon artists. An alumnus of the Sir Jamshedji Jeejeebhoy School of Art, Bombay, this scion of Western India's Parsi micro-minority was trained in the academic solidities of genre; he imbibed the techniques of conventional academic realism, as disseminated by the Royal Academy. With these graces went a social ideology. The salon painter's patrons belonged to the dominant classes of the British Empire. Accordingly, in common

with many of his confrères, M.F. Pithawalla portrayed the lives and likenesses of his patrons, the aristocracy and haute bourgeoisie, to advantage. At a deeper level, his portraiture enshrined the values of this elite, comprising merchant-princes, lawyers, landowners and their ladies. Through his rendering of detail, the sitters' expressions and gestures, the fall of light on their rich but discreet clothes, the gleam of wood panelling, the exquisite highlights on chinaware, Pithawalla memorialised the values of India's Victorian colonial establishment: worldly success and ethical striving, self-assurance and permanence." (R. Hoskote, *Manifestations II, Indian Art in the 20th Century*, Delhi, 2004, p. 171)











# Property from a Private Collection, Mumbai

54

#### MEERA MUKHERJEE (1923 - 1998)

Untitled (Minibus)

inscribed and dated 'MEERA MUKHERJEE / YEAR - 1982' (on label on the base) bronze 8½ x 13½ x 8½ in. (21.6 x 34.3 x 21.6 cm.) Executed in 1982

IN₹18,00,000-25,00,000

US\$27,700-38,400

#### PROVENANCE:

Private collection, Kolkata Acquired from the above by the present owner

A widely celebrated modern Indian sculptor, Meera Mukherjee emerged onto the Indian art scene at a time that was transitional, full of change and eclecticism. Although they borrow from tradition, her works in bronze have an immediacy that transcends into the contemporary. Deeply inspired by the tribal Dhokra metal casting technique of Bastar in Central India, the artist perfected a technique for her sculptures that was unique. Mukherjee's innovative process and approach to bronze constituted sculpting the works first in wax and then building up the surface with wax strips and rolls, to

bestow a tactile finish to the bronze they were eventually cast in. Her sculptures consequently appear organic and malleable, as if imbued with natural lyricism and rhythm, as they capture dynamic moments in time through the human figure.

"Almost always, Meera sought to project her ideas and thoughts through the human element - for most part of her creative endeavour, her subjects were drawn from amongst the people and personalities she encountered all around her in everyday, day-to-day life. These were not necessarily exceptional mortals, not the heroic monumental, but people from a domain comfortably down-to-earth, often belonging to the toiling and struggling community. It was this innate inclination which gradually transmuted into a deliberate and impelled choice, so that it was through the breath of life from characters and events such as those she tried to articulate, that her work transformed into vehicles of intimate expression, touching upon a wider philosophy of life through the most mundane and the intimate." (Remembering Meera Mukherjee, exhibition catalogue, Kolkata, 2012, p. 79)

# Property from the Collection of a Gentleman

#### TYEB MEHTA (1925-2009)

Untitled (Head)

signed, dated and titled 'Tyeb 61 / HEAD / 1960 (on the reverse) oil on board 36 x 24½ in. (91.4 x 61.4 cm.) Painted in 1960-61

IN₹1,50,00,000-2,00,000,000

US\$231,000-308,000

#### PROVENANCE:

Kunika-Chemould Gallery, New Delhi Formerly in the collection of Bal Chhabda

#### EXHIBITED

New Delhi, Kunika-Chemould Gallery, Tyeb Mehta, 1971

#### LITERATURE

Tyeb Mehta, exhibition catalogue, New Delhi, 1971-72 (illustrated, unpaginated)
R. Hoskote, Tyeb Mehta: Ideas Images Exchanges,
New Delhi, 2005, p. 54 (illustrated)

The result of Tyeb Mehta's encounter with European Expressionism on a visit to England in 1959 resonates in the present painting from 1960-61. The solemn sitter is portrayed with the muted colours and thick gestural impasto that were so quintessential to his Western contemporaries. In Mehta's works of the 1960s, "[...] the thickly stroked paint would layer the surface with a heavy patina of disquiet. The rendering of colours, of equal tonality and applied in verisimilitude, provided a cohesion, which would yet seem like a fierce interlocking. A compressed battle would ensue also between the figure and the space surrounding it, interpenetrative as two entities, which would coalesce to form an independent relationship, creating a new interpretative reality." (Y. Dalmia, Tyeb Mehta, Triumph of Vision, New Delhi, 2011, p. 5)

Tyeb Mehta persistently engaged with his unique repertoire of figurative images - unceasingly working towards their continual evolution and eventual transcendence. While the stylistic elements of his work and his technique changed over time, Mehta's penchant for depicting solitary figures placed squarely in the centre of the frame remained a constant.

This seated figure is depicted in burnt umber and brown drapery traditionally suggestive of a habit worn by a man of the clergy. Mehta's textured brushstrokes give the figure a sculptural depth and solidity suggestive of Donatello's marble *Lo Zuccone* now exhibited in Museo dell'Opera del Duomo in Florence a statue famed for its unforgiving realism. Mehta's protagonist, sitting with crossed pale hands, piercing red eyes and a sunken face, this figure radiates a spiritual sublimation. This monk seems deep in thought, stricken by a sense of melancholia and deep gravitas. *Untitled (Head)* is a quintessential image of the self reflection and emotive solemnity that encapsulates the few works seen from this formative period of Tyeb Mehta.



 $\textit{Girl in Love}, 1957; Christie's Mumbai, 11 \ December \ 2014, lot \ 5$ 



#### TYEB MEHTA

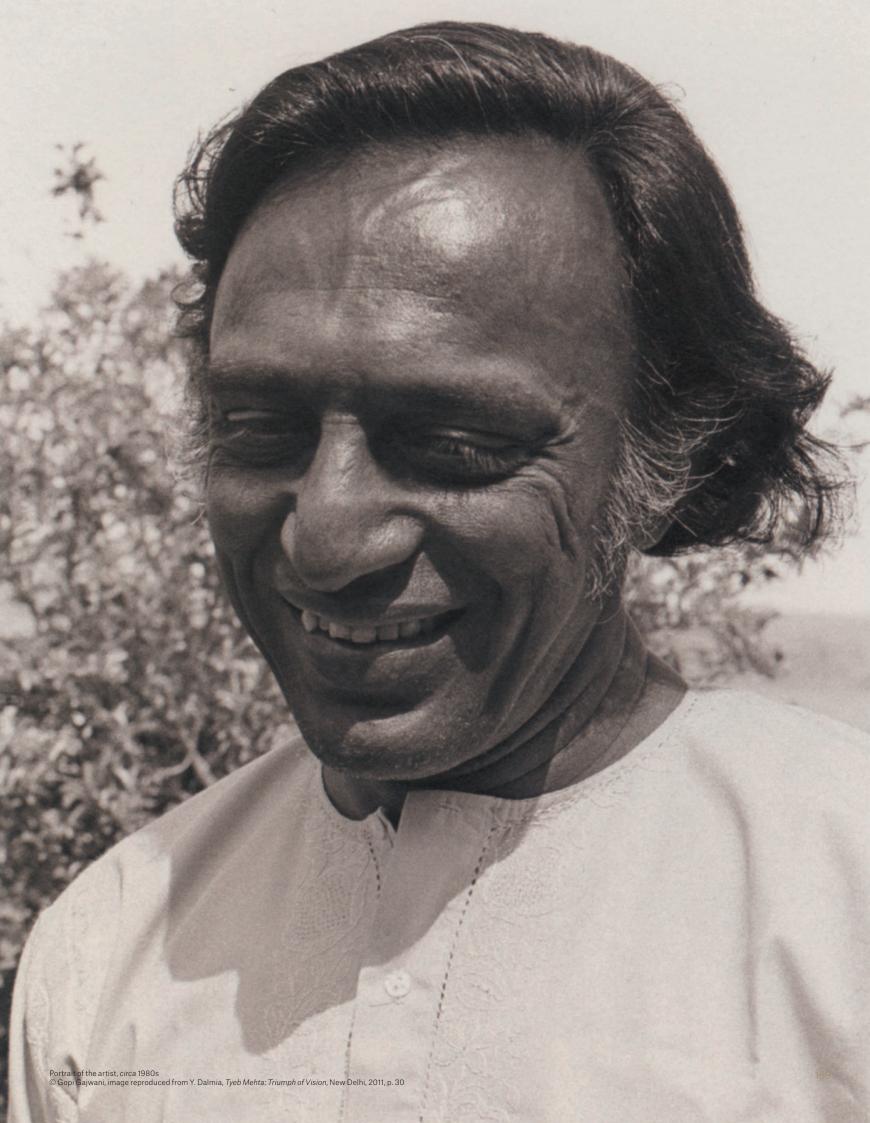
Since his early years as an artist, Tyeb Mehta has used the canvas to express images that illustrate the struggles of contemporary society. From early images of trussed bulls and falling figures to paintings of rickshaw pullers and goddesses doing battle, Mehta's works reflect his own disillusionment with the world around him. His unique formal treatment of the canvas only serves to heighten the impact of these images. The sight of figures with flailing limbs set against fractured picture planes serves as a glaring reminder to consider and address the violence and suffering that is both around and within. As Keshav Malik notes, "His is a confrontation with human dignity, a true meditation on the murder of the human spirit." (K. Malik, 'As a Critic Looks at it', Lalit Kala Contemporary 37, New Delhi, 1991, p. 40)

Executed in 1981, this painting maintains remnants of the diagonal horizon line that marked Mehta's paintings of the 1970s. However, the figures are allowed to exist in their entirety, without the transversal split that allowed them to adopt different forms on each side of the diagonal, giving Mehta the flexibility to explore different means of representation in a single painting. While the segmentation of the canvas is still evident in the background, it has become less obtrusive, demonstrating a maturing of the artist's style.

Illustrating a growing complexity in composition and the facility of line, this painting marks an important turning point in Mehta's work. As the artist explains, "I became interested in using pure colour. Normally brush marks suggest areas of directions. I wanted to avoid all this to bring elements down to such a minimal level that the image alone would be sufficient to speak for itself." (Artist Statement, N.T. Seth, *Tyeb Mehta: Ideas, Images, Exchanges*, New Delhi, 2005, p. 342)

Mehta's roughly textured impressionistic brushstrokes from his early days are completely transformed at this point into a new painting mode. Large expanses of flat colours, both earthy and vibrant, are paired with a conscious two-dimensionality focused more on line than contour. Together, line and colour create deconstructed figures with disjointed limbs. The presence of the two intermingled figures in this work foreshadows the tangled, battling figures of Mehta's later Mahisasura series of paintings. As the artist's biographer, Ranjit Hoskote observes, "the diagonal leads directly to Tyeb's images of the 1980s and 1990s which carried the metaphorical resonances of what I have termed the self-agnostic self: the man and the bull who form the conjoined halves of a tauromachy; Mahisha, who is part-buffalo and part god, perennially addressing the Devi, the mother goddess, in combat." (R. Hoskote, Tyeb Mehta: Ideas, Images, Exchanges, New Delhi, 2005, p. 19)

An exceptional example of Mehta's oeuvre, *Untitled* (*Two Figures*) is situated philosophically and formally at the cusp of a major crossroads in Mehta's life. "In a lifetime's work, viewed as a process, it could be said that Tyeb achieved on the one hand an articulation of pain and struggle and a saga of survival, and at the same time a painterly language which parallels reality with equal resilience. The increasing debilitation of political and civic life around him was witnessed with a restrained economy of line which conveyed both the pain and transcending of it as an interlocked movement of form." (Y. Dalmia, 'Metamorphosis: From Mammal to Man', *Tyeb Mehta: Triumph of Vision*, New Delhi, 2011, pp. 27-29)



# Property from an Important Corporate Collection 56

# TYEB MEHTA (1925-2009)

Untitled (Two Figures) signed and dated 'Tyeb 81' (on the reverse) acrylic on canvas  $36 \times 36$  in.  $(91.4 \times 91.4)$  Painted in 1981

IN₹5,00,00,000-7,00,00,000

US\$769,000-1,077,000



Untitled (Figures with Bull Head), 1984 Christie's New York, 21 March 2012, lot 529



### Property of a Distinguished Lady

57

### BIKASH BHATTACHARJEE (1940-2006)

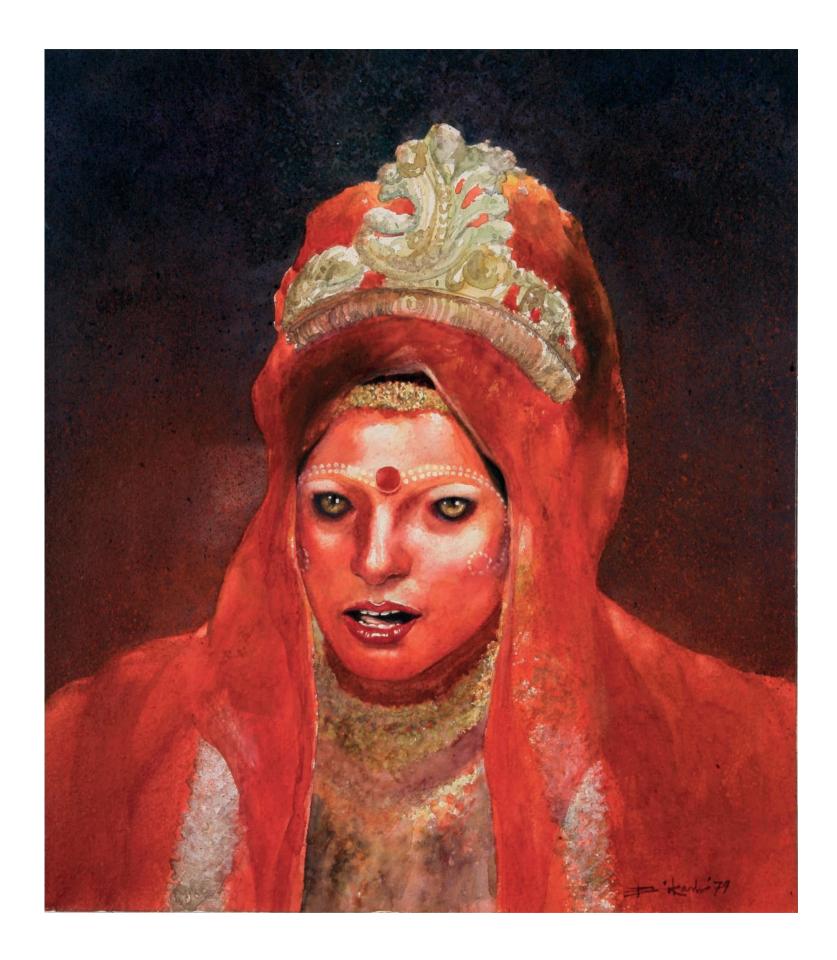
Untitled (Bride) signed and dated 'Bikash '79' (lower right) 17% x 15½ in. (44.8 x 39.4 cm.) gouache on paper Executed in 1979

IN₹4,00,000-6,00,000

US\$6,200-9,200

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

This striking work on paper appears to be a study for the artist's 1979 painting titled *The Bride*, which was displayed at the Royal Academy of Arts, London, as part of the seminal 1982 exhibition *Contemporary Indian Art*. Although she wears a traditional red Bengali wedding sari and ornamentation, including her painted brows and *mukut* or crown, the bride's eyes are feline and yellow. She commands the viewer's attention, and with her brightly painted lips open, seems ready to challenge any traditional impression of a demure, deferential wife-to-be.



### Property of a Lady, Mumbai

### 58

### GANESH PYNE (1937-2013)

Untitled (Princess)

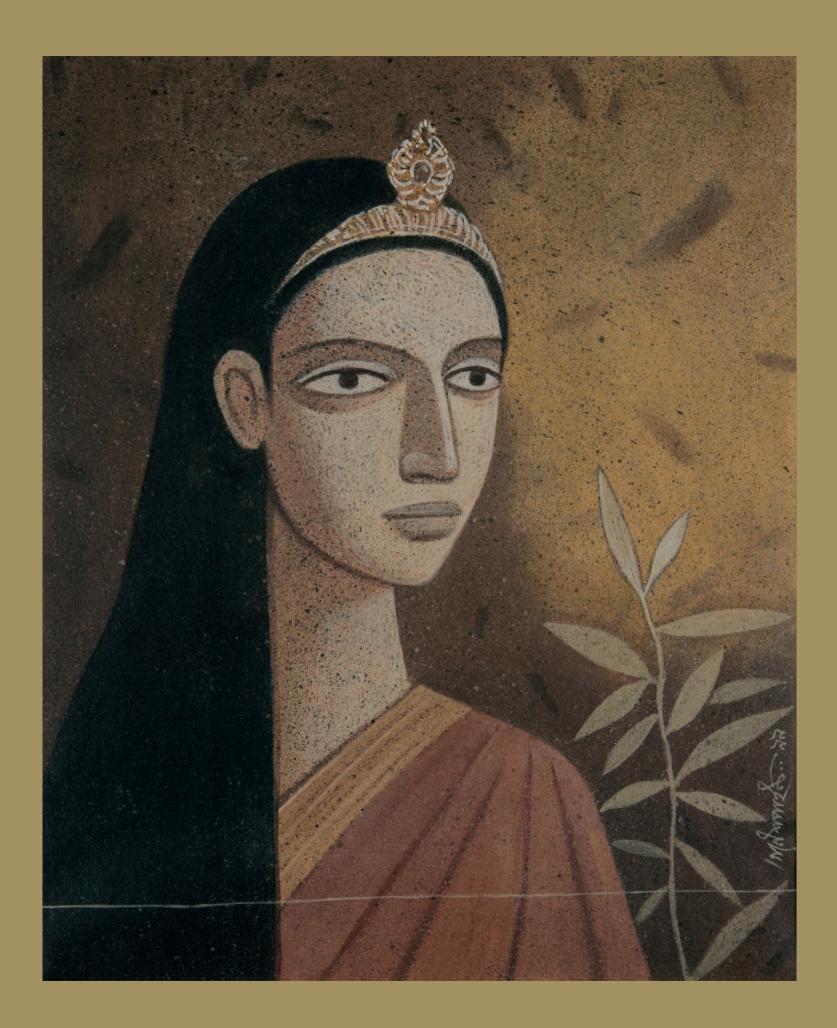
signed and dated in Bengali lower right; further signed and dated in Bengali and inscribed 'a princess without any special / makeup, only the / true self of his [her] innocent beauty' (on the reverse) tempera on canvas 20% x 17% in. (51.8 x 44.1 cm.) Painted in 1999

IN₹25,00,000-35,00,000

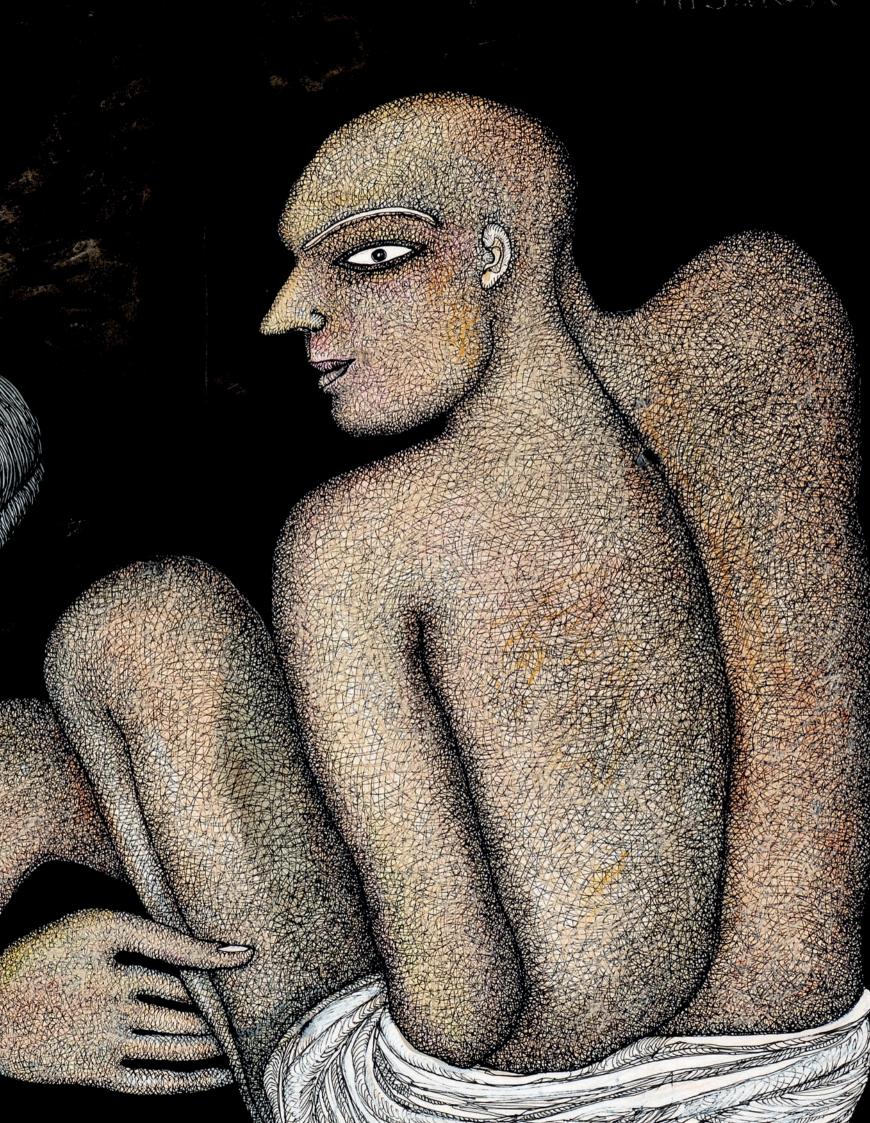
US\$38,000-54,000

#### PROVENANCE:

Acquired directly from the artist by the present owner







### Property from an Important International Collection Ω59

#### JOGEN CHOWDHURY (B. 1939)

Untitled (Couple)
initialed and dated in Bengali (upper left)
ink and pastel on paper
22% x 34% in. (58.1 x 87.9 cm.)
Executed in 1998

IN₹90,00,000-1,20,00,000

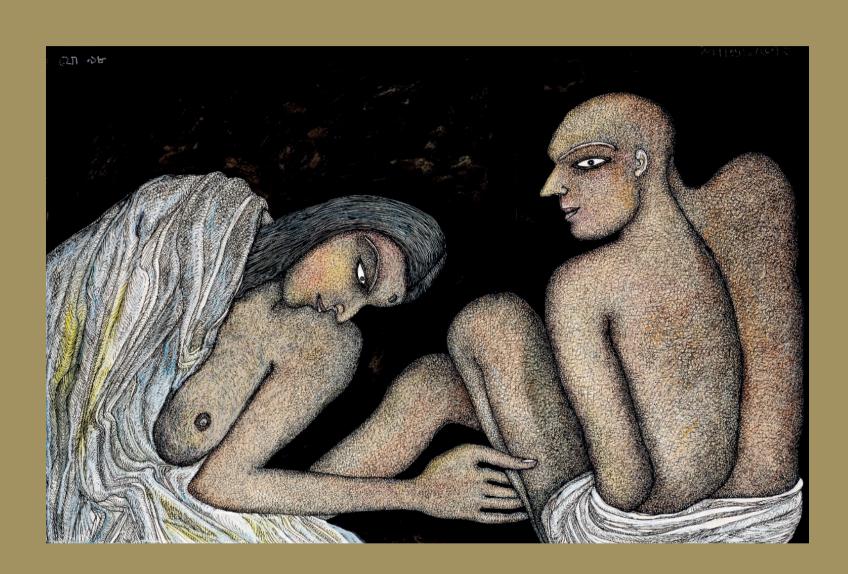
US\$138,000-185,000

#### PROVENANCE:

Private U.K. Collection
Acquired from the above by the present owner

Jogen Chowdhury moved to Calcutta in 1947, the year of India's independence, from a small town in Faridpur district in what is now Bangladesh. He graduated from the Government College of Arts and Crafts in 1960 and studied in Paris from 1965-68, first at the École des Beaux Arts then at the legendary print studio, Atelier 17 founded by Stanley William Hayter. After returning to India, Chowdhury worked as a textile designer in Madras until he moved to Delhi in 1972. During these first few years after returning to India, Chowdhury developed his signature style: works executed in ink, watercolour and pastel, against a dark, vacant background with an emphasis on strong, sinuous lines and a distinctive crosshatching technique used to achieve tonal variations, texture and movement.

