CHRISTIE'S LONDON

ISLAMIC, INDIAN, SOUTH-EAST ASIAN MANUSCRIPTS, MINIATURES AND WORKS OF ART

Thursday 4 July 1985 at 11.00 a.m.
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ISLAMIC, INDIAN, SOUTH-EAST ASIAN MANUSCRIPTS, MINIATURES AND WORKS OF ART

PART I

From various sources

Which will be sold at Christie’s Great Rooms on Thursday 4 July 1985
at 11.00 a.m. precisely

Viewing Times:
Saturday 26 June—10.00 a.m.—1.00 p.m.
Sunday 1 July—2.00 p.m.—5.00 p.m.
Monday 2 July—9.00 a.m.—4.30 p.m.
Tuesday 3 July—9.00 a.m.—4.30 p.m.

In sending commissions or making enquiries, this side should be referred to as IGUANA 3179

CHRISTIE, MANSON & WOODS LTD.
8 KING STREET, ST. JAMES’S, LONDON, SW1Y 6QT
TELEPHONE: 01-839 9630; TELEFAX: 01-839 9629

Cover illustration 103 (detail)
NOTICE

Your attention is drawn to the following:—

1. All sales take place on the Conditions of Sale set out below and subject to reserve.

2. The description of each lot is an opinion only. Many lots are of an age and nature which precludes their being in pristine condition and some catalogue descriptions make reference to damage and/or restoration. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 6 of the Conditions of Sale.

3. Notwithstanding any terms of the Conditions of Sale and subject to the provisions of (a), (b) and (c) below, if within five years of the sale, (1) Christie’s have received notice in writing from the buyer of any lot that in the view of the lot is a deliberate forgery and (2) within 14 days from such notification the buyer ensures that the lot is in the possession of Christie’s in the same condition as at the date of sale and (3) within a reasonable time thereafter, by producing evidence (the burden of proof to be upon the buyer), satisfies Christie’s that the lot is a deliberate forgery then Christie’s will settle inside the sale and refund to the buyer the amount paid by the buyer for the lot.

For the purposes of this guarantee:

(a) “a deliberate forgery” means a lot made or substantially made with the intention to deceive when considered as the light of the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(b) notwithstanding that the lot is a deliberate forgery as above, the buyer shall have no rights against Christie’s under this guarantee where:

(i) the catalogue description at the date of sale was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or

(ii) it can be established that the lot is a deliberate forgery only by means of a scientific process not generally accepted for one until after publication of the catalogue or by means of a process which at the date of the sale was unreasonably expensive or impractical or likely to have caused damage to the lot;

(c) the benefit of this guarantee, which shall not be assignable, shall rest solely and exclusively in the buyer who shall be and only be the person to whom the original invoice was made out by Christie’s in respect of the lot when sold and who has since the sale remained uninterrupted, unencumbered ownership thereof.

CONDITIONS OF SALE

ALL BIDS SHALL BE TREATED AS OFFERS MADE UPON THE FOLLOWING CONDITIONS OF SALE

1. Christie, Manson & Woods Limited (‘Christie’s’) act in all respects, save where otherwise appears, only as agents for the Seller of each lot.

2. The highest bidder acceptable to the Auctioneer shall be the Buyer, but if, during or immediately after the sale of the lot, the Auctioneer considers that a dispute has arisen or that there is any other reason for so doing, he may at his absolute discretion immediately put up the lot again for sale.

3. The Auctioneer has the right at his absolute discretion to refuse any bid and to advance the bidding as he may decide.

4. (a) The Seller shall be entitled to place a reserve on any lot, and the Auctioneer shall have the right to bid on behalf of the Seller for any lot on which a reserve has been placed.

(b) Christie’s have the right at their absolute discretion to withdraw or divide any lot or to combine any two or more lots.

5. (a) The purchase price payable by the Buyer shall be the aggregate of the final bid and a premium of 8 per cent of the final bid (together with any VAT chargeable on the final bid and such premium). “The final bid” means the price at which a lot is knocked down to the Buyer.