"Chowdhury interprets the human form as simplified, as if through x-ray vision: attenuated, exaggerated, fragmented, reconfigured and rephrased, thus intensifying its visual and conceptual expression. For Chowdhury, the body has to communicate in silence. Often placing it against a dark, vacant background, he does not appropriate the specificities of place or environment; instead he transfers feelings of anguish on to the solitary figure through his gestural mark-making. His deep, dense crosshatched lines simulate body hair and a web of veins take away the smooth sensuality of the classical body to manifest the textures of life." (K. Singh, India Modern: Narratives from 20th century Indian Art, New Delhi, 2015, p. 129)



## 60

## K. G. SUBRAMANYAN (B. 1924)

Couple on Terrace

initialed in Tamil (lower left); further inscribed, titled and dated 'K.G. SUBRAMANYAN / COUPLE ON TERRACE Reverse Painting in gouache & oil on Acrylic sheet / 1992' (on artist's label on the reverse) reverse painting in gouache and oil on acrylic sheet 35% x 23¼ in. (89.9 x 59.1 cm.) Executed in 1992

IN₹8,00,000-12,00,000

US\$12,300-18,500

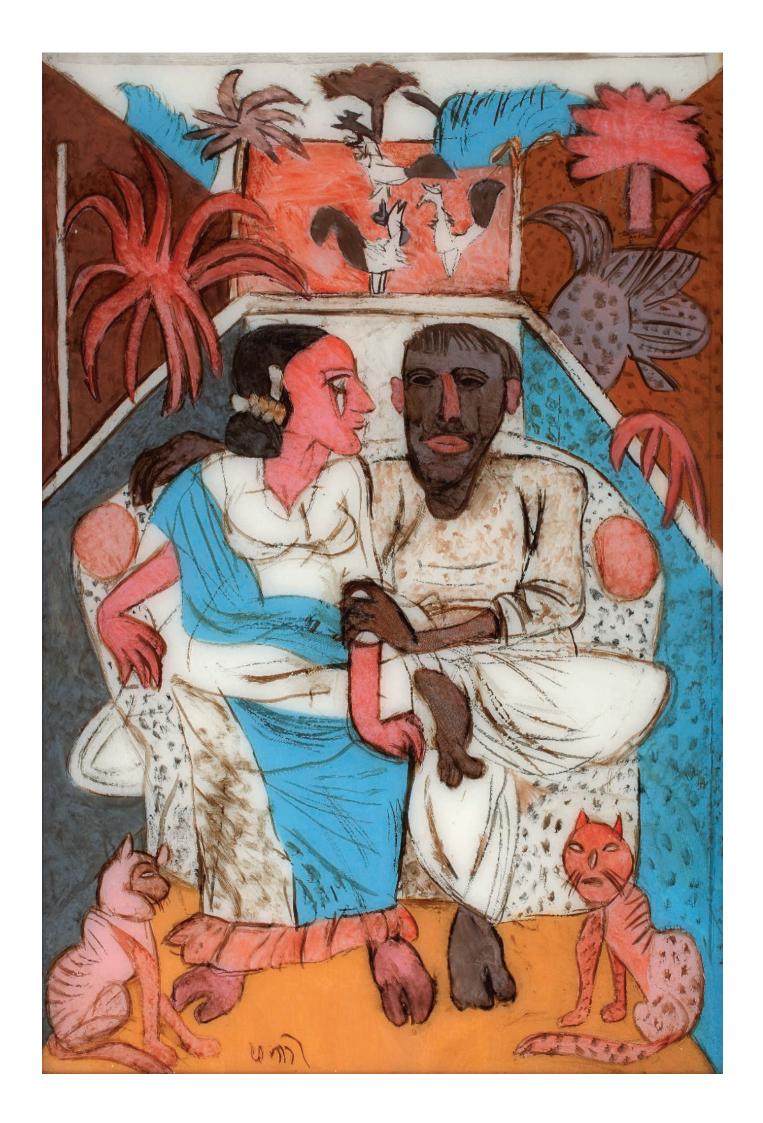
#### PROVENANCE:

Private Collection, United Kingdom, 1992

K.G. Subramanyan is an esteemed scholar, prolific writer, revered teacher and skilled painter. His works are the product of careful study, and aim to blur and demythologise established distinctions between artist and artisan. The craftsman, the artist, the theorist and the teacher become attributes and skills not limiting descriptions.

The artist draws upon all of these qualities in his work, championing the figure of the craftsman and the storyteller. He creates fantastical, complex images that are steeped in myth and narrative. These works are timeless; at once ancient and modern, they evoke the potency of primitivism but implement this language in such a way that it reverberates pertinently into the present.

In the late 1970s, Subramanyan began to experiment with a vibrant two hundred year old craft tradition of reverse painting on glass. Using acrylic or mylar sheets, Subramanyan contemporises this practice through subject and material, noting "You can call these my bazaar paintings [...] paintings that deal with sensoriness of the commonplace, the strange provocativeness or the nudginess, of what you see down the street." (Artist statement, E. Datta, 'Each Time a New Beginning', K.G. Subramanyan, New Delhi, 2000)





# SYED HAIDER RAZA: KUNDALINI PANCHA-TATAVA

Although nature has always been an integral part of Syed Haider Raza's work, it was only from the late 1970s that the artist's personal depiction of nature began to become more abstract and geometric. Returning to his Indian roots, Raza began to conceive of and express nature and its elements in terms of primary shapes and colours. Raza's work and thought now centred on the bindu, an iconic symbol in Indian art that can be variously interpreted as zero, drop, seed, or sperm and is the genesis of creation.

This non-representative idiom was loosely based on ancient Indian ideas of the universe and its cyclical forces, and through it, Raza turned from "the external to

the internal substance. There is an implicit sense of timelessness which is all-pervasive, which brings a different meaning to his pictures. There is no reference here, as with his earlier work [...] Instead he has 'abstracted' from nature its essence, its deeper implications for mankind." (G. Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi, 1997, p. 27)

Kundalini represents an awakening of dormant energy, in the body and the universe. Here, this principle is manifested in this painting as a pair of snakes, their coils interspersed and radiating outwards, vibrating with potential energy.

# Property of a Distinguished Collector 61

# SYED HAIDER RAZA (B. 1922)

Kundalini Pancha-Tatava

signed and dated 'RAZA 2001' (lower centre); further signed, dated, inscribed and titled 'RAZA / 2001 120 X 120 cm / "KUNDALINI" / Pancha – tatava Acrylic on canvas' and titled in Hindi (on the reverse) acrylic on canvas 47½ x 47½ in. (120 x 120 cm.) Painted in 2001

IN₹2,50,00,000-3,50,00,000

US\$385,000-539,000

## PROVENANCE:

Acquired directly from the artist by the present owner

#### LITERATURE

A. Vajpeyi, Raza, Paris, 2002 (illustrated, unpaginated)

I have interpreted the universe in terms of five primary colours: black, white, red, blue and yellow. A total chromatic expression can be achieved by mixing primary colours with other secondary colours, such as greens, browns, and ochers. From there you can move to a great austerity of colours till you come to a supreme purity of form.

- S.H. Raza

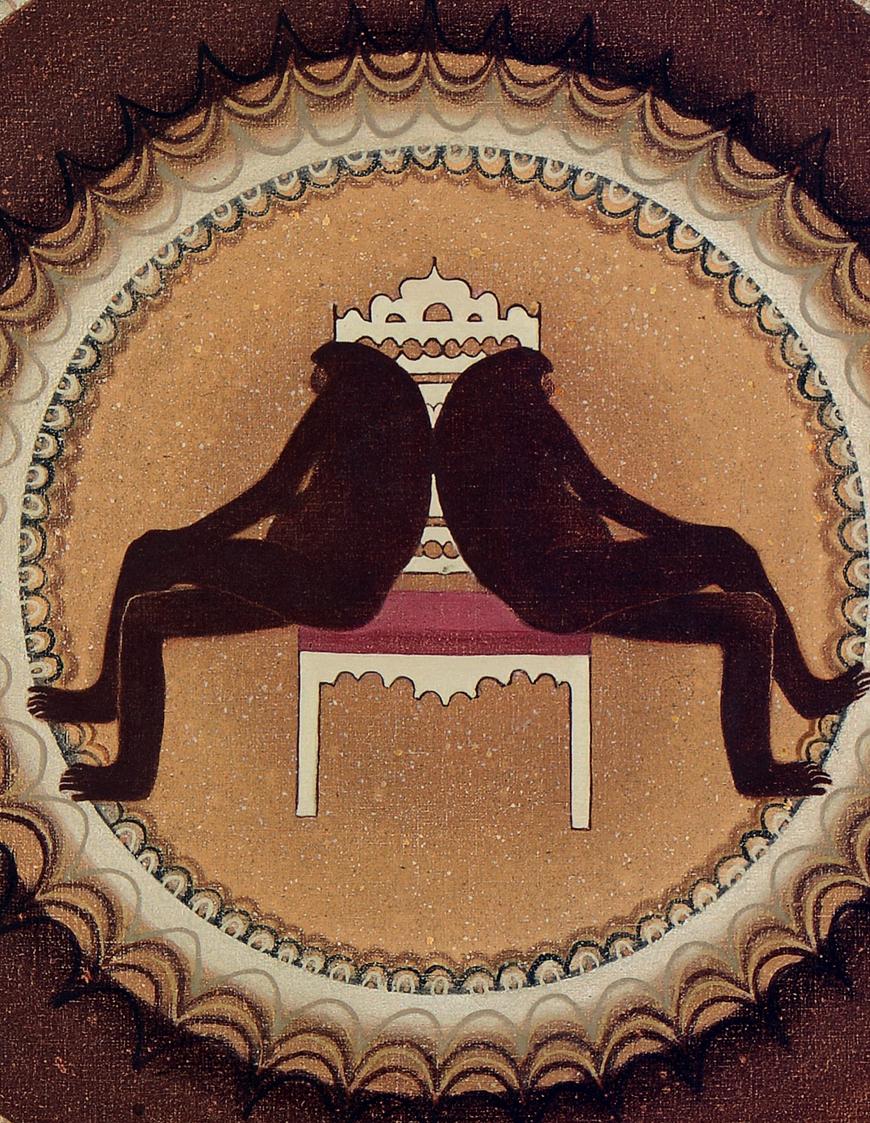


# RAMESHWAR BROOTA: THE GAME

As a young painter Rameshwar Broota was consumed with empathy at the suffering he saw in Indian society. The male figure has played a central role throughout the artist's career, becoming a site for conflict and its resolution in Broota's themes. Broota's ouevre reads as an almost Darwinian study through the ages of man both in an evolutionary and moral capacity. This began with Broota's early humorous depictions of anthropomorphic apes represented as occupying positions as pillars of society.

"Satirical in nature, it showed up the moral vacuum, with baboons and their ilk occupying positions of responsibility, therefore literally monkeying around as guardians of mankind, as policemen, having discussions on the state of the nation [...] sitting on sofas." (K. Singh, ed., *Manifestations 5: 20th Century Indian Art*, New Delhi, 2011, p. 42)

The Game aims its sardonic mockery at the political establishment. Painted in 1978, shortly after the twenty-one month (state of) Emergency came to a close in India, this work is still fresh with the political upheavals that affected the subcontinent at the time. Broota uses amiable almost cartoon-like apes sitting back to back in the midst of decorative concentric circles of apes dancing. It is as if they are in the midst of a ridiculous game of musical chairs, a game where one ape will lose and the other will necessarily win everything. Broota uses witty undertones to reveal how the state at the time trivialised such clear injustices in society.



## 62

# RAMESHWAR BROOTA (B. 1941)

The Came

inscribed, titled and dated 'NAME - R. BROOTA ADD - TRIVENI KALA SANGAM / 205, TANSEN MARG N. DELHI-110001 / INDIA / TITLE - THE GAME YEAR - 1978-79' (on the reverse) oil on canvas 55% x 55% in. (140.7 x 140.7 in.) Painted in 1978-79

IN₹40,00,000-60,00,000

US\$62,000-92,300

## PROVENANCE:

Formerly in the collection of the artist Vadehra Art Gallery, New Delhi

## EXHIBITED:

New Delhi, Kiran Nadar Museum of Art, Rameshwar Broota: Interrogating the Male Body, 13 October 2014 - 28 February 2015

## LITERATURE:

R. Karode, *Rameshwar Broota: Interrogating the Male Body*, New Delhi, 2015, p. 68 (illustrated)



# BHARTI KHER: RUDOLF AND BAMBI

One of the leading figures in Indian Contemporary Art, Bharti Kher is famed for her innovative sculptures that assemble, juxtapose and transform found and casted objects. Re-contextualising the bindi as a metaphor for seeing the world has been an ongoing concern of the artist. Commonly worn on the forehead by Indian women and associated with marital rites and ritual practice, Kher has turned the material into rich source of language that confronts and questions multiple narratives.

According to Kher, "The bindi has always been a representation, a sign for me. It marks time and place, moment and action. Its typography and a text and they are as much about geodesy as they are microbiology. It's a language that I have created I suppose and developed over time and practice to make sense and question my ideas in the work, I make both as a figurative and abstract artist."

Gayatri Sinha further elaborates, "The meaning of the bindis themselves is I suspect submerged in their highly tactile beauty. But seen over a decade, they contain the energy of migration as they cover, occupy and crowd into space much like the migratory energy of our time. The feel of the exotic, the low tech production of 'bindis' and their deeply feminine associations mark the reading of these works of the play of an aesthetic both private and socially gendered [...] In Kher's words, they may be read "as letters or codes or maps that lead you home [...] attaching themselves like a trace or a smear to staircases, cabinets, mirrors and most powerfully to sculptural bodies, a dramatic cast of characters" (G. Sinha, Seven Contemporaries, exhibition catalogue, December 2013, p. 80)

In *Rudolf and Bambi* Kher's iconic motif is the form of serpent-shaped *bindis* applied *en masse* to the skin of the two deer. For Gavin Jantjes, the Director of the Henie Onstad Kunstsenter, Kher's repeated methodological application of bindis metaphorically chants a "hypnotising contemporary mantra that emphasises the idea of the individual in the mass". (G. Jantjes, "The Tree from the Seed: Contemporary Art From India", in Henie Onstad Kunstsenter, *The Tree from the Seed: Contemporary Art From India*, Oslo, 2003, p. 15)

Although identical, each bindi is independently placed and intrinsically important to the building up of skin on the surface of the animals, stressing the importance of the identity of the individual. He writes,"Kher strategically uses animals as her subjects, and in Rudolf and Bambi, selects two specific deer, celebrated in children's popular culture but each from entirely unrelated narratives. Kher has inverted this truth by making a spectacle of the male of the species, leaving them to express themselves in a silent cacophony, a device through which questions of male identity arise with force. Deer are delicate in build as it is, but Kher has deliberately selected to portray the androgynously youthful Bambi and seemingly highly strung Rudolf with overtones of the comic rather than as majestic and heroic bucks, the Kings of the Forest. This exploits the scopophilic part of sexuality in which other people are taken as objects and subjected to a controlling and curious gaze. (Freud, Fetishism, pp. 345-357)

The gaze that these male animals are subject is part of a game of power, in which they are objectified in the same way as women often are in Indian society. Rudolf and Bambi on first appearances seem to be simply another male-female pairing as with the dogs, after all Bambi as a very young deer does not vet possess antlers and exudes a doe-like quality of meekness. Indeed in the film Bambi, the deer with his long eyelashes and gambolling skittishness looks like a girl but in fact is a boy. In reproducing the stereotype with such accuracy, I feel that Kher simultaneously manages to question both the notion of the essential subject and the viewer's unconscious or conscious adherence to it. I think she is asking us to both take stock of the power of visual images to fix ideals of identity in the unconscious and for the viewer to realise this trait in themselves. It should be noted that clearly the pairing of Rudolf with Bambi is not guite right because reindeer are a subarctic species who would not naturally occupy the same environment as a forest deer. This incompatibility could be taken as a clue that there is something artificial and contrived about the composition as well as a metaphor that criticises the essentialist fixity of race and gender as inherent in 'nature' rather than constructed politically in culture and society.

"To capture the essence of her work one needs to see beneath the surface layer the enchanted skin [...] because in Bharti Kher's work it is the second skin that speaks the truth." (Z. Ardalan, "Bharti Kher", *Parasol Unit*, London, 2012, p. 20)





# Property of a Distinguished Lady 63

# BHARTI KHER (B. 1969)

Rudolf and Bambi

acrylic, felt and vinyl bindis on fiberglass 69 x 44 x 14 in. (175.3 x 111.8 x 35.6 cm.) *Rudolf* 31 x 47 x 12 in. (78.7 x 119.4 x 30.5 cm.) *Bambi* Executed in 2002 Two sculptures (2)

IN₹60,00,000-80,00,000

US\$92,300-123,000

## EXHIBITED:

Kolkata, Center of International Modern Art; New Delhi, India Habitat Center; Mumbai, Coomarswamy Hall, *Sidewinder*, 2002 Hvikdden, Henie Onstad Kunstsenter, *The Tree from the Seed: Contemporary Art* from India, 2003 New Delhi, Nature Morte, *Hungry Dogs Eat Dirty Pudding*, 2004

## LITERATURE:

Bharti Kher, Jack Shainman Gallery, New York, 2007, pp. 194-197





Property from an Important Corporate Collection

64

# M. REDDAPPA NAIDU (1932-1999)

Deity

signed and dated 'Reddappa Naidu, 1981' (lower right) inscribed and titled 'M. REDEPPA NAIDU / 'DEITY'' (on artist's label on the reverse) oil on canvas 36 x 35% in. (91.4 x 90.8 cm.) Painted in 1981

IN₹2,50,000-3,50,000

US\$3,800-5,400



Property from a Private Collection, Chennai

65

# K.G. RAMANUJAM (1941-1973)

Untitled

initialed and dated 'KR 1968' (lower left) ink and wash on paper 13½ x 10 in. (34.3 x 25.4 cm.) Executed in 1968

IN₹3,00,000-5,00,000

US\$4,600-7,700

## ROVENANCE:

Acquired directly from the artist Thence by descent

## EXHIBITE

Bangalore, Karnataka Chitrakala Parishath, *Movement in Indian Art: A Tribute*, 30 December 1997 - 31 January 1998 Chennai, Artworld - Sarala's Art Centre, *Golden Tributes - A National Exhibition of Indian Contemporary Art*, 2015

## LITERATURE

Movement in Indian Art: A Tribute, exhibition catalogue, Bangalore, 1997, p. 153 (illustrated) Golden Tributes - A National Exhibition of Indian Contemporary Art, exhibition catalogue, Chennai, 2015 (illustrated, unpaginated)

# MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Horse)

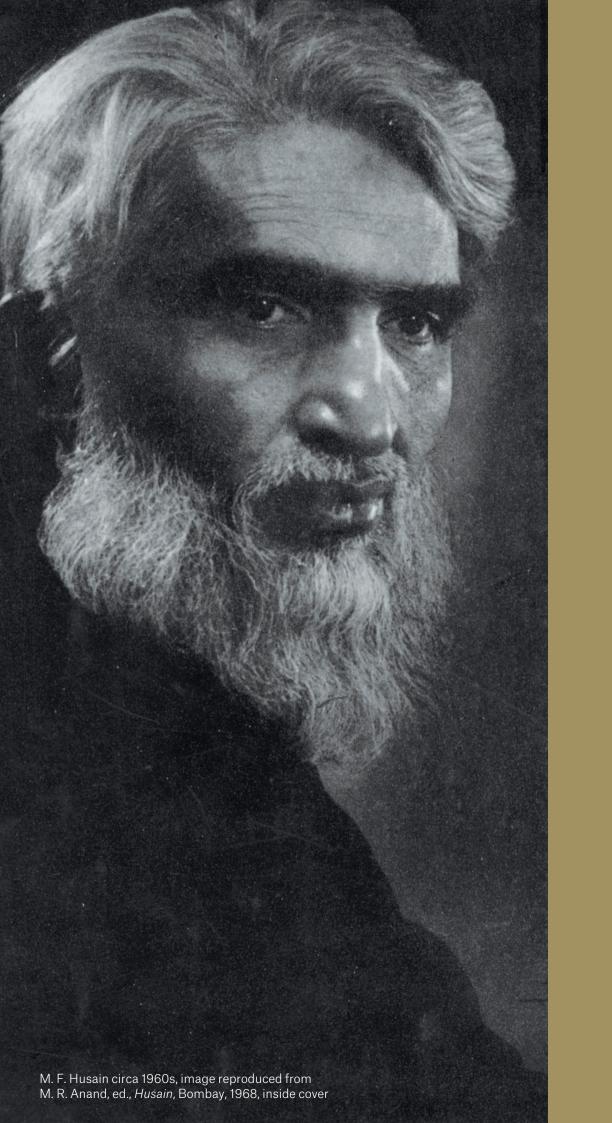
signed and inscribed 'Husain / J-20, JUNGPURA EXTN: NEW DELHI - 110014 / 26" x 30" (on the reverse) oil on canvas 30 x 26 in. (76.2 x 66 cm.)

IN₹20,00,000-30,00,000

US\$31,000-46,000

PROVENANCE:
Gift of the artist





# **MAQBOOL FIDA HUSAIN:** HORSES AND BLUE NUDE

The horse became a central part of Husain's oeuvre in the early 1950s, when he first painted the animal. Almost always, the artist portrays his equestrian figures as strong creatures, usually galloping, with reared heads, flared nostrils and a tremendous sense of dynamism. His inspiration to paint horses was derived from a combination of sources, notably his travels in China and Italy, where he studied Tang pottery horses and discovered the equestrian sculptures of the artist Marino Marini (1901-1980). However, what is likely to have been more influential is an event he witnessed for the first time as a fifteen year old boy: once a year during Muharram, when the religious mourned the death of Imam Husain, the Prophet's son, they would carry tazias or effigies of Imam Husain's faithful horse in a procession through the streets. "[...] the earliest icon that he had a part in creating was the apocalyptic horse of the tazias. He was to remain loyal to that icon; it never strayed far from his imagination in his subsequent paintings." (R. Bartholomew and S. Kapur, Husain, Harry N. Abrams, New York, 1971, p. 32)

Husain's horses are not plastic forms treated to stylistic variations; rather, they are sensuous creatures that have become his personal symbols. In this painting, the four horses and the lone rider are dramatically framed against a crimson background, under an ominous black sun. The umber frame around the figures gives this composition a theatricality that perhaps draws from Husain's long association with cinema and cinema billboards. Through an uninhibited use of impasto, the artist conveys a sense of raw, unimpeded power. According to Ebrahim Alkazi, horses are usually recognised as symbols of the sun and knowledge, and are associated with life-giving and sustaining forces. Husain's horses have become "[...] a vehicle for multiple utterances - aggression, power and protection." (R. Shahani, Let History Cut Across Me Without Me, New Delhi, 1993, p. 8)

# Property from a Prominent Collector 67

# MAQBOOL FIDA HUSAIN (1913-2011)

Untitled (Horses and Blue Nude) signed in Hindi and signed and dated 'Husain 79' (upper left); further signed 'Husain' (on the reverse) acrylic on canvas 49 3/8 x 84 in. (125.4 x 213.4 cm.) Painted in 1979

IN₹2,40,00,000-3,00,00,000

US\$369,000-462,000

## PROVENANCE:

Vadehra Gallery, New Delhi Glenbarra Art Museum, Himeji, Japan Sotheby's New York, 29 March 2006, lot 74





My horses like lightning, cut across many horizons. Seldom their hooves are shown. They hop around the spaces. From the battlefield of "Karbala" to Bankura terracota, from the Chinese Tse pei Hung [Xu Beihong] horse to St. Marco horse, from ornate armoured "Duldul" to challenging white of "Ashwamedh" [...] the cavalcade of my horses is multidimensional.

— M.F. Husain

# Property from an Important Corporate Collection 68

## RAM KUMAR (B. 1924)

Mountains

signed, dated and titled 'Ram Kumar 1993 / "Mountains" (on the reverse) oil on canvas 45 x 70 in. (101.6 x 177.8 cm.)

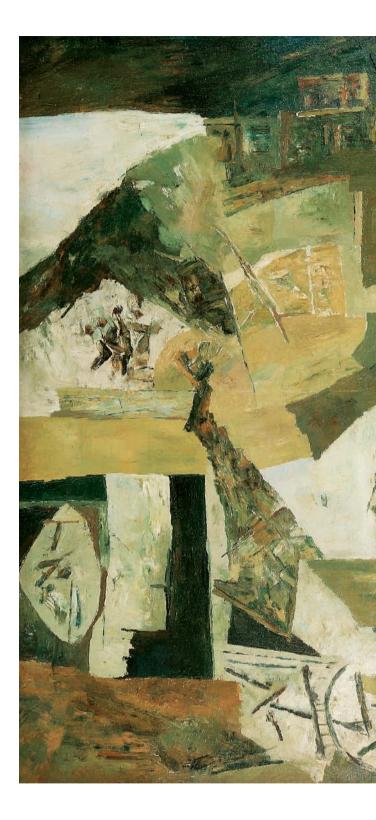
IN₹50,00,000-70,00,000

US\$77,000-108,000

Ram Kumar's abstract landscape paintings often represent his personal recollections of experiences and memories of travels to remote, mountainous, ancient, spiritual centers in Northern India and beyond. Kumar revisits his early voyage to the eternal city of Varanasi, the ancient ruins of Machu Picchu, the bare mountains and Buddhist monasteries of Ladakh and his youth in Shimla not to merely reminisce about his past but in search for transcendence and awakening.

As critic Richard Bartholomew ellaborates, "Everything from the past is there. There is movement and a kind of bird's-eye view of landscape. Wedges of land and expanses of water; demarcations of land as arid and fertile; febrile rock and luxuriant vegetation; sunlight and shade; moisture; mist. The actors have melted into thin air. So have the gorgeous palaces and solemn temples - Sanjoli (Simla Hills), Banaras, Kashmir, Greece, Ranikhet. It has been a long journey through nature and life to be able to see things in this way and from this perspective." (R. Bartholomew, *Ram Kumar: A Journey Within*, New Delhi, 1996, p. 35)

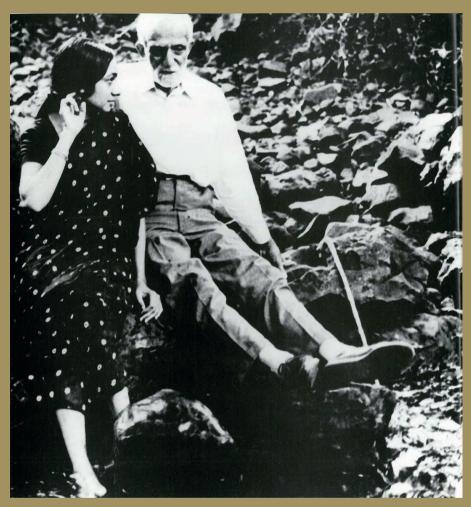
Perhaps a homage to his childhood home, Shimla, *Mountains*, 1993 is a rugged landscape with jagged edges and strong geometric patterning. Kumar's use of space and blocks of colour creates harmony between the mountains, the valley and the villages between them.





Abandoning his stringent-abstractionist persona, Ram Kumar declares himself an amorist of the landscape. The true object of his art is not to render the landscape, but to love it: the true subject of his art is the landscape as Beloved.

(R. Hoskote, Ram Kumar: Selected Works 1950-2010, New Delhi, 2010, p. 71)



The artist with her father Ashraf, *circa* late 1960s Image reproduced from *Nasreen in Retrospect*, 1995, p. 114

## NASREEN MOHAMEDI

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

Mohamedi's practice may be understood through a few major phases. The first, during the early 1960s is largely dominated by semi-abstract and lyrical paintings. As exemplified in this painting from 1961, bold lines and swatches of colour resemble the virtuoso manner of postwar abstraction in the School of Paris. At this time, Mohamedi had a studio in Bombay at the Bhulabhai Desai Institute alongside other modern Indian artists, such as Vasudeo S. Gaitonde who became her mentor.

In the 1970s, Mohamedi redirected her practice to focus on drawing. From the beginning, her drawings emphasise economy, structure, seriality and repetition. Drawing was Mohamedi's way of exploring the intersections of time and space while dismantling rigid notions of lineation. Her message lies not in the overall structure or surface, but in the relationship between the lines. Mature drawings are even less reliant on the grid and feature triangles, spheres and suspended diagonal lines.

Throughout her lifetime, Mohamedi kept a daily journal and a personal photography practice. Her photographs reflect her interest in modern technology, industrial production, architectural space and her love for desert

landscapes and seascapes. They anticipate, in an almost neo-pictorialist way how many contemporary artists use photography today.

In 1972, Mohamedi won the National Award in Drawing from the Lalit Kala Akademi. That same year she joined the arts faculty at Maharaja Sayajirao University, Baroda, where she taught until 1988. Perhaps it is best through her teachings that we can understand Mohamedi's artistic inclinations and motivation. As described by a former student, "Nasreen taught us drawing, not only with a pencil or brush but in the wider sense drawing from within our own resources, from the world around and from experience that life provides. [...] She made each of us feel special and believed in our individual capabilities which were dormant and completely unknown to us. Somehow her faith and nurturing touched a chord in a lot of us and changed the course of our lives." (N. Sabnani, Lines among Lines, exhibition catalogue, New York, 2005, frontispiece)

Afflicted by Parkinson's disease, Mohamedi became increasingly reclusive during the last few years of her life. Decades after her untimely death in 1990, Mohamedi's Modernist legacy continues to grow internationally and her work has been the subject of many major exhibitions. Often compared to Agnes Martin or Carl Andre, Mohamedi is in a class of her own. Her humble yet powerful works challenge common understandings of modernism and minimalism in art.

In 2013, the Kiran Nadar Museum of Art, New Delhi, organised a major retrospective exhibition for the artist. The Museum, in collaboration with the Museo Nacional Centro de Arte Reina Sofa, Madrid and The Metropolitan Museum of Art, New York, have now organised the exhibition *Nasreen Mohamedi: Waiting is a Part of Intense Living.* Currently on view at the Reina Sofia through January, 2016, this exhibition will then travel to the Metropolitan Museum (March-June, 2016) to be one of the inaugural shows its new building.

# Property from the Collection of a Gentleman

69

# NASREEN MOHAMEDI (1937-1990)

Untitled

signed and dated 'Nasreen '61' (on the reverse) oil on canvas 24 x 12 in. (61 x 30.5 cm.)
Painted in 1961

IN₹45,00,000-60,00,000

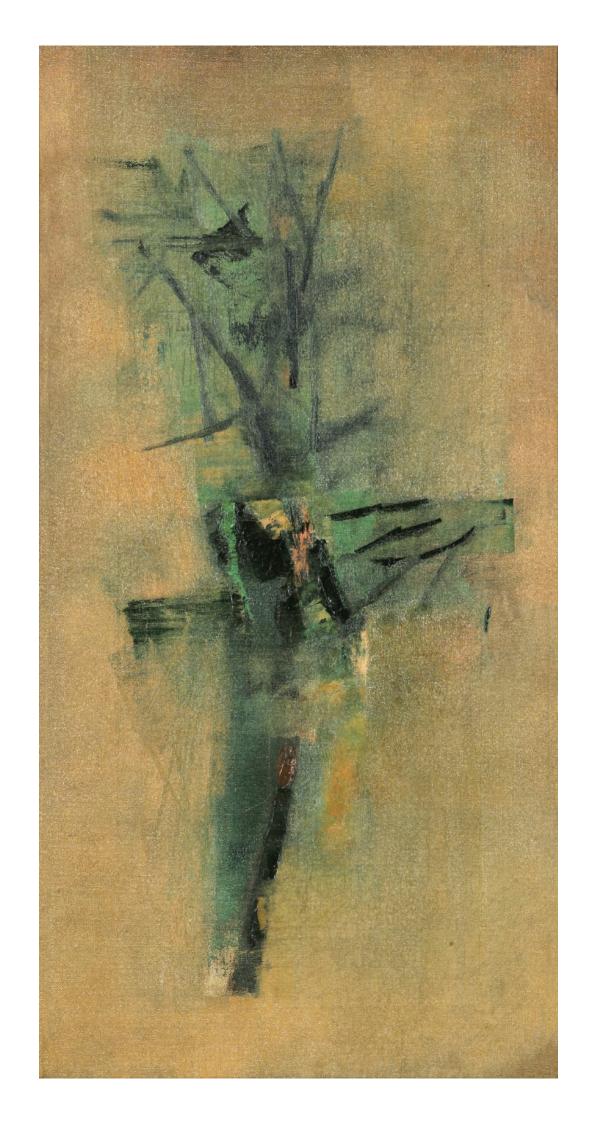
US\$69,000-92,000

# PROVENANCE:

Formerly in the Collection of Bal Chhabda



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







# Property from the Collection of a Gentleman

## 70

## VASUDEO S. GAITONDE (1924-2001)

Untitled

signed and dated in Hindi and bearing Bombay Art Society label (on the reverse) oil on canvas 24 x 20% in. (61 x 51.1 cm.) Painted in 1958

IN₹1.20.00.000-1.80.00.000

US\$185,000-277,000

#### PROVENANCE:

Formerly in the Collection of Bal Chhabda

#### EXHIBITED

Bombay, Bombay Art Society, circa 1960s

#### LITERATURE

D. Nadkarni, *Gaitonde*, New Delhi, 1983, pl. 17 (illustrated)

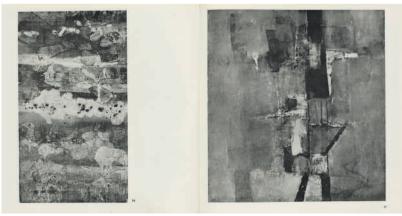
Vasudeo S. Gaitonde's present painting from 1958 represents a landmark that epitomises the modern master's enduring journey of experimentation and discovery. This canvas is one of the first examples of Gaitonde's radical shift to a fundamentally non-objective form of art. Figures and recognisable forms give way in favour of a deeper fascination with light and colour. As the critic Holland Cotter states, "He [Gaitonde] learned to use colour as an independent expressive element and to break representational forms down to their abstract core. In doing so, he revealed an important historical truth: Indian painting had always been, fundamentally, about abstraction." (H. Cotter, 'An Indian Modernist With a Global Gaze' *The New York Times*, 1 January 2015)

This work is an antecedent to Gaitonde's minimalist abstract landscapes from later in his career, seen in the bold expanses of colour which both literally and physically make up the building blocks for this abstract image. These blocks of colour "perform a stylistic function by organising the formal tensions in the available space and by quietly dramatising the interplay of light, texture and space." (D. Nadkarni, *Gaitonde*, New Delhi, 1983, unpaginated).

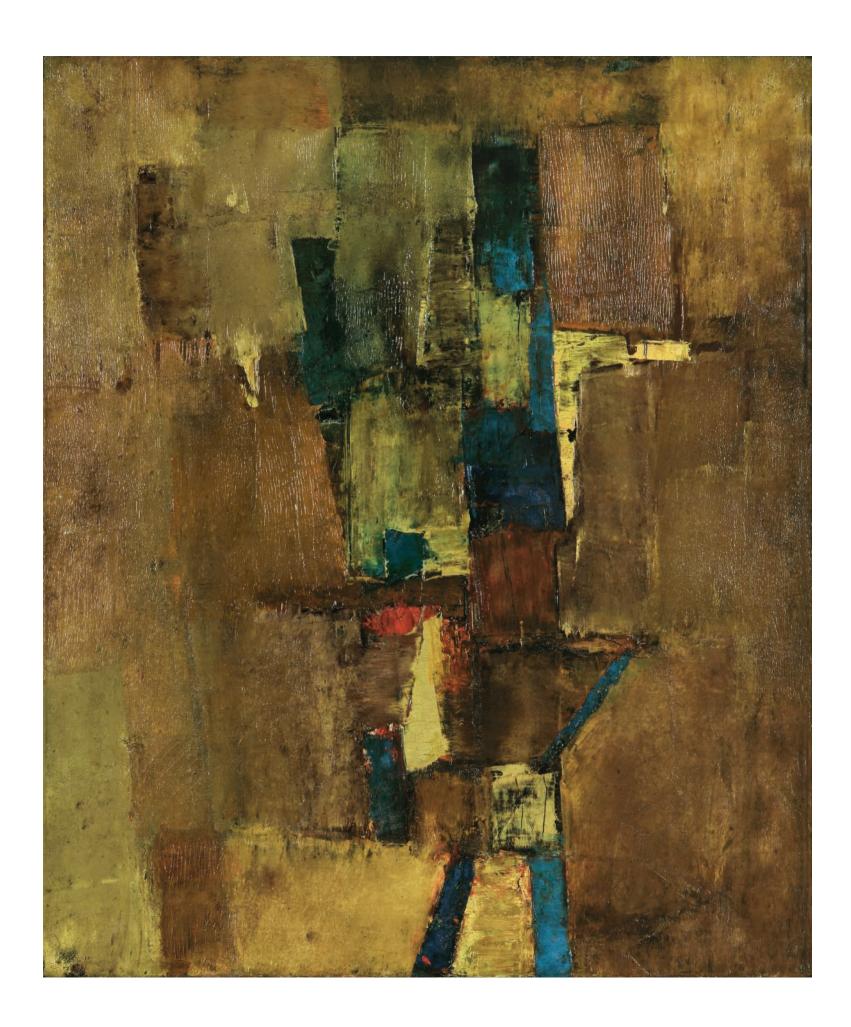
Gaitonde's experimental resolve was as much in the mind as with the brush. His departure from figuration

represented a monumental shift not only in his own aesthetics but in the entire process of creating an artwork. As Cotter points out, Gaitonde "said himself that much of his efforts as an artist was in the realm of thinking, planning, trying things out. After what appeared to be unproductive periods - he averaged only five or six paintings a year - he suddenly plunged ahead, letting accident have a hand". (H. Cotter, 'An Indian Modernist With a Global Gaze')

Gaitonde's compositions offer new readings with every viewing, the layers of colour and light bubble to the surface. The configuration of these blocks of colour are arranged as if elements of a musical score. These browns, yellows and blues of the present painting create harmonic synergetic symphonies. During the late 1950s, Gaitonde had a studio at the Bhulabhai Desai Road among fellow painters, thespians, musicians and dancers including Nasreen. He thrived in this interdisciplinary environment and was very fond of Indian classical music and dance. In this exemplar of modernity, the colourful abstracted forms build and move in harmony conveying moods and thoughts similar to the beats in music and the steps of a dance sequence. However, what resonates in this painting is the idea of tranquillity. In this pivotal painting, Gaitonde becomes for the first time a painter of silence.



The painting featured in Gaitonde, Lalit Kala Akademi, New Delhi, 1983, pl. 17



### 71

# JAGDISH SWAMINATHAN (1928-1994)

Untitled (Bird, Tree and Mountain Series) oil on canvas 30 x 54% in. (76.2 x 138.1 cm.) Painted in 1980

IN₹50,00,000-70,00,000

US\$76,900-108,000

#### PROVENANCE:

From the Collection of the Artist Thence by descent

### EXHIBITED:

New Delhi, Gallery Espace, *Transits of a Wholetimer, J. Swaminathan: Years 1950-69*, 7 September - 6 October, 2012

#### LITERATURE

*Transits of a Wholetimer, J. Swaminathan: Years* 1950-69, exhibition catalogue, New Delhi, 2012, pp. 130-131, 135 (illustrated)

In this painting, Swaminathan uses colour and archetypal forms as means of representing an introspective, universal reality. "To understand colour as harmony was to limit oneself to look at it as representation, be it in terms of nature association or representation. [...] Here all the rules of tonalities, of harmonies, of warm and cool colour broke down. Thus primary colours could be used to achieve an inward growing, meditative space [...] The introduction of representational forms in the context of colour geometry gave birth to psycho-symbolic connotations. Thus a mountain, a tree, a flower, a bird, a stone were not just objects or parts of a landscape but were manifestations of the universal." (Artist Statement, 'Modern Indian Art: the Visible and The Possible', Lalit Kala Contemporary 40, New Delhi, 1995, p. 49)

This painting exemplifies Swaminathan's pictorial dichotomisation of reality and illusion in its existence between naturalism and abstraction. The artist used the term 'numinous image', borrowed from Philip Rawson to speak about the 'para-natural' - the magical and mysterious essence of things - that is ever-present yet unavailable to the senses. Using his iconic, stylised signifiers of bird and tree, Swaminathan conjures a two dimensional cosmos that is both meditative and metaphorical. As if bewitched, the birds hover upside down below the otherworldly tree line, neither in flight nor at rest. This world transcends time and space, inducing the meditative stillness that became the artist's obsession.







## **MANJIT BAWA:** KRISHNA

Inspired by his experience as a silk screen printer which saw him utilise simplified, uncluttered modes of expression, Manjit Bawa's signature style suspends his forms against richly hued backgrounds, in an effortless beauty borne from pristine, elegant simplicity. Bawa's paintings demonstrate a preference for economy of line and form over narrative, where extraneous detail is eliminated in favour of bold contour and monochromatic brilliant backdrops of pure horizonless space. The influence of classical Indian artistic tradition is evident both in Bawa's poise and palette. Whilst the artist's mastery of lyrical line borrows from Kalighat paintings, the saturated gem-toned fields of pure colour take inspiration from Indian miniature painting.

With an almost sardonic simplicity, Bawa conjures a window into another world, revealing a realm of imagination, myth, mysticism and magic. Figures appear in suspended animation eternally trapped in this ethereal reality. The motif of the violet musical virtuoso suggests the god Krishna, traditionally depicted playing his melodious flute as his cows graze nearby. With only his torso visible, enshrouded in demure drapery that matches the background, his eyes glance upward unerringly to the heavens. The flautist's fingers frozen in motion suggest a dynamism that seems paradoxically balanced with a motionless sense of serenity. Bawa's painting creates a seductive reality where gods, men and beasts live in perennial peace in this enchanted empire. Hovering above his sacred bovine companion, the two fractured figures are unified through shimmering shades of pink found atop the beast's brow, as if reflecting in the light of his divine master.

### Property from the Collection of the Late Professor Arthur Lim, Singapore

#### Ω72

#### MANJIT BAWA (1941-2008)

Untitled (Krishna)

bearing Art Forum, Singapore gallery label (on the reverse) oil on canvas 62% x 52% in. (156.8 x 134 cm.) Painted circa 1990s

IN₹2,50,00,000-3,00,00,000

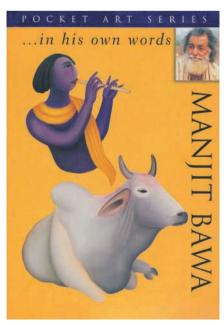
US\$385,000-462,000

Singapore, National University of Singapore Museum, The Arthur Lim Benefaction: Twelve Important Paintings, 2003

Y. Kumar, ed., Indian Contemporary Art Post Independence, New Delhi, 1997, p. 92 (illustrated)

I. Puri, Manjit Bawa...In His Own Words, New Delhi, 2000, front cover (illustrated)

M. Teo and W. Chia, The Arthur Lim Benefaction: Twelve Important Paintings, Singapore, 2003 (illustrated, unpaginated)



The present lot featured on the cover of I. Puri, Manjit Bawa: In his own Words, New Delhi, 2000



Untitled (Gaja Lakshmi), 2004; Christie's Mumbai, 19 December 2013, lot 83 World Auction record for the artist





Session II:
Classical Indian Art
LOTS 101–128







# Paintings from the Ancestral Collections of the Maharajas of Bikaner (LOTS 101-116)



"Deep in the Thar desert, behind endless waves of sand dunes, lies Bikaner, one of the most interesting centres of later Indian Art"; thus Hermann Goetz begins his seminal description of the city and its art¹. His wonderfully romantic verbal description of the site acknowledges that by 1950 Bikaner "has lost something of its forbidding situation." Today the city is certainly far more developed than it was when he visited, but it is still without an airport and therefore feels much more remote and unspoiled than many of the other Rajasthani capitals.

The paintings in this selection exemplify a number of characteristic traits of Bikaner Paintings. The first two are very clearly in the Mughal idiom, the products of a workshop established during the reign of Raja Rai Singh (r.1571-1611), the first of his line to be a prominent general in the Mughal army; he was at the same time a documented collector of paintings and artists. The arrival and early history of the workshop is discussed by Goetz²; Molly Aitken points out that these artists would have arrived from the Mughal court with their collection of cartoons (khaka) with which to create further paintings³.

A second major influence on the paintings of Bikaner was paintings from the Deccan, notably those from Bijapur. This has been documented in passing by many scholars, but it was Catherine Glynn who concentrated on it as a separate issue<sup>4</sup>. Raja Raj Singh distinguished himself in the Mughal campaigns in the Deccan including the capture of Ahmedabad, and his successor Raja Sur Singh (r.1627-58), continued this involvement. Sur Singh's son, Raja Karan Singh (r.1631-1669) captured the extraordinary fortress of Daulatabad of which he became governor, and also joined the 1636 siege of Bijapur. Maharaja Anup Singh (r.1669-98) served under Aurangzeb and ended up as governor of Aurangabad, the Mughal administrative capital of the Deccan. Maharaja Anup Singh is also renowned for his patronage of the arts, taking at least one of his court artists, Ruknuddin, with him to the Deccan<sup>5</sup>. He also founded a library of Sanskrit manuscripts which he brought to Bikaner which still bears his name<sup>6</sup>. Catherine Glynn analyses elements of Deccani landscape which appear in Bikaner painting; other authors have commented on the soft palette and the love of surface patterning. The most obvious

example in this selection is lot 109, a clear Bikaner copy of a Bijapuri original composition. The preceding lot also shows clearly the direct influence of Deccani artists, in that case from Golconda, both in the faces which closely resemble those of Rahim Deccani<sup>7</sup>, and in the niches filled with vases which are found on a depiction of the Darbar of Sultan 'Ali 'Adil Shah II<sup>8</sup>. Such was the popularity of these niches with bottles that the entire 18th century interior of the Phool Mahal in the Fort Palace at Bikaner was decorated in this manner<sup>9</sup>

This same interior shows a fascination not just with Deccani fashion, but also with European. In place of another shapely glass flask in the upper centre of each wall in the Phool Mahal is a moulded and painted European figure. The wooden ceiling beams in the same building are painted with European angels and other figures among clouds, frequently offering wine<sup>10</sup>. These characterisations of decadent and distorted Europeans were popular in 18th century Rajasthan, appearing in a number of paintings that have been attributed to Mewar as well as in the Bikaner examples<sup>11</sup>. Our two figures are fully a part of this tradition. The jester is a misunderstood version of a European print, an interpretation reinforced by the inscription on the back which records it as depicting Krishna. The other figure, androgynous, with something that is a cross between a flute and an opium pipe, wears a sarpech in his flowing hair, as do the wine-pourers in the Phool Mahal interior.

Bikaner painting is most immediately known for its delicate colouring, fine attention to finish and charming details. Typical are the series of paintings with ladies on a terrace, lots 104-107 in the sale. We have already discussed the Deccani origins of some of these features; the style that this fusion of influences had given rise to continued through the 18th century. The lyricism of the resultant paintings in strong contrast to the lives of the rulers who at this time were involved in near-continuous battles with their neighbours in Rajasthan, notably the Rathores in Jodhpur.

The school of miniature painting established at the court has long been identified. The royal family retained a very substantial collection, and it was carefully inventoried by HH. Maharaja Dr. Karni Singh of Bikaner whose library stamp and



Bikaner, Junagarh Fort, Third Court

librarian's signature is found on the reverse of every painting including almost all in this group. In addition to the recent documentation to be found on the reverse of the paintings, most have earlier inscriptions, frequently giving the names of artists and dates as well as the subject. These records have been studied in some detail, and more recently collated with the state archives at Bikaner by Naval Krishna<sup>12</sup>. These show a very long tradition of families of artists, some of whose descendants are still alive today, a continuity and level of documentation that is far more complete than in most other regional centres. The inscriptions are frequently reliable, the librarian recording that on that date the artist gave the painting to the palace. These records must however be treated with caution; some are clearly the additions of librarians who record events or attributions some time after they had taken place, with the result that some identifications and dates are clearly improbable. We have inserted all the names of the artists as they appear in the inscriptions. Some, like Murad (lot 104) are clearly exactly in the style we know to be his. Many others are those of artists for whose work this is the only recorded evidence. Naval Krishna has worked on some

of the documents that remain in the Bikaner archives; it seems that there is scope for considerably more research further to define the developments of this fascinating centre of Rajasthani painting.

<sup>1</sup>Hermann Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, p.17.

<sup>3</sup>Molly Emma Aitken, 'The Laud Ragamala Album, Bikaner, and the Sociability of Sibimperial Painting,' *Archives of Asian Art* 63, no. 1 (2013), p. 34.

<sup>4</sup>Catherine Glynn, 'Bijapur Themes in Bikaner Painting,' in Andrew Topsfield (ed.), Court Painting in Rajasthan, (Marg vol.51, no.3), Mumbai, 2000, pp.65-77.

<sup>5</sup>A portrait of Aurangzeb in the Kanoria Collection clearly states that it was painted in Bhagnagar (Hyderabad) in 1687 (Vishaka N. Desai, *Life at Court, Art for India's Rulers, 16th-19th centuries,* exhibition catalogue, Boston, 1985, no.29, no.22-32-32.

<sup>6</sup>K. Madhava, Krishna Sarma and Chittenjoor Kunhan Raja, *Catalogue of the Anup Sanscrit Library*, Bikaner, 2nd Ed., 1993. Anup Singh brought a number of Mughal artists to his court, and was also known to have collected Mughal, Persian, Turkish and Deccani manuscripts, as well as South Indian Bronze Sculpture, noted in Costa on eit in 47.

<sup>7</sup>Mark Zebrowski, *Deccani Painting*, London, 1983, pls.175 and 176, p.204.

<sup>8</sup>Navina Najat Haidar and Marika Sardar, *Sultans of Deccan India 1500-1700*, exhibition catalogue, New York, 2015, no.67, pp.148-9.

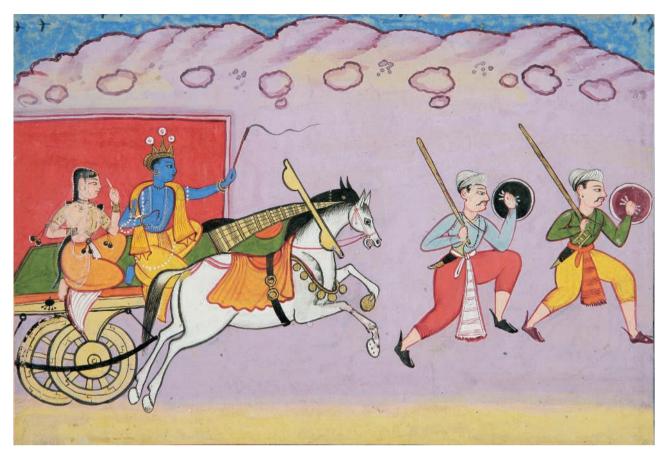
<sup>9</sup>Goetz, *op.cit.*, pl.39, p.155.

 $^{10}\text{Mira}$  Seth, Wall Paintings of Rajasthan, New Delhi, 2003, pl.238, p.178; also comparative illustration facing lot 112 in this catalogue

"Milo Cleveland Beach, Catherine Glynn, Jagdish Mittal, John Seyller and Andrew Topsfield, *Rajasthani Painting in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2015, no.12, pp.36-39; also Molly Emma Aitken, *The Intelligence of Tradition in Rajput Court Painting*, New York, 2010, fig.2.13, p.78.

<sup>12</sup>Naval Krishna, 'Bikaner,' *The Dictionary of Art*, London, 1996, vol.XV, pp.608-09; also Naval Krishna, 'The Umarani Master-Painters of Bikaner and their Genealogy,' in Andrew Topsfield, (ed.), *Court Painting in Rajasthan*, (*Marg* vol.51, no.3), Mumbai, 2000, pp.57-64.

#### Paintings from the Ancestral Collections of the Maharajas of Bikaner



#### REGISTERED ANTIQUITY - NON-EXPORTABLE

#### \*101

#### KRISHNA TAKING RUKMANI

INDIA, BIKANER, CIRCA 1590-1610

Krishna and Rukmani kneeling on a chariot drawn by rearing white and black horses led by two Rajputs, the blue-skinned Krishna wearing a yellow *dhoti*, shawl and golden tiara, holding the whip overhead, Rukmani in a saffron *lengha*, diaphanous *odhni*, and gold ornaments with swinging tassels, the horse with bared teeth and the warriors bearing swords and shields, within a dusky landscape with evening sky above, full peach margin with white inner rules, yellow outer border the reverse with *devanagri* inscriptions, ownership stamp and librarian's signature

Opaque pigments and gold on paper  $7\frac{1}{4} \times 9\frac{1}{8}$  in. (18.5 x 24.5 cm.), painting  $9\frac{1}{2} \times 12$  in. (24.3 x 30 cm.), folio

 $IN {\color{red} {\vec *} 2,50,000 - 3,50,000}$ 

US\$3,800-5,400



#### PROVENANCE

Royal Collection of Bikaner (no. 618), before 11 June 1964

The inscriptions on reverse in *devanagri* read *Rukmini he le chale A 116*16 *Rukmini nu rath besare chaliya*(Taking away Rukmini A 116
16 Taking away Rukmini in a Chariot)

A *devanagari* verse on the back of the folio identifies the scene as belonging to the *Srimad Bhagavata Purana* - here called simply "Srim" to reflect its sacredness. The *Bhagavata Purana* is the chronicle of the avatars of Vishnu. Most often illustrated is Book 10 of the *Bhagavata Purana*, which narrates the life of the beloved god Krishna. In this episode, Krishna manifests himself to Rukmani, who falls hopelessly in love with him, and the two are wed. The heroine will soon learn that Krishna is merely the embodiment of *Iila*, divine illusion, literally "play."

According to John Seyller, the present *Bhagavata Purana* series represents the process by which popular Mughal painting slowly germinated distinctive regional idioms. Attempts at imparting a three-dimensional quality are seen alongside figures that float against blocks of colour. While some of the garments are in the Mughal style, most of the figures retain the squarish heads and schematic faces of the indigenous tradition.



#### \*102

#### THE KILLING OF KAMSA

INDIA, BIKANER, CIRCA 1590-1610

A nobleman in a red angharka and white turban grabbing Kamsa, ruler of Mathura and uncle of Krishna, by the hair. the loosened turban falling to the ground, on a terrace in a pistachio-green landscape outside a domed palace at left, with blue-skinned Krishna and white-skinned Balarama at right, the divine figures wearing long garlands, gold bangles, and tall tripartite tiaras, partly damaged full peach margin with inner white rules, yellow outer border, the reverse with devanagri inscriptions, ownership stamp and librarian's signature

Opaque pigments and gold on paper 65% x 95% in. (17 x 24.6 cm.)

IN₹4,00,000-6,00,000

US\$6,200-9,200

#### PROVENANCE:

Royal Collection of Bikaner (no. 637), before 11 June 1964

The main inscription on the reverse in devanagri reads 104 Sawai Nameh Hazoor no

The scene is identified with a *devanagri* inscription on the verso as illustrating line 143 of the Bhagavata Purana, the episode in which Krishna defeats the villainous king Kamsa, who is also the deity's uncle. The painting represents the moment before the killing, when Kamsa is attacked by a nobleman who begins the subduing process. Krishna reaches towards his proper left side, perhaps for a sword concealed there. Balarama points a finger at his lips in a gesture of astonishment.

A painting from the same series is in the Alvin O. Bellak Collection, (John Seyller in Darielle Mason et al., Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection, 2001, pp. 66-67, no. 18). Another three examples are in the Metropolitan Museum of Art, New York, (Andrew Topsfield (ed.), In the Realm of Gods and Kings, Arts of India, London, 2004, nos.56-58, pp.146-151; and acc.no.1978.535, formerly from the Kronos Collection). A further folio from the same series was sold at Sotheby's New York, 19 September 2008, lot 245. The attribution to Bikaner is examined in some detail and confirmed in a recent article by Molly Emma Aitken ('The Laud Ragamala Album, Bikaner, and the Sociability fo Sibimperial Painting,' Archives of Asian Art 63, no. 1 (2013)).





Bikaner, Junagarh Fort, Phool Mahal

#### \*103

#### A LADY WITH HER COMPANION UNDER AN ARCH BY MURAD, INDIA, BIKANER, DATED VS 1784/1727 AD

A courtly lady along with her companion facing profile with two hands raised before her, clad in a navy *lengha* and *odhni*, her hair in a topknot, her attendant behind in a saffron *lengha* and gold *choli* looking over her shoulder, a tree in the background, set within a marble arch with floral spandrels, a brocade with diagonal flowers hanging below, silver border between black rules, trimmed to border, the reverse with *devanagri* inscription, ownership stamps and librarian's signature, mounted

Opaque pigments and gold on paper  $5\frac{1}{2} \times 3\frac{3}{8}$  in. (14 x 8.8 cm.), painting

IN₹3,00,000-5,00,000

US\$4,600-7,700

#### PROVENANCE

Royal Collection of Bikaner (no. 4260), before 15 June 1964

The inscription on the reverse in devanagri reads sabi uste Murad ri kivi Holi ri nazar samvat 1784 miti chetra vadi 2

(Painting done by Murad and presented on the day of Holi on Chaitra 2nd (April) 1727 AD).

This fine double-portrait relates to a series of paintings executed in Bikaner in the early 18th century, some of which are by or attributd to Murad. They share a very similar style, particularly the fine depiction of the faces with bulgy eyes and narrow lips. The floral carpets and marble pavilions are particularly well rendered and elegant, with a very specific use of pastel colours reflecting the Bikaner interiors at the palace (Amy G.

Poster et al., Realms of Heroism, Indian Paintings at the Brooklyn Museum, New York, 1994, cat.114, inscribed as being by Murad). Another painting from this group, dated SV 1768/1711 AD was sold at Christie's (India on Paper, Online Auction, 29 May 2014, lot 525). The exquisite rendering of the arch with its small inverted lotus bud terminals is found in a painting by Ustad Murad dated 1701 AD in a private collection (Milo Cleveland Beach, The New Cambridge History of India, Mughal and Rajput Painting, Cambridge, 1992, pl.143, p.191). For a further note linked to another painting in this group see in this group, see the collection of The Philadelphia Museum of Art, acc.no.2004-149-49.

Another work, attributed to Murad and Lupha, depicting Vaikuntha Darshana, has exactly the same two figures as are found here, but reversed, appearing as attendant figures. The pairing of women, each facing in different directions, is a feature very noticeable in the work of Murad's father, the great Bikaner painter, Ruknuddin - see for example a depiction also of Vaikuntha-Darshana signed by Ruknuddin and dated 1678 which contains three such groupings (Naval Krishna, 'The Umarani Master-painters of Bikaner and their Genealogy,' in Andrew Topsfield (ed.), Court Painting in Rajasthan, (Marg, vol.51, no.3), Mumbai, 2000, pl.1, p.58). He in turn was taking his subject from a version by the Mughal artist 'Ali Reza who had come to Bikaner (Molly Emma Aitken, The Intelligence of Tradition in Rajput Court Painting, New York, 2010, fig.1.6, p.27). In the 'Ali Reza version this pairing of the women is not evident at all, showing clearly that it was a Ruknuddin characteristic, passed on to his son Murad and successors.



#### \*104

#### TWO LADIES ON A TERRACE IN THE EVENING

BY ISSA SON OF AHMAD, INDIA, BIKANER, DATED VS 1823/1766 AD

Two ladies embracing at center on a carpeted terrace outside an arched marble pavilion, the ladies gazing towards each other clad in diaphanous garments encircled by gold-trimmed *odhnis*, seated against purple and silver brocaded bolsters, a garden centered by a fountain below, an evening sky with scrolling clouds overhead, full red margins with white inner rules, the reverse with *devanagri* inscription, ownership stamps and librarian's signature, mounted

Opaque pigments and gold on paper  $8 \times 5\%$  in. (20.4 x 13.5 cm.), painting  $10\% \times 7\%$  in. (27.5 x 20 cm.), folio

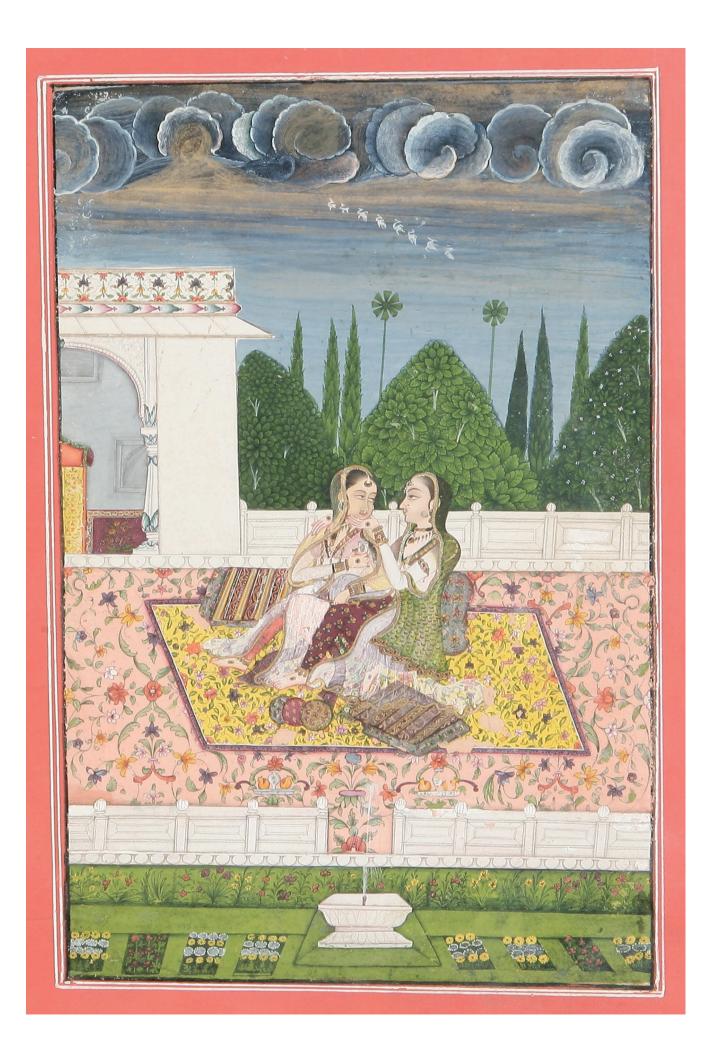
IN₹4,00,000-6,00,000

US\$6,100-9,200

#### PROVENANCE:

Royal Collection of Bikaner (no. 4253), before 15 June 1964

The inscription on the reverse in *devanagri* reads ise Ahmad ro bete ri nazar sam 1823 Chaitra vadi (Work of Issa son of Ahmad dated Chaitra (April) 1766 AD)



#### Paintings from the Ancestral Collections of the Maharajas of Bikaner



105

#### REGISTERED ANTIQUITY - NON-EXPORTABLE

#### \*105

#### A LADY WITH ATTENDANTS ON A TERRACE

INDIA, BIKANER, MID 18TH CENTURY

The lady seated on a carpet against a purple bolster wearing striped *pyjama*, white *angharka*, and golden stole over loose hair, a maidservant offering a glass, attendants holding a fan and a drum, the yellow terrace spread with vessels and hugga, a garden behind, trimmed to painting, the reverse with ownership stamp

Opaque pigments and gold on paper 81/8 x 53/4 in. (20.4 x 14.8 cm.)

IN₹2,50,000-3,50,000

US\$3,800-5,400

#### PROVENANCE:

Royal Collection of Bikaner (no. 195), before 16 June 1964

#### REGISTERED ANTIQUITY - NON-EXPORTABLE

#### \*106

#### A BEAUTY AND HER ATTENDANTS ON A TERRACE AT DUSK BY BHAVANI SHANKAR, INDIA, BIKANER, DATED VS 1811/1754 AD

The noble lady in a red and gold angharka and odhni standing on a terrace and applying her adornments, the attendant in a burgundy dupatta holding a tray and mirror, two maidservants in the foreground with a sculpture of Gajalakshmi, a palace behind them and three attendants on the parapet above, with floral borders, gold border between black rules, applied printed gold and blue floral margins, the reverse with devanagri inscription, ownership stamps and librarian's signature

Opaque pigments and gold on paper  $10 \times 6^{3/4}$  in. (25.5 x 17.2 cm.), painting 12 x 85% in. (30.4 x 22 cm.), folio

IN₹6,00,000-8,00,000

US\$9,200-12,300

#### PROVENANCE:

Royal Collection of Bikaner (no. 253), before 10 June 1964

The inscription on the reverse in devanagri reads Shringar... Saundarya dhotra samvat 1811 kalam Bhavani Shankar chitrakar

(Shringar Saundarya dated 1754 AD work of artist Bhavani Shankar)



#### \*107

#### A CAMEL AND GROOM

IRAN, KHURASAN, SECOND HALF 16TH CENTURY

The brown camel with single hump and elaborate bridle with tassel, the forelegs secured to a rock, the bearded groom spinning camel hair into a yarn within a grove with diverse foliage, trimmed to painting with some damage and losses of paper, laid down, the reverse with ownership stamps and librarian's signature Opaque pigments and gold on paper  $5 \times 6\frac{1}{4}$  in. ( $12.8 \times 15.8$  cm.), painting  $5\frac{3}{4} \times 7\frac{1}{2}$  in. ( $14.5 \times 19$  cm.), folio

IN₹3,00,000-4,00,000

US\$4,600-6,200

#### PROVENANCE:

Royal Collection of Bikaner (no. 365), before 3 June 1964

This Persian depiction of a camel and groom is part of the long tradition of preserving and collecting such images in India. The Mughal Emperor Jahangir (r.1605-27), commissioned the artist Nanha to copy the iconic work by the famous artist Behzad which depicts a camel fight, and mounted both versions into his prestigious album now known as the Gulshan Album (Ali Reza Sami-Azar (ed.), Iranian Masterpieces of Persian Painting, exhibition catalogue, Tehran, 2005, pp.428-431). While the camel fight is Behzad's best-known work depicting camels, there are two paintings ascribed to him that show a camel and groom. One is in the Topkapi Palace Library, Istanbul, which "is worthy of the work of Wali or Behzad" (Ebadollah Bahari, Bihzad, Master of Persian Painting, London, 1997, pl.19, op.57). A further painting, formerly in the Sakisian Collection, is now in the Freer Gallery, Washington (Armenag Bey Sakisian, La Miniature Persane du XII au XVII Siècle, Paris and Brussels, 1929. fig.84; Freer Gallery of Art, acc.no.F1937.22). The same collection contains a similar depiction signed by Shaykh Muhammad and dated AH 964/1557 AD (Sakisian, op.cit., fig.85; Freer Gallery of Art, acc.no.F1937.21). A depiction formerly in the collection of Stuart Cary Welch and attributed to the artist Mir Sayyid 'Ali, shows the animal with a very similar stance, (Stuart Cary Welch and



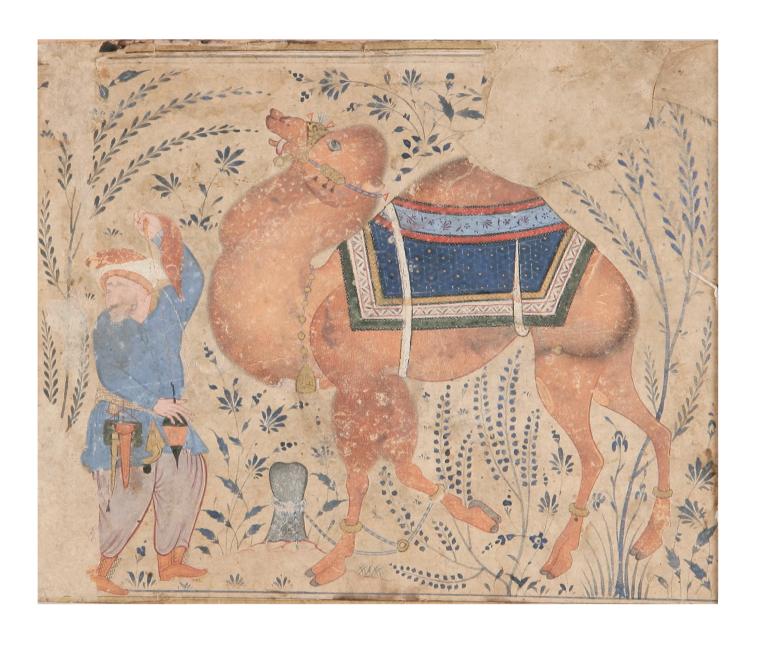
A Camel and Groom, by Behzad, formerly Sakisian Collection

Kimberly Masteller, From Mind, Heart, and Hand: Persian, Turkish, and Indian Drawing from the Stuart Cary Welch Collection, Boston, 2004, no.2, p.42). Slightly later Safavid works also depicting camels after Behzadian originals were sold at Christie's London, 8 October 2015, lot 36 and at Sotheby's London, 7 October 2015, lot 260.

The present work is so close to the first Sakisian example that is is very difficult not to think that it was painted with the other in sight, or at least from a cartoon that was made from the other. The composition is reversed, but the posture of the camel and its tethering is identical. The groom himself however is not reversed, which explains why he is looking away from the camel here, while in the original he is very carefully looking at his charge. This would indicate that our artist is working from a pounced cartoon. Only the groom's headdress and hanging accountrements are different, bringing them up to date with the style of the time. The colouring of our example, especially the use of dark blue to paint the floral meander on the light blue band of the saddle, indicate a Khurasan origin. It makes one wonder whether the Behzad painting was in Mashhad in the later 16th century.



A Camel in the National Research Centre on Camel, Bikaner



#### \*108

#### TWO COURTLY LADIES

BY BIHARI, INDIA, BIKANER, IN GOLCONDA STYLE, CIRCA 1700

Two elaborately bedecked ladies standing on a floral carpet, the lady at right clad in a *lengha* with gold waistband over a printed blue *choli*, glancing at her companion who turns profile to meet her gaze, the companion in a rose *lengha* and *dupatta* with green *choli*, each holding a betel case, within an interior painted with blue-andwhite ceramics, trimmed on three sides, the upper edge with partial margin, the reverse with *devanagri* inscription, ownership stamps and librarian's signature

Opaque pigments and gold on paper

 $7\frac{1}{8} \times 4\frac{3}{4}$  in. (18 x 11.5 cm.), painting

IN₹5,00,000-7,00,000

US\$7,700-10,800

#### PROVENANCE:

Royal Collection of Bikaner (no. 5337), before 20 August 1964

The inscriptions on the reverse in *devanagri* read *Mughal Sundari Varto...samvat 1708 cha Vihari* (Mughal beauties in conversation dated 1651 AD artist Bihari)

The style of this painting is closely related to that of Golconda originals of the late 17th century. A very similar painting of two ladies with a bottle and cup, dated to circa 1680, is in the Chester Beatty Library (Linda York Leach, Mughal and other Indian Paintings from the Chester Beatty Library, London, 1995, Vol. II, p. 916). A well-known further example of a single lady, provocatively posed, formerly in the Stuart Cary Welch Collection, is now in the collection of Dr Daniel Vasella (Navina Najat Haidar and Marika Sardar, Sultans of Deccan India 1500-1700, exhibition catalogue, New York, 2015, no.147, pp.252-3). These comparisons indicate that the inscription on the reverse was probably added later and that the date was an estimation. All depict standing ladies elegantly dressed, their bodies elegantly curved, with narrow waist and heavy jewellery. The colouring is soft, not at all the thick opaque colours of most paintings. The style is very similar to that of Rahim Deccani (Haidar and Sardar, op.cit., nos.143-146, pp.249-251). The present painting must have been very close to the original that it copied; it captures the subtle shading and mischievous expression of the ladies perfectly. The very thin completely diaphanous shawl of the original has however been misunderstood in our painting. In the originals it clings to the body, clearly revealing the shapes underneath, while here it stands up above the shoulder of each lady as if it has been starched. Dress in Muslim Golconda appears to have been considerably more acceptably provocative than in Hindu Bikaner.



#### \*109

# SULTAN MUHAMMAD 'ADIL SHAH OF BIJAPUR WITH HIS MINISTER IKHLAS KHAN

INDIA, BIKANER, AFTER A BIJAPURI ORIGINAL, DATED VS 1748/1691 AD

Sultan Muhammad kneeling on a carpet against a red bolster wearing red *pyjama* and diaphanous white *angharka*, holding a betel case and a single rolled leaf, he wears a golden turban surmounted by a *sarpech*, Ilkhas Khan wearing yellow *pyjama*, mint-green *angharka* and purple sash, full red margin with white rules, yellow outer border, the reverse with *devanagri* inscriptions, ownership stamp and librarian's signature
Opaque pigments and gold on paper
75/4 x 61/4 in. (19.4 x 16 cm.), painting

IN₹6.00.000-8.00.000

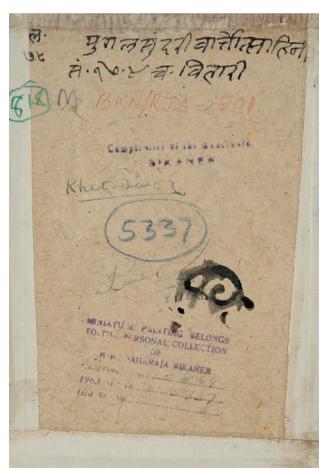
US\$9,200-12,300

#### PROVENANCE:

Royal Collection of Bikaner (no. 3624), before 19 August 1964

111/4 x 81/4 in. (28.6 x 20.9 cm.), folio

The inscription on the reverse in devanagri reads Sultan Mahmud Awadh Ali Miya ri Adoni samvat 1748 A 13 (devanagri alphabet) (Portrait of Sultan Mahmud Awadh Ali Miyan of Adaoni 1691 AD)

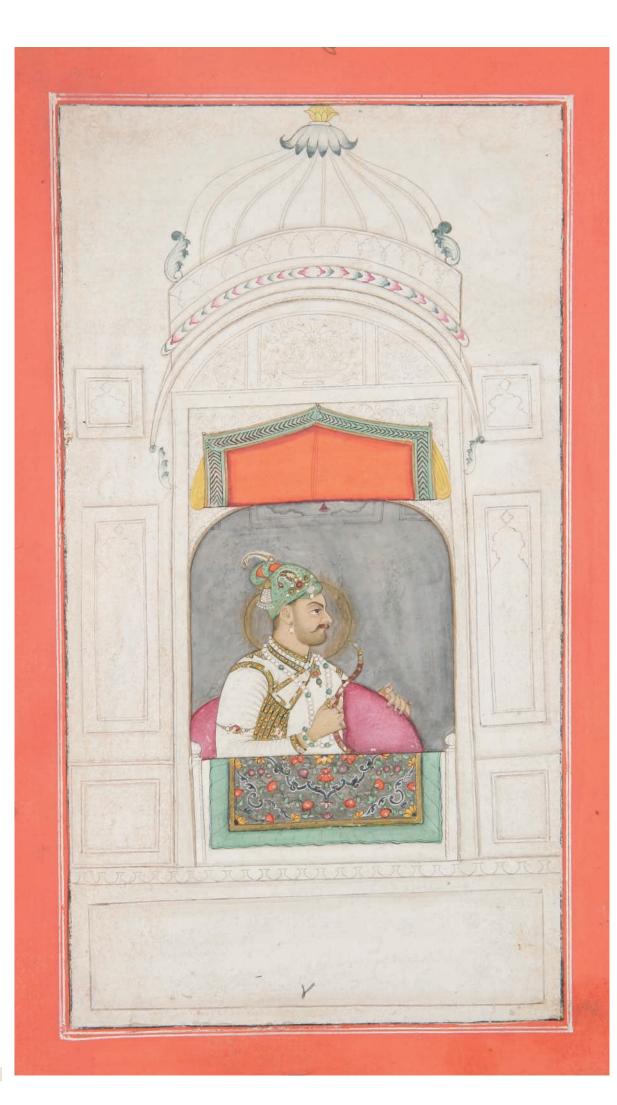


(detail of reverse)

The present work is executed after a painting very similar to that painted by Muhammad Khan depicting the darbar of Sultan Muhammad 'Adil Shah of Bijapur (r.1627-56) which was completed towards the end of his reign in 1651. It is now in the collection of the City Palace Museum, Jaipur, (Mark Zebrowski, *Deccani Painting*, London, 1983, no.95, p.127). After the Mughal conquest of the Deccan, many paintings and indeed painters were taken as booty back north, probably as part of the booty from Adoni. The pigments which are of an earthier palette confirm this was painted outside the Deccan. The influence of the strong purple background colour and the intricate gold turbans however confirm that this work was ultimately inspired by the whimsical and dream-like overtones of the Bijapur school of painting.

The Bikaner records show that a very considerable booty was recovered in 1689 from Adoni, the city to which it has been suggested that the Bikaner wealth was removed prior to the capture of that city in 1686. The magnificent portrait of Ibrahim 'Adil Shah in a private collection in London, also the basis for the "Bikaner Painter" identification, for example is recorded in an inscription on its reverse to have come from Adoni (Navina Najat Haider and Marika Sardar, Sultans of Deccan India 1500-1700, exhibition catalogue, New York, 2015, no.28, pp.93-96). It may well be that by the time the painting from which ours was coopied reached Bikaner the identities of the sitters had been confused with the very recent history, explaining the identification on the reverse identifying them as rulers of Adoni. In a very similar case, another depiction of Ikhlas Khan has been identified as the Ethiopian Sidi Mas'ud Khan, the governor of Adoni at the time of its capture. A single portrait in the Howard Hodgkin Collection has been identified as that of Sidi Mas'ud Khan (Andrew Topsfield (ed)., Visions of Mughal India: The Collection of Howard Hodgkin, Oxford, 2012, no.47 on p.116, illus.p.117). A further single figure depiction of the same man, also painted by Muhammad Khan, is found in a painting from the Edwin Binney Collection in the San Diego Museum of Art (acc. no.1990.42). That figure today is identified as Ikhlas Khan, but it is interesting to note in *nasta'lig* in the lower border an inscription identifying it as Mas'ud Khan (Haider and Sarder, op.cit., no.60, pp.140-141; for a depiction that shows the border see http://www.balboaparkcommons. org/objectview/item/26155409/SDMA).





#### \*110

#### PORTRAIT OF A NAWAB OF FATEHPUR WITH A HUQQA BY KASAM, INDIA, BIKANER, DATED VS 1804/1747 AD

The noble in profile seats against a pink bolster holding a huqqa pipe, clad in a closely fitting white top, a turquoise turban with elegant sarpech, his face framed by a halo against a silver background, set within a jharoka window under a marble ribbed dome rising to a lotus finial, full red margin with inner white rules, the reverse with devanagri inscription, ownership stamps and librarian's signature Opaque pigments and gold on paper  $9\frac{1}{4} \times 5$  in.  $(23.6 \times 12.8 \text{ cm.})$ , painting  $13\frac{1}{4} \times 7\frac{1}{4}$  in.  $(34.5 \times 20\text{ cm.})$ , folio

IN₹3,00,000-5,00,000

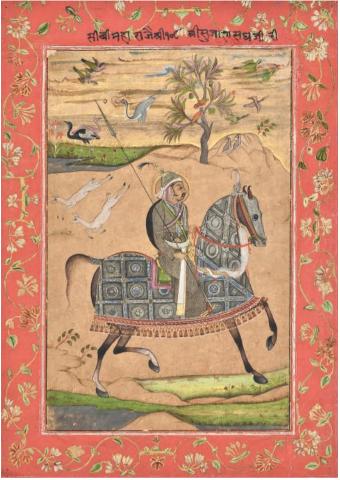
US\$4,600-7,700

#### PROVENANCE:

Royal Collection of Bikaner (no. 9), before 9 June 1964

The inscription on the reverse in *devanagri* reads Sabi Fatehpur re Nawab Shriji Sahib ri nazar kaam uste Kasam ro samvat 1804 miti Phalgun sudi 6 (Portrait of Fatehpur Nawab Sahib ji - work of artist Kasam dated Phalgun 6 (March) 1747 AD)

Fatehpur is a town in Shekawati approximately midway on the main route between the cities of Jaipur and Bikaner. In 1747 when this was painted, Bikaner was in the depths of near consistent battles between the various rival Rajput powers, made more intense by the civil war that was taking place in Marwar. The Shekawati region was at the same time breaking away from the direct control of Jaipur, so this noble, positioned just the other side of the border from Bikaner, would have been of particular political interest to Gai Singh, the then ruler of Bikaner (r.1745-1787) (Hermann Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, p.49).



Maharaja Sujan Singh, by Qasim, sold Christie's Online 29 May-12 June 2014, Lot 533

#### EQUESTRIAN PORTRAIT OF MAHARAJA KUMAR SRI RAI SINGH (R.4-25 APRIL 1787) AS A YOUNG PRINCE

BY ABU HAMID, INDIA, BIKANER, DATED VS 1811/1754 AD

Superbly painted with the ten-year old future Maharaja wearing striped pyjama, angharka and luminous turban, the white horse bedecked with silver armor and heavy brocade trimmed with golden tassels, rearing on the banks of a lotus pond in a hilly landscape, a battle raging in the distance, full red margin with inner white rules, a band of devanagri in the upper margin, outer yellow border, the reverse with devanagri inscriptions, ownership stamp and librarian's signature

Opaque pigments and gold on paper 10 x 71/4 in. (25.7 x 18.6 cm.), painting 13½ x 10 in. (34.5 x 25.5 cm.), folio

IN₹4,00,000-6,00,000

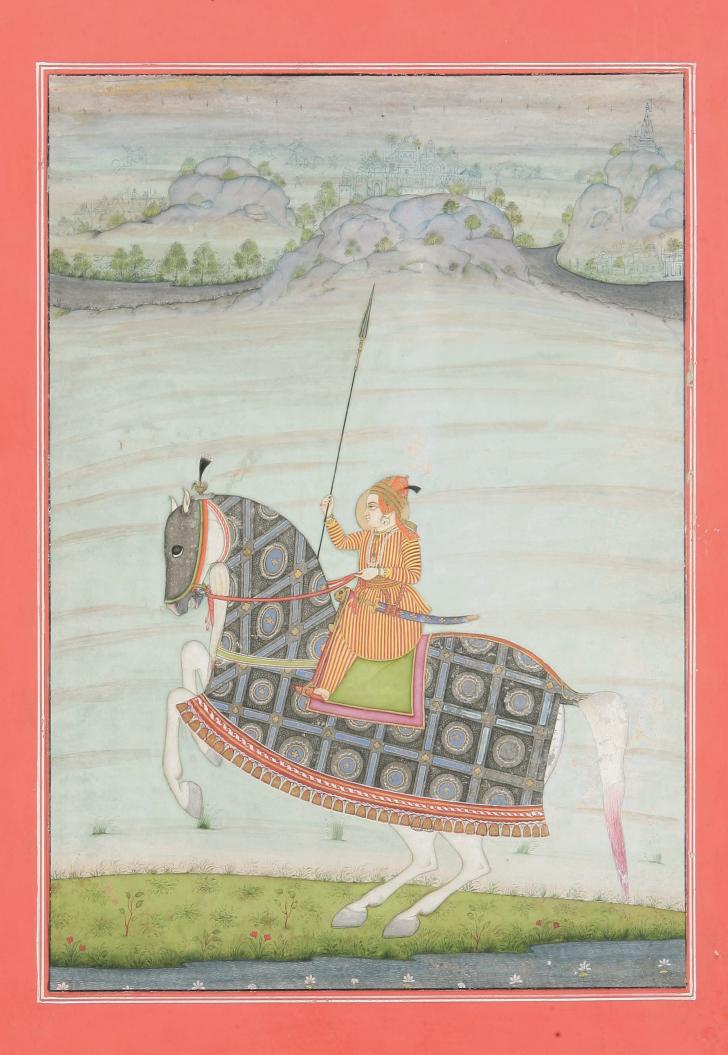
US\$6,100-9,200

Royal Collection of Bikaner (no. 498), before 16 June 1964

The inscription on the reverse in devanagri reads Sabi maharaj kunwar shri Raj Singh ji re chhe Shriji Sahibji ri nazar Abu Hamid ro kivi samvat 1811- miti phalgun vadi 5 (Portrait of Maharaj Kunwar Shri Rai Singh ji presented to Shri Sahibji - work by Abu Hamid dated Phalgun 5th (March) 1754 AD)

The distinctive horse armour depicted in this painting is very closely related to that depicted in an equestrian portrait of his great-uncle Maharaja Sujan Singh of Bikaner (r. 1700-36). That painting is the work of the artist Ustad Qasim [probably the grandson of Ruknuddin, cf.Naval Krishna, 'The Umarani Master-Painters of Bikaner and their Genealogy, in Andrew Topsfield, (ed.), Court Painting in Rajasthan, (Marg vol.51, no.3), Mumbai, 2000, p.62] and dated to circa 1720. It was sold at Christie's Online Auction, India on Paper, 29 May - 12 June 2014, lot 533. It is also published by Catherine Glynn, 'Bijapur Themes in Bikaner Painting,' in Andrew Topsfield (ed)., Court Painting in Rajasthan, Mumbai, 2000, no.7, p.72.

# १ सीबीमाहाराजका वारश्रीराजसंघजीरी





Bikaner, Junagarh Fort, Phool Mahal, Angel on ceiling

#### \*112

#### A EUROPEAN JESTER

BY AHMAD, INDIA, BIKANER, DATED VS 1855/1798 AD

The jester in the appearance of a *pundit*, seated at a marble window, wearing a voluminous *dhoti* and gold-printed blue *kurta* with epaulettes and elaborate peacock crown, holding a *devanagari* manuscript, his light-skinned face with pursed lips and heavy-lidded eyes, light blue ground, oval surround, pink spandrels, white border, full red margin with yellow inner and white outer rules, yellow outer border, the reverse with *devanagri* inscription and ownership stamps Opaque pigments and gold on paper  $7\% \times 5\%$  in. (19.5 x 13 cm.), painting  $3\% \times 2\%$  in. (9.4 x 7.4 cm.), folio

IN₹1,20,000-1,80,000

US\$1,800-2,800

The inscription on the reverse in *devanagri* reads sabi pharang krsna maharaj Muhammad ro nazar Ahmad ro samvat 1855 (Portrait of Krishna as foreigner (European influence) presented to Muhammad by artist Ahmad in 1798 AD)

The subject of this painting clearly comes from a European print. But, as with the figure in the following lot, the jester has been adorned with a sarpech and complete Indian jewellery, not entirely appropriate to his real standing. The identification written on the reverse, that this was intended to depict Krishna, even when disguised as a European seems improbable.

#### PROVENANCE

Royal Collection of Bikaner (no. 3723), before 1 June 1964



#### Paintings from the Ancestral Collections of the Maharajas of Bikaner



Bikaner, Junagarh Fort, Phool Mahal

#### DECISTEDED ANTIQUITY - NON-EYDODTARI E

#### \*113

# **A EUROPEAN GENTLEMAN SMOKING A PIPE**BY KALU, INDIA, BIKANER, MID TO LATE 18TH CENTURY

Depicting a man wearing a voluminous gold jacket printed with purple flowers, holding an opium pipe or possibly a flute with a peacock finial, his head cocked to the side with a sarpech, seated against a gold-embroidered bolster, black ground, gold oval frame, the red spandrels with flowering gold vine, silver border within black rules, laid down into maroon margins, the reverse with devanagri inscriptions, ownership stamps and librarian's signature, mounted Opaque pigments and gold on paper

IN₹4,00,000-6,00,000

4% x 3% in. (12.3 x 9.2 cm.), painting

US\$6,200-9,200

#### PROVENANCE

Royal Collection of Bikaner (no. 4955), before 3 June 1964

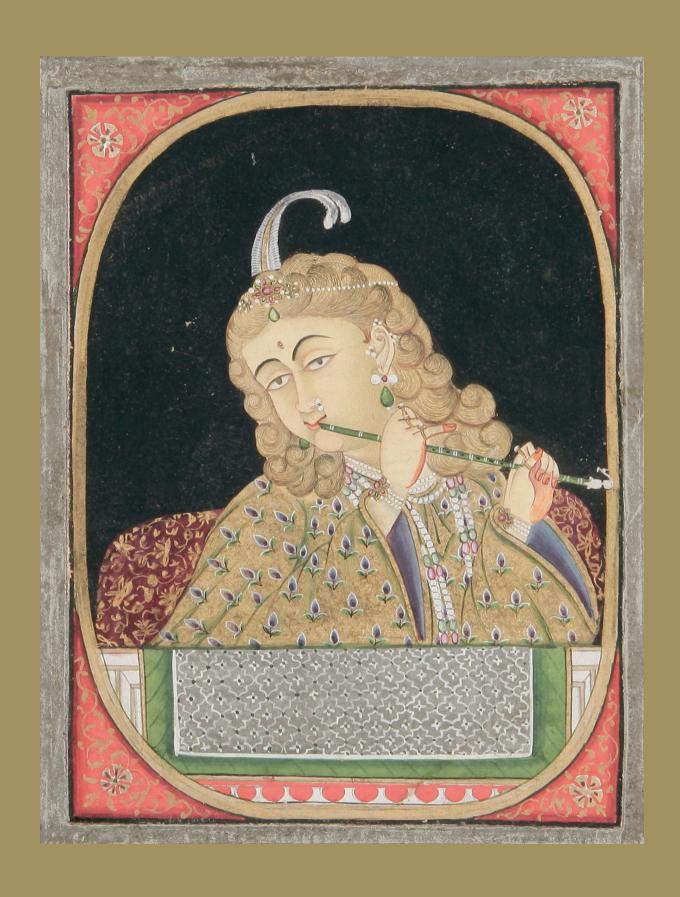
The inscription on the reverse in *devanagri* reads *Sotsahina*? *samvat* 1719 ch Kalu (.....dated 1662 AD artist Kalu)

Europeans had been a presence in India since the 16th century, but during the eighteenth century, especially as the strength of the Mughal empire waned, their presence became more and more apparent. As noted in the introduction, the Phool Mahal in the Fort Palace in Bikaner, built and decorated between 1719 and 1787, has interiors that are a wonderful mixture of 'farangi' influences. The decoration below the dado comprises Mughal style flowers in cartouches, but the technique is to make the designs in silvered (mirrored) glass, a European invention, cut to shape and set into the plaster. Above that are niches which are reminiscent of those seen in

miniatures, originally from the Deccan, as in a painting of Sultan 'Ali 'Adil Shah in durbar (Navina Najat Haidar and Marika Sardar, *Sultans of Deccan India 1500-1700*, exhibition catalogue, New York, 2015, no.67, pp.148-9) but later frequently in Bikaner painting. The vases that occupy the niches are convincingly painted with blue and white designs suitable for Chinese porcelains. Dominating the entire design is a moulded plaster European figure with curling long black hair, about to pour wine into a cup (Hermann Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, pl,39, p.155). The hair style is very similar to that of our painting, as is the incongruous sarpech within the hair. He faces a similar figure across the room.

The present painting is very much in the same aesthetic. The European is not compeltely understood: is he playing a flute - there seem to be holes along its length - or smoking an opium pipe? The precision of the features and the shading on the face indicates that here there may well be some influence coming in from Jaipur. A depiction in the British Museum of a similar figure embracing his partner, wearing a comparable sarpech, also within an oval surround, is attributed to Udaipur circa 1720, although in that painting the spandrels contain Bikaner-like floral scrolls (The British Museum, inv. no.1956,0714,0.27).

The date on the reverse appears to be improbably early. The decoration of the Phool Mahal, noted above, is still described to visitors in Bikaner as dating from the 17th century, although Goetz noted that the decoration of this part of the palace dated from 1745-1787 (Hermann Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, p.77 and pl.39, p.155).





 $11\frac{1}{8} \times 7\frac{1}{8}$  in. (28.3 x 20 cm.), with frame

#### \*11⊿

#### KRISHNA ON A ROCK WITH COWS ADDRESSING A BIRD BY KADAR BADIN, INDIA, BIKANER, DATED VS 1902/1845 AD

The blue-skinned Krishna seated on a rocky outcrop, clad in a yellow *dhoti* and shawl, his right hand outstretched clasping the golden flute and pointing towards a grey bird in a tree, his face encircled with a halo, a cow and a bull at lower right, in a verdant landscape with a stream spanning the lower register and a sunset sky in the distance, lilac border betwen yellow bands and black rules, full pink margin with yellow outer border, the reverse with *devanagri* inscription and ownership stamps Opaque pigments and gold on paper  $7\% \times 5\%$  in.  $(20 \times 14.3 \text{ cm.})$ , folio

IN₹2,00,000-3,00,000

US\$3,000-4,600

#### PROVENANCE

Royal Collection of Bikaner (no. 2796), before 9 June 1964

The inscription on the reverse in devanagri reads sabi shri thakur ji shri hazoor kiye Holi kaam uste Kadar badin ro samvat 1802 miti chet vadi

(Portrait of Thakur ji presented to Hazoor (The Lord) on the day of Holi the work of artist Kadar Badin done on 1st Chaitra (April) 1745 AD)

Krishna is the youthful deity associated with pastoral landscapes and lovers. In this image he has just ceased playing his emblematic flute, his melody having summoned a single bird that is perhaps a symbol of his estranged beloved. Krishna himself seems to await his gopi girls, who are absent from the scene except by artistic suggestion. This is a somewhat unusual image of Krishna, therefore, in which it is he rather than the girls who must await the sunset tryst in a verdant landscape away from society's gaze. Through Krishna's deeply sentimental face and outstretched arm, the artist has skillfully imbued the image with a sense of emotionalism and dynamism that lingers like the sound of the celestial melody.

#### \*115

# A DEVOTEE PRESENTING AN OFFERING TO KRISHNA

BY AMAR SAMAD, INDIA, BIKANER, DATED VS 1851/1794 AD

Blue-skinned Krishna with an anklelength saffron *dhoti* standing on a lotus rising from a pond, his left hand in a dancer's gesture, holding a flute, twisting over his shoulder towards a lady in pink *lengha* and *choli* at left, and egret to his right, in a green landscape with flowers below and clouds and sky above, full red margin with inner and outer white rules, the reverse with *devanagri* inscription and ownership stamp
Opaque pigments and gold on paper 8½ x 4 in. (20.5 x 10.1 cm.), painting 11½ x 6½ in. (28.2 x 16.4 cm.), folio

IN₹2,00,000-3,00,000 US\$3,000-4,600

#### PROVENANCE:

Royal Collection of Bikaner (no. 1413), before 25 August 1964

The inscriptions on the reverse in devanagri read pano shri thakurji ro ki Hazoor das ravro kam usto Amar Samad ro samvat 1851 miti asuj sudi 1 (Leaf depicting Shri Thakur ji presented to The Lord - by artist Amar Samad dated Asuj 1st (September / October ) 1794 AD)



#### Paintings from the Ancestral Collections of the Maharajas of Bikaner

#### REGISTERED ANTIQUITY - NON-EXPORTABLE

#### 116

#### KRISHNA FLANKED BY TWO COWS

BY ABU HAMID, INDIA, BIKANER, LATE 18TH CENTURY

The blue-skinned Krishna dancing on top of a lotus, wearing a pink *dhoti*, saffron shawl, pearl necklaces, and tiara with *sarpech* and holding two flower pots to the sides, flanked by two cows, on the banks of a lake with a dusky sky above, full gold sprinkled peach margin with black and white rules, outer silver border, the reverse with *devanagri* inscription and ownership stamps

Opaque pigments and gold on paper

5½ x 3¾ in. (14 x 8.6 cm.), painting

7¾ x 5¼ in. (19.7 x 13.4 cm.), folio

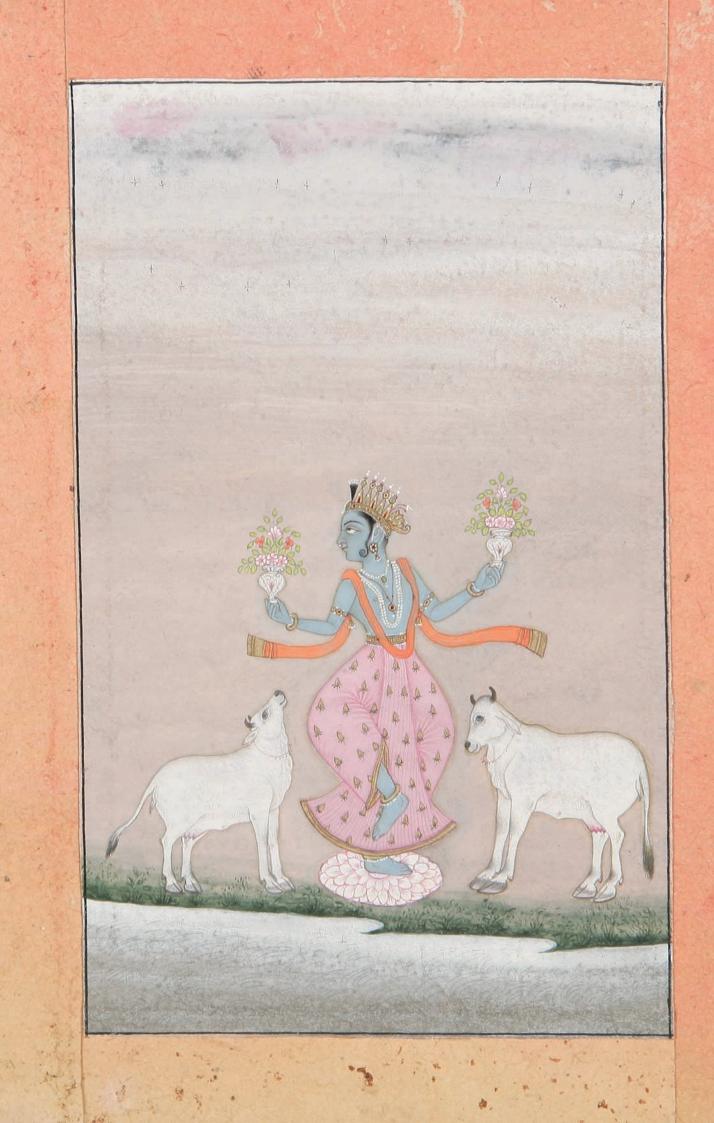
IN₹5,00,000-7,00,000

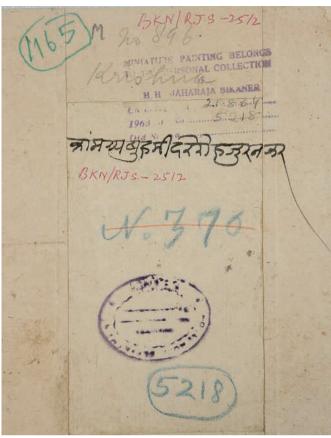
US\$7,700-10,800

#### PROVENANCE:

Royal Collection of Bikaner (no. 370), before 21 August 1964

The inscriptions on the reverse in *devanagri* read *Kaam Abu Hamid ro hazoor nazar* (Presented by Artist Abu Hamid)





(reverse)

# Various Properties

REGISTERED ANTIQUITY - NON-EXPORTABLE

\*117

# A RULER RECEIVES A PETITION

INDIA, BIKANER AFTER A BIJAPUR ORIGINAL, DATED SV 1748/1691 AD

The ruler wears a striped orange *jama*, a stole across his chest, his hands rest on a *katar* and *farangi* sword, a black-skinned courtier reads a petition in Persian, he wears a diaphanous white *jama* over striped trousers, on green ground with high sky-line, within grey, black and white ruled boders, red margin, the reverse with *devanagri* inscriptions, ownership stamps and librarian's signature Opaque pigments and gold on paper 9½ x 7½ in. (24.3 x 18.5 cm.)

IN₹4,00,000-6,00,000

US\$6,200-9,200

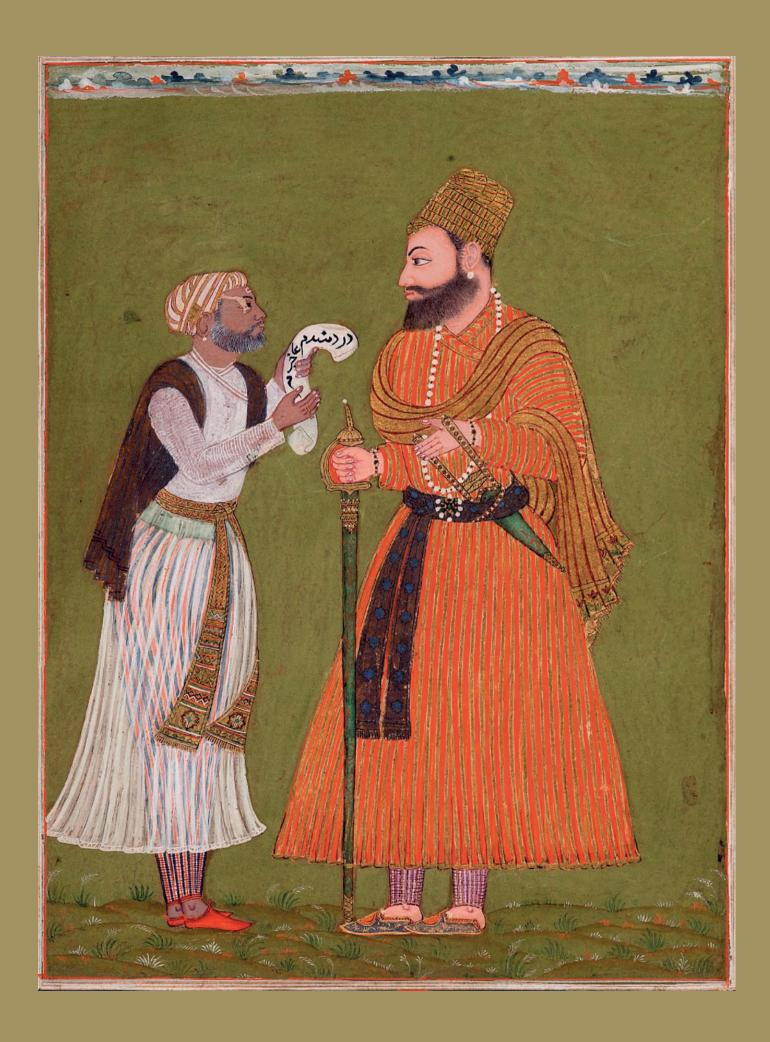
# PROVENANCE:

Royal Collection of Bikaner, (no.2235), before 1 June 1964, from where sold to the present owner. Private Collection, Delhi

The inscription on the scroll in Persian reads dard shodam 'ajizam (I was in pain; I am feeble'

The image of a courtier presenting a petition to a ruler, or of a ruler reading a petition, is a feature that runs through a number of Bijapur paintings, from the early period of 'Ali Adilshah (r.1558-80) until his namesake 'Ali 'Adil Shah II (r.1652-72) (Navina Najat Haidar and Marika Sardar, *Sultans of Deccan India 1500-1700*, exhibition catalogue, New York, 2015, no.24, pp.88-89; no.60, pp.140-141, and no.67, pp.148-9). A Mughal copy of a very similar Bijapur scene, a courtier presenting a petition to Sultan Ibrahim 'Adil Shah, is in the Indian Museum, Kolkata (Mark Zebrowski, *Deccani Painting*, London, 1983, pl.51, p.77).

It is interesting to note that the date on this painting is the same as that on the painting depicting 'Ali 'Adil Shah II and Ikhlas Khan, lot 109 in this sale. Both dates are just after the Mughal conquest of the last stronghold in the Deccan, Adoni, under the army led by Maharaja Anup Singh of Bikaner, with the resulting substantial booty coming back to Bikaner in the following years.



# THAKUR MADHO SINGH OF SATLANA ON HORSEBACK

INDIA, JODHPUR, CIRCA 1800

Depicted on horseback smoking a hugga, wearing an elaborate turban and carrying a spear, his retinue around him, on green ground with stylized cloud line at top, the reverse with devanagri inscriptions, ownership stamps and librarian's signature Opaque pigments and gold on paper 11 x 8 in. (28 x 20.3 cm.)

IN₹3,00,000-5,00,000

US\$4,600-7,700

# PROVENANCE:

Royal Collection of Nawalgarh, Jaipur Private Collection, Delhi

Satlana is a district 30km. south of Jodhpur that straddles the Luni river.



# THE GANESHA

Ganesha, beloved elephant-headed god of prosperity and remover of obstacles, is worshipped throughout India at the beginning of journeys or undertaking of new endeavors. As such, he is often placed at thresholds or entries in private homes. and he is the first deity encountered even in massive, multi-sanctum temple complexes, where he is worshipped with offerings of sweets, fruits, coins, flowers, and freshly cut grass. He is a symbol of abundance, and he is also a paragon of wisdom, having broken off his own tusk and recorded the Mahabharata at the time of its recitation by the great sage Vyasa. Although he is the son of Shiva and Parvati, Ganesha is honoured by all devotees and is the most popular god in modern India.

# AN IMPORTANT SANDSTONE FIGURE OF GANESHA

INDIA, MADHYA PRADESH, CIRCA 10TH CENTURY

The six-armed elephant-headed god dancing with two legs bent on a rectangular plinth centered by the mouse vahana, wearing belled anklets, closely fitting dhoti secured by a beaded girdle with pendant festoons, arm bangles and tiara with strands of pearls, holding his attributes including a radish and bowl of sweets which he tastes with his curlicued trunk, his face cocked to the side with gentle eyes, and elephant ears fanning open framed by a sunburst halo, flanked by a throne back carrying musicians at base with elephants, lions, makaras, and very finely rendered dancers beside sages inside niches, with four vidyadharas bearing garlands above, the torana centered by a finial, with remains of polychromy clinging to the surface 43¾ in. (111 cm.) high

IN₹50,00,000-70,00,000

US\$77,000-108,000

# PROVENANCE:

Private collection, Mumbai

This masterfully carved Ganesha embodies the energy of present devotion imbued with the authority of the past. His supple body, slender waistline, delicate jewellery, graceful face, and ten arms, together with the elongated

proportions and lyrical bends of the accompanying figures, situates the sculpture firmly in the tenth century, when stone carving had reached a superb level of mastery in northern and central India (compare with an example in the Boston Museum of Fine Arts, published in Darielle Mason, Gods, Guardians, and Lovers, New York, 1993, p.168, cat. no. 17). During this period, artists made use of the soft local sandstone to create agile figures that belie the heaviness of the material. Working from single blocks of stone, they realized glorious deities surrounded by mythical animals and members of the celestial supporting cast, all carved in deep relief with portions of the stone pierced entirely through, adding negative space to enhance the form. The liveliness of Ganesha's dance similarly belies not only the material but also his corpulent stature. His dance connects him with Shiva, who dances the universe into oblivion, yet Ganesha's dance has a childlike quality that lightens Shiva's cosmic load. Energetically dancing to the classical rhythms of drums and cymbals and the melody of flutes resounding from the gracious musicians at his feet, he carries away all obstacles and grants those who behold him the ability to achieve success.





# \*120

# A GRANITE FIGURE OF BHAIRAVA

SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 12TH CENTURY

The four-armed figure standing upright against a dog and dressed in a *dhoti* and serpent belt, holding the attributes of *trisula*, drum, noose, and skull cup and adorned with necklaces and large earrings, the face surmounted by a flaming chignon, all backed by an *torana* 27.5 in. (70 cm.) high

 $IN \stackrel{?}{=} 8,00,000 - 12,00,000$ 

US\$12,300-18,500

# PROVENANCE

Private Collection, Chennai, before 2007 Private Collection, Delhi Bhairava is a wrathful manifestation of Shiva associated with battle and death. In southern India, his appearance and attributes are closely related to the ferocious goddess Kali. While the trident associates Bhairava with Shiva, and the fierce deity is worshipped in Shaiva contexts, the inclusion of a dog rather than a bull *vahana* suggests Bhairava may originally have been an independent local god that was later incorporated into the Shaiva pantheon in Tamil Nadu. For a related example in the collection of the Los Angeles County Museum of Art, see Pratapaditya Pal, *Indian Sculpture, Vol. 2*, Berkeley, 1988, p.289, cat. no. 154a.



# \*121

# A STONE FIGURE OF VARAHI

SOUTH INDIA, TAMIL NADU, PALLAVA PERIOD, 8TH CENTURY

The boar-faced goddess seated in *lalitasana* with her right hand in *abhayamudra* and her left in *varadamudra*, wearing a long *dhoti* secured at the waist with a sash, wearing a foliate armband, sacred thread, necklaces, large earrings and a band across the breasts, the face finely modeled with a conical crown, the proper upper left hand holding a conch 29% in. (74 cm.) high

IN₹16,00,000-22,00,000

US\$24,600-33,800

# PROVENANCE:

Private Collection, Chennai, before 2007 Private Collection, Delhi This figure of Varahi originally belonged to a set of seven goddesses, known as the *Sapta Matrika* or "Seven Mothers," comprising Brahmani, Maheshvari, Kaumari, Vaishnavi, Varahi, Indrani, and Chamunda. Each goddess is the divine female counterpart to a principal male god of the Vedic and Hindu pantheon; she is equally a singular and prominent deity who simultaneously embodies the benign and ferocious aspects of the divine mother. Varahi is the female counterpart to Vishnu's manifestation as the boar-headed god Varaha. Interestingly, Varahi is the only counterpart to an incarnation of a deity rather than the deity himself. Her inclusion may suggest that, like Skanda, Bhairava, and many local goddesses, she held a degree of independence in South India before being incorporated into Shaivism.



Ms. Yamini Krishnamurthy in Chennai, 1978

# The Collection of Yamini Krishnamurthy

This Dvarapala sculpture graced the home of none other than the world-renowned dancer and arts philanthropist, Ms. Yamini Krishnamurthy. Also hailing from South India, Krishnamurthy was born in 1940 on a full moon night, giving her grandfather the idea to name her Yamini Poornatilaka, meaning "a full mark on the brow of night." Krishnamurthy was born into a family talented in the arts and humanities; her father a Sanskrit scholar, her grandfather a specialist of Urdu poetry, and her sister a talented vocalist. Beginning at the early age of five and trained in bharatanatyam at Rukmini Devi Rundale's Kalakesthra, Krishnamurthy took India's dance scene by storm after her debut in 1957. Uniquely gifted in the arts, Krishnamurthy is well-versed in dance, singing, and the vina.

Yamini's magical blend of talent and charisma made her a unique proponent of the classical arts, beginning by popularizing *bharatanatyam* and *kuchipudi*, a lively solo dance from Andhra Pradesh that she found was very suited to her temperament. A disciple of many accomplished dancers and schools, the multi-talented artist became the *asthana nartaki*, or resident dancer, of

the sacred temple Tirumala Tirupati Devasthanam. She has received many awards for her career and philanthropy, including the Sangeet Natak Academy Award for the performing arts in 1977 and civilian awards of Padmashree in 1968 and Padmabhushan in 2001. She is an artist and innovator beyond a long career of performing, founding the Yamini School of dance and producing two ballets, not to mention also writing an autobiography entitled "A Passion for Dance." An endlessly creative and gifted artist, she is well-known and respected by many around the globe, including the late President S. Radhakrishnan.

Krishnamurthy sold, at nominal value, a substantial part of her art collection to the National Museum in New Delhi to ensure their lasting preservation. An inspiration to women and the world of the classical arts, Krishnamurthy participated in a seminar on the contribution of women to Kuchipudi hosted by the Shambhavi School of Dance, representing the first generation of women's domination in the Kuchipudi dance tradition. As she said in her interview with Kuchipudi Vaibhavam in 2010 regarding advice she would give to future dancers, "You must develop fierce dedication WITH detachment," demonstrating a particularly enlightened attitude toward her art.



### \*122

# A GRANITE FIGURE OF A DVARAPALA

SOUTH INDIA, TAMIL NADU, CIRCA 10TH CENTURY

The door guardian standing with his right foot crossed over the left, his left forearm leaning casually on his snake-encircled club and his right palm turned inwards with fingers splayed, wearing a short *veshti* secured by *rudraksha* seed belt with lion-head clasp, anklets, rings, sashes encircling his slender hips, and lion-faced armbands, his chest adorned with a flower garland and multistrand necklaces, the face with bulging eyes flanked by plugdisk earrings and looped coiffure with escaping locks surmounted by a conical *jatamukuta* 78% in. (200 cm.) high

IN₹1,20,00,000-1,80,00,000

US\$184,600-277,000

### PROVENANCE:

Collection of the late Miss Saraswathy, acquired before 1977
By descent to Ms. Yamini Krishnamurthy
By way of gift to Mr. N. Chandramouli
Private collection since 2009

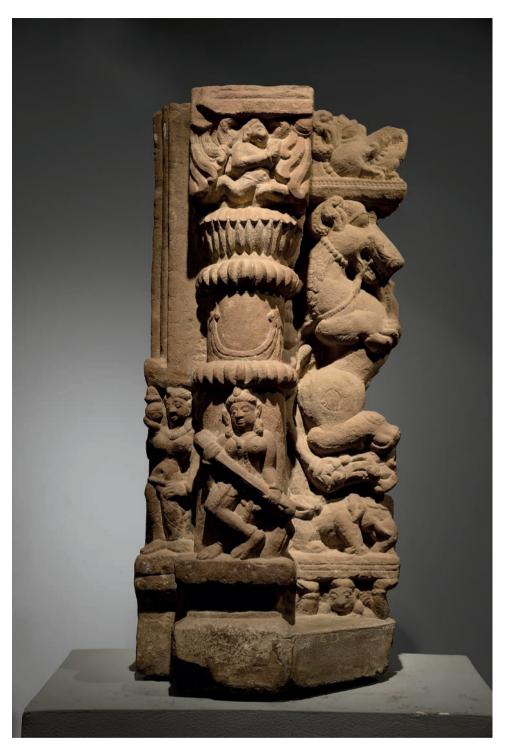
This particular type of door quardian is associated with Shiva. The present example emphasizes the ascetic aspect of Shiva in particular. The dvarapala wears a belt made of rudraksha seeds and has a voluminous coiffure which indicates the mane of matted locks let partially loose. Although dvarapalas typically guard the doorway to sanctums that contain a *linga* (non-anthropomorphic symbol of Shiva), this dvarapala image strongly calls to mind the figure of Shiva as Bhikshatanamurti, the mendicant yogi who wanders in the forest enchanting the forest-dwelling girls with his tremendous beauty. Bhikshatana is a particularly popular icon in South Indian art of the Chola period, and he is featured in stone and bronze sculpture along with figures of other forms of Shiva and his family. For further discussion of dvarapala typologies in Tamil art, see Michael Lockwood, Pallava Art, Madras, 2001.

Whereas in subsequent centuries figures of door guardians in South India would become increasingly fearsome, prior to the eleventh century they maintain a benign appearance that characterizes them more along the lines of open-eyed watchmen for the gods, rather than as fierce protectors. Despite his casual stance, garland of flowers (rather than snakes), and relatively docile face,

the heavy club encircled by serpents at his side together with his wild hair and the suggestion of sharpened teeth indicates that if danger should approach, the guardian would indeed be a force to be reckoned with.

Closely affiliated with the gods as they were, whether peaceful or ferocious in appearance dvarapalas are warrior-like figures that were prominently displayed at the entrance to temples, and thus they were heralded as precious trophies during times of battle. Carried back to the victor's royal capital, dvarapalas from distant places were installed in temples to display the ruler's power and supremacy. Simply transporting so massive an object would have been an accomplishment on its own. Battles therefore facilitated the circulation both of artworks and artistic styles. Artists in local ateliers were exposed to examples of sculptures brought from distant places, and they at times incorporated some of the foreign stylistic features into their works. The present example has elements that align it more closely with Chalukyan sculpture than with Tamil dvarapalas of the same period. The particular arrangement of the hair, the facial features, and the way in which the tightly woven flower garland traverses the upper chest reveal at least Chalukyan influence if not Chalukyan production.





REGISTERED ANTIQUITY - NON-EXPORTABLE

# \*123

# A RED SANDSTONE FIGURAL DOORJAMB

INDIA, MADHYA PRADESH, CIRCA 9TH CENTURY

With three vertical registers, the central portion with a dancing vina player against a cylindrical pilaster with ribbed bands and looped festoon surmounted by a winged monkey, the left side with a woman carrying a pot and the right side with a *gana* supporting a plinth with an elephant, rearing *vyala*, and makara, the *vyala* rider in the recess holding the reigns 27½ in. (69 cm.) high

IN₹4,00,000-6,00,000

US\$6,200-9,200

# PROVENANCE

Collection of a civil servant, Mumbai, acquired in the 1960s

The image of the *vyala*, a mythical rearing lion, sometimes represented as a composite beast, was a lasting trope spanning two thousand years not only throughout the Indian subcontinent but also extending to neighboring regions in which Buddhist and Hindu philosophy became the established cultural orientation. Here, the slender, naturalistic form with supple flesh, together with the cylindrical pilaster topped by a ribbed *amalaka* fruit shape suggests a notably early date for this sculpture. Compare with an example at the Seattle Art Museum (see Darielle Mason, *Gods, Guardians, and Lovers*, Ahmedabad, 1993, p. 177, cat. no. 23).



# \*124

# A STONE FIGURE OF UMAMAHESVARA

INDIA, HIMACHAL PRADESH, 9TH CENTURY

Finely carved with Shiva seated on a throne with Parvati seated on his knee, with Nandi the bull and dancing Bringin at their feet, Shiva holding a trident in his right hand and a lotus or staff entwined with a serpent in his left, the pair richly adorned with beaded jewelry, surrounded by a retinue of attendant figures and with a series of lingas centering the throne back

9% in. (34 cm.) high

IN₹2,0,00,000-3,0,00,000

US\$30,800-46,000

# ROVENANCE:

Private Collection, Mumbai, before 1989 Private Collection, Delhi

While depictions of Umamaheshvara abound in medieval central Indian art, the stone color, facial features, and modelling of the torso exhibit similarities with works found further north, in Uttar Pradesh. Compare with the Umamaheshvara in the collection of the Victoria & Albert Museum (V&A: IS.113-1986, published in John Guy, *Indian Temple Sculpture*, London, 2007, p. 130 and cover ill., cat. no. 146), from ninth-century Almora, and with another at the Los Angeles County Museum of Art, California (see Darielle Mason, *Gods, Guardians, and Lovers*, Ahmedabad, 1993, p. 181, cat. no. 25).

### \*125

# **AN IMPORTANT PINK SANDSTONE FIGURE OF VISHNU** INDIA, MADHYA PRADESH, CIRCA 10TH CENTURY

Superbly carved with Vishnu standing equipoise at center wearing a closely fitted *dhoti* secured with a looped girdle with pearl festoons and beaded belt secured at the back, *upavita*, multistrand necklaces, and *srivatsa* centering the chest, a garland sweeping across his thighs, the prominent *chakra* in his upper left hand and the regal face surmounted by a high *jatamukuta* backed by a pierced pointed halo, flanked by Brahma and Shiva in niches, avatars in the *torana*, and a meditating Vishnu in the finial, the throne back with elephants supporting *vyalas* and makaras, personifications of his attributes below, and the base with a female in a yogic posture flanked by nagas and adoring sages 52½ in. (133 cm.) high

IN₹3,5,00,000-5,0,00,000

US\$53,800-77,000

### PROVENANCE:

From a royal collection in the Khajuraho region

The Chandellas of Khajuraho were a major innovator in the creation of mediaeval central Indian artistic style, but their impact reached well beyond the subcontinent. Their sponsorship of artistic production yielded sculpture and architecture of world cultural magnitude. The Chandellas were a small dynasty, just one among many vying for power in central India as the mighty Gurjara-Pratihara empire fragmented, and they managed to consolidate their power at a crucial moment in the history of Indian art, when experimentations with architecture and sculpture were at a pinnacle. Sponsoring the artistic production of a great many temples, the Chandellas created a magnificent group of stone edifices populated by images of gods and sages, and they ruled from a citadel close to the temples, using sacred architecture to express the greatness of their reign.

The sculpture as a whole displays a series of complex interactions among figures and forms. Khajuraho during the 10th - 12th centuries was a royally sponsored religious center that saw the efflorescence of a range of ritual practices. These can be encoded in the sculptures through geometry, posture, and gesture. The importance of contact is most clearly represented on the lower areas of the sculpture. Seated beside Chakrapurusa and Gadadeva,

the personifications of Vishnu's disk and club, two figures place their folded foot on the attribute's leg, establishing a palpable connection. On the base, two nagas and a yogini literally entwine, the yogini hovering on the nagas' tails.

The ten avatars of Vishnu are dispersed throughout the sculpture's frame. At the base are the Buddha at left and Kalki at right; above from left to right across the torana are Varaha, Matsya, Vamana, Rama, Parasurama, Balarama, Kurma, and Narasimha. Figures of gurus and sages populate the divine abode that the sculpture creates, and at the same time they are kept at a separate level from the avatars of Vishnu that enact their various worldly duties above, Varaha rescues the earth from the cosmic flood, Narasimha avenges an unrighteous king. Each image can be read both as an expression of devotion and as an allegory for the justness of the kings. Vishnu himself seems to burgeon outwards in the same way that the great stone edifices of Chandella temples expanded both systematically and unfathomably. Regal and celestial, Vishnu holds court for all who behold. For a similar iconographic retinue, see a figure of Lakshmi-Narayana at the Brooklyn Museum, published in Joan Cummins, Vishnu: Hinduism's Blue Skinned Savior, Ahmedabad, 2011, p. 180, cat. no. 14.



# \*126

# A BRONZE FIGURE OF PARVATI

SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 12TH CENTURY

Beautifully cast in *tribhanga* over a circular lotus base, her right hand raised in katakamudra holding a blue lotus bud and her left extended along her hip, clad in a long striped dhoti and tied at her waist with a sash, her upper torso adorned with beaded necklaces and a channavira, her arms with armlets and bracelets, her face with gentle expression flanked by elongated earlobes and surmounted by a high conical headdress, with a rich brown patina overall 12% in. (32 cm.) high

IN₹2,0,00,000-2,5,00,000

US\$30,800-38,500

Private Collection, Delhi

Simple Tales, Chatterjee & Lal, Mumbai 2009

Petite in size, the present figure is exceptionally well cast with prominent ornaments and geometric motifs. The image would likely have been the female partner of a larger-scale image of Shiva, yet the goddess would also have been worshipped independently, carried in procession and displayed in her own shrine. Typically in South India the god and goddess are joined together only for certain festivals and for spending the night. For a similar arrangement of the garments and coiled armbands, see Douglas Barrett, Early Chola Bronzes, Bombay, 1965, pl. 29-30.





# \*127

# A PAINTED WOOD HEAD OF A BULL

SOUTH INDIA, CIRCA 18TH CENTURY

The bridled snout very finely carved with floral and *chakra* ornament in relief painted brown, gold, and green on white, the open eyes centered by a deeply carved flower surmounted by brown horns rising from striped rings 62 in. (157 cm.) high

IN₹5,00,000-7,00,000

US\$7,700-10,800

# PROVENANCE:

Private collection, sold with other works in 1964 Private collection, Mumbai

Images of bull heads were often used in village festivals during harvest time in rural south India, where objects were central components of ritual practice. Wooden bull heads were attached to a body of bamboo, thatch, and textiles and carried in procession through agrarian landscapes. The bull image is a symbol of virility and pastoral life, but he is also associated with the god Shiva as Nandi, Shiva's vehicle, and with the king as a proclamation of prowess. The bridled snout suggests a ferocious ability, here rendered with distinct elegance, grace, and naturalism (compare with an example in the Spink collection, published in George Michell, *Living* 

Wood: Sculptural Traditions of Southern India, Mumbai, 1992, p.133, cat. no. 8).

The craftsmen who produced this remarkable work have preserved the knowledge of wood carving for generations upon generations. Their mastery of the medium reveals an exceptional level of skill and expertise indicative of long-term sponsorship by communities of notable status. While large-scale figures of animals in painted wood can still be seen throughout rural south India, the delicacy of carving, detail of paint, and naturalistic beauty of the face suggest elite patronage for this particular image.



# \*128

# A PAUBHA WITH SCENES FROM THE SHIVA PURANA

NEPAL, CIRCA 1825

Depicting ash-smeared Shiva at center wearing a tiger skin, garland of skulls, rudraksha seed necklaces and coiled snakes, his hair in a topknot beneath a tiara and his mustached face with three sacred lines, flanked by two goddesses with blue and red skin holding lotuses, with Skanda and Vishnu on the right and Ganesh and Brahma on the left along with ascetic dvarapalas, Nandi below and vidyadharas above, surrounded by scenes from the purana against green hilly landscapes Painting  $78 \times 50\%$  in. (198 x 128 cm.)

 $IN_{1,0,00,000-1,5,00,000}$ 

US\$15,400-23,000



Beautifully painted in a rich and diverse palette, this large paubha depicting the Shiva Purana embodies the essence of the Nepalese painting tradition on cloth. Also known as the Shiva Mahapurana, this ancient text is the supreme purana of the Shaivas, detailing the creation, preservation and ultimate destruction of the universe, as well as serving as a guide to the worship of Shiva.

Depicted here with four arms, Shiva is seated on a large throne flanked by two female goddesses, one red and one blue in color. Shiva wears a tiger skin around his waist, a garland of severed heads around his shoulders, and undulating serpents around his neck and torso. His portrait-like face is rendered with exceptional sensitivity, highlighted by wide open eyes and full red lips topped by a long moustache. His forehead is marked by a third eye the three lines of sacred ash (vibhuti), which signifies his renunciation of worldly desires. His thick hair is piled in a high chignon and fastened with an elaborate tiara. The central trio is flanked by various standing attendants, including at left the multi-headed Brahma and Ganesha, the elephant-headed son of Shiva. A red Skanda and blue Vishnu stand at right, with two ascetics dressed in tiger skins in the foreground. Two ferocious mythical lions peer out from the elaborate throne, while Shiva's faithful mount Nandi, sits peacefully at front center. The assemblage is set amidst a mountainous landscape and blue sky, in which apsaras floating on banks of clouds bestow blessings. Compare the treatment of the landscape and figural style with an early 19th century mural in Hanumandhoka Palace, Kathmandu (Pratapaditya Pal, The Arts of Nepal Volume Two: Painting, California, 1978, fig.163).

The central scene of the present work is surrounded by eight vignettes depicting different stories. For a *paubha* that also portrays a large central scene surrounded by minor registers, see Pratapaditya Pal, op.cit., fig.127. Of particular interest in the present painting is the presence of a Ganesha seated at left in the uppermost register. This placement of the elephant-headed god likely relates to the practice of invoking Ganesha, the remover of obstacles, at the start of Hindu rituals. The reading of holy texts such as the *Shiva Purana* is considered a ritual practice in and of itself.

The word *paubha* is derived from the Sanskrit Patrabhattarak, which translates to the depiction of a god or goddesses on a flat form. Similar to the Indian *picchvai*, which narrate tales of Krishna, the *Shiva Paubha* tells the story of Shiva. One of the earliest known *paubhas*, which resides in the collection of the Metropolitan Museum of Art (1995.233), dates to circa 1100 and depicts a mandala of Paramasukha-Chakrasamvara. While the tradition of Nepalese painting on cloth often depicts Buddhist imagery, Hindu subjects, such as the current depiction of Shiva, are rare and highly prized.

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New York

13 APRIL

The Exceptional Sale

New York

13 APRIL

Sculpture New York

13 APRIL

Revolution New York

14 APRIL

Old Masters Paintings

New York

**21 APRIL** Islamic Art London

**24 APRIL** Islamic Art London

26 MAY

Contemporary Indian Art

London 26 May Arts of India London

23 JUNE 2016

Art d'Afrique, d'Oceanie, et d'Amerique du Nord

Paris

**6 JULY**Antiquities

London

13 SEPTEMBER

Indian, Himalayan and Southeast

Asian Works of Art New York

14 SEPTEMBER

Contemporary Indian Art

New York

**5 OCTOBER**Antiquities
New York

**7 DECEMBER**Antiquities
London

7 DECEMBER

Art d'Afrique, d'Oceanie, et d'Amerique du Nord

Paris

# CONDITIONS OF SALE

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

Christie's acts as agent for the seller and does not own

itself or have a financial interest in any of the lots.

### A REFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

# 2 CONDITION

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

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

# OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

# 4 VIEWING lots PRE-AUCTION

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

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

### 5 ESTIMATES

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

# **REGISTERING TO BID**

# **NEW BIDDERS**

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

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

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

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

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

# 2 RETURNING BIDDERS

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

# IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

# 4 BIDDING ON BEHALF OF **ANOTHER PERSON**

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

# 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 us on +91 22

# 6 BIDDING SERVICES

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

# PHONE BIDS

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

# 8 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<sup>TM</sup> terms of use which are available on http://www.christies.com/about-us/contact/terms-andconditions/

### 9 WRITTEN BIDS

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

# AT THE SALE

# WHO CAN ENTER THE AUCTION

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

# 2 RESERVES

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

# 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the bidding order;

(c) withdraw or divide any lot;

(d) combine any two or more lots;

(e) re-open or continue the bidding even after the

hammer has fallen; and

(f) whether during or after the auction, restart or continue the bidding, cancel the sale of the **lot**, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision is final and in the absence of any evidence to the contrary, the auction record maintained by the auctioneer will be conclusive.

# 4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE<sup>TM</sup> (as shown above in Section B7 and B8);

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the

# 5 BIDDING BY THE SELLER

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

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# 6 BID INCREMENTS

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

### 7 CURRENCY OF BIDS

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

# 8 CURRENCY CONVERTER

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

### 9 SUCCESSFUL BIDS

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

# D THE BUYER'S PREMIUM, DUTIES AND TAXES

# 1 THE BUYER'S PREMIUM

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

- (a) sourcing, photographing, valuing, cataloguing and preparing **condition** reports;
- (b) allowing successful buyers to participate in the auction process; and
- (c) handling, delivering and dispatch of the **lots** offered for sale as per the buyer's instructions.

As a consideration for the above services, we charge a premium to buyers on which tax is applicable in accordance with paragraph D2(g) below. The premium is calculated on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including INR 45,00,000, 20% on that part of the **hammer price** over INR 45,00,000 and up to and including INR 9,00,00,000, and 12% of that part of the **hammer price** above INR 9,00,00,000.

# 2 DUTIES AND TAXES

- (a) You are responsible for all duties and taxes (including any Value Added Tax, Service tax, Central Sales Tax or Customs Duties) payable as a result of the sale of the  ${f lot}$ . If you have any questions about duties and taxes, please contact us on  ${+91}$  22 2280 7905.
- (b) Unless you are a buyer who has met the requirements set out in D2(c) or D2(d) below, you will be charged 12.5% VAT or Central Sales Tax (as applicable) on the hammer price.
- (c) If you are a dealer registered outside the State of Maharashtra and prior to bidding have instructed us to arrange the packing, transporting and shipment of your lot outside the State of Maharashtra and have provided us with the required documents (including a Statutory Form C) you will be charged 2% Central Sales Tax on the hammer price.
- (d) If you are a buyer who will pay from a bank account outside of India and prior to bidding has instructed us to arrange the packing, transporting and shipment of your lot outside of India and have provided us with the required documents, you will not be charged any Central Sales Tax or VAT on the hammer price.

- (e) If you are a buyer under D2(c) or under D2(d) but change the instructions originally provided under D2(c) or D2(d) including instructions under F3(c), taxes specified under D2(b) would apply.
- (f) **Lots** denoted with an Ω symbol next to them have been imported into India and stored in a Free Trade Warehousing Zone. We will clear such **lots** from a Free Trade Warehousing Zone using our Importer Exporter Code and release into Indian free circulation upon payment of customs duty at rate of 10.3% on such clearance. Customs duty at 10.3% will be added to the hammer value and the applicable VAT or CST will be charged as per D2(b) or D2(c) above on the **hammer price** and customs duty.
- (g) In addition to the above, you will be charged a 14% service tax on **buyer's premium** for all **lots**.
- (h) If you are obliged by law to withhold tax from the buyer's premium payable to us, you must discharge the withholding tax liability and provide us with the withholding tax certificate.
- (i) In respect of hammer price payable by you to a non-resident seller we undertake to discharge the tax liability, if any, by way of deposit of taxes for and on behalf of the non-resident seller.
- (j) All VAT, Central Sales Tax, Service Tax and Customs Duties shown above are the rates at printing the catalogue and may change in accordance with the law.

# **E WARRANTIES**

# 1 SELLER'S WARRANTIES

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

# 2 OUR AUTHENTICITY WARRANTY

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

- (a) It is provided for a period of 5 years from the date of the sale.
- (b) It is given only for information shown in the UPPERCASE type of the "title heading", subject to the qualifications below. It does not apply to any information other than the title heading even if the other information is shown in UPPERCASE type.
- (c) The authenticity warranty does not apply to any title heading or part of a title heading which is qualified. Qualified means limited by a clarification in the description of the lot or by the use in the title heading of one of the terms listed in the section headed Qualified title headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in the UPPERCASE type title headings of the catalogue description means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified title descriptions and all descriptive information carefully before bidding on any lot.
- (d) The **authenticity warranty** applies to the **title heading** as amended by any saleroom notice.

- (e) The **authenticity warranty** does not apply if the **title heading** either matches the generally accepted opinion of experts at the date of the sale or draws attention to any conflict of opinion;
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the sale catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot;
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of sale and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty you
- (i) give us written details of any claim within 5 years of the date of sale. Regrettably, if you fail to do so your claim cannot be accepted;
- (ii) if Christie's requires you to do so, obtain the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us confirming that the **lot** is not **authentic**. We reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale:
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than this total amount. We will not be responsible to you for any loss of profits or business, expected savings or interest, costs, damages or expenses.

# F PAYMENT

# 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **total amount due**:
- (i) the **hammer price**;
- (ii) the buyer's premium; and
- (iii) any duties, central sales tax, value added tax and service tax.
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in India in one of the ways set out below:
- (i) Wire transfer

You must make payments to:

Christie's India Private Limited, The Hongkong and Shanghai Banking Corporation Ltd, 52-60 M.G. Road, Mumbai 400 001. Account number: 006-043111-001, IFSC HSBC0400002 or if you are an overseas buyer to the bank details provided on your invoices.

- (ii) Credit Card. We accept most major credit cards subject to certain conditions provided the cardholder is present. Details of the conditions and restrictions applicable to credit card payments are available from us using the contact details set out in paragraph (d) and (e) below.
  (iii) Banker's draft
- You must make these payable to Christie's India Private Limited and there may be conditions.
- (iv) Cheque

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

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's India Private Limited, B-11 Dhanraj Mahal, Chhatrapati Shivaji Marg, Apollo Bunder, MUMBAI 400 001.
- (e) For more information please contact us on  $+91\ 22\ 2280\ 7905$  or fax on  $+91\ 22\ 2280\ 7911$ .

# 2. TRANSFERRING OWNERSHIP TO YOU

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

# 3 TRANSFERRING RISK TO YOU

- (a) If you are covered under paragraph D2(b) the risk in and responsibility for the lot will transfer to you on the occurrence of the earlier of when you or your agent collect the lot or at the end of the thirtieth day following the date of the sale, unless we have agreed otherwise with you. In this case, risk in and responsibility for the lot will transfer to you at the end of the period we agree with you; or
- (b) If you are covered under paragraph D2(c) on delivery at your premises outside of the State of Maharashtra or if you are covered by D2(d) on delivery at your premises outside of India, in either case as per your instructions received by us in writing prior to bidding.
- (c) If you have registered to bid under D2(c) or D2(d) and request a change to your written instructions originally provided then D2(e) will apply.

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

# 4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **total amount due** in full by the due date, we will be entitled to do one or more of the following (as well as enforcing any other rights we have by law):
- (i) We can charge you a late-payment fee worked out at a rate of 5% a year above the prime lending rate of the State Bank of India from time to time on the unpaid amount due:
- (ii) We can cancel the sale of the **lot**. If we do this, we may sell the **lot** again on behalf of the seller, in which case you must pay us any shortfall between the total amount originally due to us and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission;
- (iii) We can hold you legally responsible for the **total** amount due and may begin legal proceedings to recover it together with our late-payment fee, legal fees and costs as far as we are allowed by law;
- (iv) We can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
- (v) We can at our sole option reveal your identity and contact details to the seller; and
- (vi) We can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

# 5 KEEPING YOUR PROPERTY

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

# **G COLLECTION AND STORAGE**

### 1 COLLECTION

Once you have made full and clear payment, you must collect the  ${f lot}$  within thirty working days from the date of the auction unless you are covered under paragraphs D2(c) or D2(d) in which case Christie's will arrange shipment as per your instructions received by us in writing prior to bidding.

- (a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us for the **lot** and any other **lots** invoiced together with it.
- (b) If you have paid for the **lot** in full but you do not collect the **lot** within 30 days after the sale, you hereby authorise us to sell the **lot** on your behalf. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company and you agree to accept such payment as full and final settlement.
- (c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's on +01 22 2280 7905.

### 2 STORAGE

- (a) If you have not collected the lot (or, where you are covered under D2(c) or D2(d), if we have not delivered in accordance with your written instructions received by us prior to bidding) within 30 days from the date of the auction, we or our appointed agents can:
- (i) charge you and you will have to pay all storage fees while the **lot** is still at our saleroom; or
- (ii) charge you and you will have to pay all transport and storage costs if the **lot** is removed to a warehouse.
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'.

# H TRANSPORT AND SHIPPING

# 1 TRANSPORT AND SHIPPING

- (a) We will enclose a transport and shipping form with each invoice sent to you.
- (b) You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your **lot** if you ask us to and pay the costs of doing so including any import and export duties, OCTROI payments or taxes.
- (c) We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's on +91 22 2280 7905. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neelect.
- (d) If you are covered under D2(c) or D2(d), we shall pack, transport, ship and deliver your property at your premises as per your instructions received in writing prior to the bidding. We shall engage our handlers, packers, transporters and provide you with the **estimate** of cost. Cost of shipment and transportation would be additionally invoiced to you along with the applicable Central Sales Tax, Service Tax and Customs Duties.

# 2 EXPORT AND IMPORT

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

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

# **3 ANTIQUITIES AND ART TREASURES**

- (a) **Lots** marked with the symbol \* are Art Treasures by the artists set out in 3(b) below and/or Antiquities under the Antiquities and Art Treasures Act 1972. These **lots** cannot be exported outside of India. If you are the successful bidder for any such **lot** you agree not to export such **lot** outside of India.
- (b) Rabindranath Tagore; Amrita Sher-Gil; Jamini Roy; Nandalal Bose; Ravi Verma; Gaganendranath Tagore; Abanindranath Tagore; Sailoz Mukherjea; and Nicholas Roerich.
- (c) You are responsible for meeting the requirements of the Antiquities and Art Treasures Act 1972 and any related state legislation.
- (d) Please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.
- (e) If you were the successful bidder for any antiquity, you agree to keep confidential the name and address of the seller where shown on any antiquity related paperwork.

# OTHER TERMS

# 1 OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. We have no liability to you in relation to the seller's warranties in paragraph Et above.
- (b) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale. (c) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**. (d) If, in spite of the terms in paragraphs (a) to (c) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price plus **buyer's premium** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, expected savings or interest, costs, damages, or

# 2 OUR ABILITY TO CANCEL

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

# 3 RECORDINGS

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

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### 4 COPYRIGHT

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

# 5 ENFORCING THIS AGREEMENT

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

# 6 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 7 TRANSLATIONS

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

# 8 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at http://www.christies.com/about-us/contact/privacy/or as otherwise required by law or government organisation.

# 9 WAIVER

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

# 10 LAW AND DISPUTES

This agreement and any rights arising out of this agreement will be governed by Indian law. Before either of us starts any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to a lawsuit brought by a third party and this dispute could be joined to that proceeding), we shall refer any dispute or difference arising out of this agreement to arbitration to be settled by an arbitral panel consisting of three arbitrators. You shall nominate one arbitrator and we shall nominate another. The two arbitrators so nominated shall jointly nominate the third arbitrator. The third arbitrator shall act as the presiding arbitrator. Such arbitration shall be held in India in accordance with the rules of the International Chamber of Commerce, India. The decision of the arbitration panel shall be final and binding on you and us. The arbitration proceedings shall be held in Mumbai, India and shall be conducted in the English language. Subject to the above, the courts in Mumbai, India will have jurisdiction over this agreement. However, we will have the right to bring proceedings against you in any other court.

# 11 REPORTING ON CHRISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on christies.com. Sales totals are hammer price plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

### I GLOSSARY

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

- (i) The work of a particular artist, author or manufacturer, if the **lot** is described in the **title description** (and not qualified) as the work of that artist, author or manufacturer;
- (ii) A work created within a particular period or culture, if the lot is described in the title description (and not qualified) as a work created during that period or culture:
- (iii) A work for a particular origin source if the **lot** is described in the **title description** (and not qualified) as being of that origin or source; or
- (iv) In the case of gems, a work which is made of a particular material, if the **lot** is described in **UPPER CASE type** as being made of that material.

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

**buyer's premium**: the charge the buyer pays us for providing the services listed in D1 above. **catalogue description**: the description of a **lot** in the catalogue for the sale, as amended by any saleroom parties.

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

condition: the physical condition of a lot. estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two. hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

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

provenance: the ownership history of a lot. qualified has the meaning given to it in paragraph E2 and Qualified title headings means the section headed Qualified title headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice".

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

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

**title description** has the meaning given to it in paragraph E2.

**total amount due**: has the meaning given to it in paragraph F 1 (a).

**UPPER CASE type** means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

\*

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

Ω

Lots have been imported into India and in order to remove the lots from a Free Trade Warehousing Zone and release into Indian free circulation, customs duty at 14% will be added to the hammer value and the applicable VAT/CST will be charged on the duty inclusive value of the hammer.

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

# **EXPLANATION OF CATALOGUING PRACTICE**

# EXPLANATION OF CATALOGUING PRACTICE

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

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

1. MF HUSAIN

In our qualified opinion a work by the artist.

2. Attributed to MF HUSAINΔ

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

3. Circle of MF HUSAINΔ

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

4. School of MF HUSAINΔ

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

5. Style of MF HUSAINΔ

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

6. After MF HUSAIN $\Delta$ 

In our qualified opinion a copy of the work of the

7. 'signed'

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

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

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

9. 'dated'

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

10. 'bears date

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

11. 'seal'

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

12. 'bears seal'

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

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

# CATALOGUE EXCHANGE RATE

# INR 65 = US\$1

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



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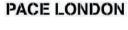






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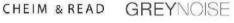
























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# STORAGE AND COLLECTION

# STORAGE AND COLLECTION

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

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

Opening Hours:

09:00 to 17:00 hrs. - Monday to Friday

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

Opening Hours:

10:00 to 18:00 hrs - Monday to Friday

# COLLECTION

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

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

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

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

# IMPORTANT INFORMATION

- All sold lots are stored at G4Si facility after the sale, all deliveries and collections can only be completed by appointment and with G4Si. Release will only be granted if all charges mentioned above are paid and upon presentation of collection order produced by Christie's India Pte Ltd.
- All lots will be stored free of charge for a period of 30 days from auction at G4Si local facility.
- After 30 days from the date of the auction all lots will be subject to a daily storage rate and administration charges of INR 1,000 per lot per day
  (plus applicable service Tax) at the discretion of Christie's India Pte Ltd. This will be payable in full prior to release.
- As set out in the Conditions of Sale, risk and responsibility for the sold lots (including frames or glass where relevant) passes to the buyer at the
  expiration of 30 days from the date of the sale or on collection by the buyer if earlier. Buyers are respectfully reminded that it is their responsibility
  to ensure the purchased lots are covered by adequate insurance.
- Lots sold at the auction may be subject to import restrictions and taxes. It is the buyer's sole responsibility to obtain the relevant import licence for their country of residence and settle any duty / tax payable.
- Lots can only be released / shipped once full payment of all charges, including handling and shipping charges has been received. Payments
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# SINGAPORE

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+27 (44) 533 5178 Annabelle Conyngham (Independent Consultant)

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+82 2 720 5266 Hye-Kyung Bae

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PAR: Paris

SK: London, South Kensington

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Email:

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Fax: +33 (0)1 42 25 10 91

Email: ChristiesEducationParis@ christies.com

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Fax: +1 212 468 7141

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06/12/13

# PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

# OMAR EL-NAGDI (EGYPTIAN, B. 1931)

Sarajevo

oil on canvas, in three parts · Each: 315 x 360cm. · overall: 315 x 1080cm.

Painted in April 1992

\$700,000 – 900,000



The Sarajevo triptych is undeniably the most important and the most ambitious work ever produced by leading Egyptian painter Omar El-Nagdi in terms of complexity, monumentality, expression and subject matter.

Together with Iraqi artist Dia Al-Azzawi's mural-size painting *Sabra and Shatila Massacre* of 1982–1983, that was acquired by Tate Modern, London, in 2012, El-Nagdi's *Sarajevo* is without doubt one of the most poignant depictions of the horrors of war ever painted since 1937, when Pablo Picasso realised his iconic piece *Guernica*.

Modern & Contemporary Art, Dubai

Dubai • 16 March 2016

CHRISTIE'S



# **GRAND GEORGIAN-STYLE MANOR**PEAPACK-GLADSTONE, NEW JERSEY

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# WRITTEN BIDS FORM **CHRISTIE'S INDIA**

# THE INDIA SALE

# **TUESDAY 15 DECEMBER 2015 AT 6PM**

At The Crystal Room at The Taj Mahal Palace Hotel, Apollo Bunder, Mumbai 400 001, India

**CODE NAME: LIBRARIAN** SALE NUMBER: 1203

(Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

# **BIDDING INCREMENTS**

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Written bids that do not conform to the increments set below may be lowered to the next bidding- interval.

INR 5.00.000 to INR 10.00.000 by INR 50,000 INR 10,00,000 to INR 20,00,000 by INR 1,00,000 INR 20,00,000 to INR 30,00,000 by INR 2,00,000 INR 30,00,000 to INR 50,00,000 by INR 2,00,000;

5,00,000; and 8,00,000 (e.g., INR 42,00,000; 45,00,000; 48,000,000)

INR 50.00.000 to INR 1.00.00.000 by INR 5.00.000 INR 1,00,00,000 to INR 2,00,00,000 by INR 10,00,000 INR 2,00,00,000 and above At auctioneer's

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- 1. I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
- 2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's** premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's). The buyer's premium rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including INR 45,00,000,20% on any amount over INR 45,00,000 up to and including INR 9,00,00,000 and 12% of the amount above INR
- 3. Lagree to be bound by the Conditions of Sale printed in the
- 4. I understand that if Christie's receives written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.

  5. Written bids submitted on "no reserve" **lots** will, in the
- absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.
- 6. I understand that Christie's acts as agent for the seller and does not own the property itself.
  7. I understand that Christie's written bid service is a free service
- provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: +91 22 2280 7905

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS. CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT CHRISTIE'S. TEL: +91 22 2280 7905 FAX: +91 22 2280 7911

		1203					
Clier	nt Number (if applicable)	Sale Number					
Billir	ng Name (please print)						
Prim	ary Residential Address						
City		Post Code					
Ship	oping Address (if different to above)						
City		Post Code					
Dayt	time Telephone	Evening Telephone					
Fax	(Important)	E-mail					
	You will be charged 12.5% VAT or Centr bidding that one of the following applie	al Sales Tax (as applicable) on the hammer price of a lot, unless you confirm before s:					
0	I confirm that I am a dealer registered ou ship the lot(s) on my behalf outside of the	tside Maharastra and will provide Statutory Form C, and I agree to allow Christie's to ne State of Maharashtra.					
$\bigcirc$	I confirm that I will pay from a bank account outside India and agree to allow Christie's to ship the lot(s) on my behalf outside of India.						
	See paragraph D2 of the Conditions of Sale for more information on taxes and duties. Shipping charges will apply to all shipments in accordance with paragraph H.1(d) of the Conditions of Sale.						
$\bigcirc$	Please tick if you prefer not to receive information about our upcoming sales by e-mail						
ΙHΑ	VE READ THIS WRITTEN BID FORM AF	ND ACCEPT THE CONDITIONS OF SALE - BUYING AT CHRISTIE'S					
Sign	ature						

If you have not previously bid or consigned with Christie's, please attach copies of the following documents, Individuals: government-issued photo identification (PAN cards for Indian residents) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation or equivalent document as well as PAN cards (for Indian companies), details of your principal place of business, mailing address, business telephone number and details of beneficial owners and directors. Other business structures such as trusts, offshore companies or partnerships: please contact Christie's at +91 22 2280 7905 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

# PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid INR (excluding buyer's premiur	n)	Lot number (in numerical order)	Maximum Bid INR (excluding buyer's premium)

289 08/11/13

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			UK£Price	US\$Price	EURPrice
Asian and Islamic Art					The same of the sa
H105 Asian 20th Century Art Day Sale	Hong Kong	2	68	110	104
H153 Asia+	Hong Kong		30	50	46
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
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		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		26	43	39
N48 Indian and Southeast Asian Art	New York	2	59	95	89
N32 Japanese and Korean Art	New York	2	59	95	89
P33 Asian Ceramics and Works of Art	Paris	2	38	61	57
S2 Asian & Western 20th Century & Contemporary Art	Shanghai	2	70	114	106
K30 Chinese Works of Art and Textiles	South Kensington	2	38	61	57
K47 Islamic and Indian Works of Art	South Kensington	2	38	61	57
K32 Japanese Works of Art	South Kensington	2	38	61	57
W481 South Asian Modern and Contemporary Art	Worldwide	2	57	95	87

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