(b) The Buyer shall forthwith supply his name and address and if so required by Christie’s his bank or other suitable references.

(c) The Buyer may be required to pay forthwith the whole or any part of the purchase price, and if he fails to do so the lot or lots may at the Auctioneer’s absolute discretion be put up again and resold.

6. (a) All statements in the Catalogues, advertisements or brochures of forthcoming sales as to any of the matters specified in (b) and (c) below are statements of opinion and are not, nor are they to be relied upon as statements or representations of fact. Illustrations in the Catalogues, advertisements or brochures of forthcoming sales are solely for the guidance of intending purchasers and are not to be relied upon in terms of tone or colour or necessarily to reveal imperfections in any lot. Intending buyers must satisfy themselves by inspection or otherwise as to all such matters, as to the physical description of any lot and as to whether or not any lot has been repaired.

(b) Neither the Seller nor Christie’s are responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, provenance or title of any lot, or any other errors of description.

(c) Neither the Seller nor Christie’s are responsible for any faults or defects in any lot.

(d) Neither the Seller nor Christie’s nor any person in their employ, make or have any authority to make any representation or warranty nor are they responsible for any representation or warranty, or for any statement in the Catalogues, advertisements or brochures of forthcoming sales or illustrations therein.

7. (a) No lot can be taken away during the auction, nor can any lot be taken away until the purchase price has been paid in full.

(b) All lots are to be paid for and taken away at the Buyer’s expense within SEVEN days from sale.

8. If a Buyer fails either to pay for or to take away any lot in accordance with Condition 7, Christie’s shall be entitled at their absolute discretion and without prejudice to any other right or remedy to exercise one or more of the following rights:

(a) without notice to the Buyer to resell the lot or cause it to be resold by public or private sale.

(b) Any deficiency in the purchase price shall be made good by the defaulting Buyer, and any surplus (after retention by Christie’s of the premium) to be the Seller’s;

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(d) to charge interest at a rate of 2 per cent over Lloyds Bank plc base rate on the purchase price to the extent it remains unpaid for more than 7 days from the date of sale.

9. The property in a lot shall not pass to the Buyer until he has paid the purchase price in full, but the lot shall be at the Buyer’s risk in all respects from the fall of the hammer. Notwithstanding that Christie’s act only as agents for the Seller, they shall be entitled to retain the premium referred to in Condition 5 (a) hereof, irrespective of and in addition to such recompense as they may receive from the Seller. Christie’s shall be entitled to a lien on any lot sold until the purchase price is paid in full by the Buyer.

10. The respective rights and obligations of the parties in respect to the Conditions of Sale shall be governed and interpreted by English Law and the Buyer hereby submits to the non-exclusive jurisdiction of the English Courts.

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VIB-118

VIB-119
INFORMATION FOR SELLERS AND BUYERS

TERMS OF SALE

Seller’s Commission:
Our commission from the seller (except on wine) is 10 per cent of the final bid on lots selling for £1,000 and above and 12.5 per cent on lots selling for less than £1,000. Our commission from the seller on wine is 15 per cent of the final bid.

Buyer’s Premium:
Buyers are reminded that there is an 8 per cent premium payable on the final bid of each lot (see clause 5(a) of the Conditions of Sale), except for wine.

VALUE ADDED TAX (VAT)

VAT at the standard rate is payable on the seller’s commission. Private foreign residents, except those within the EEC, are exempt. VAT is payable in all cases on the premium.

In the case of a lot marked with a dagger (†) in the catalogue, VAT is payable in addition on the final bid, refundable on proof of export.

In the case of second-hand goods which are dealt with for VAT purposes under the Special Scheme described in VAT Notices 712 and 728, H.M. Customs & Excise treat the final bid as the seller’s selling price and the buyer’s purchase price.

SELLERS OVERSEAS

There are no auction taxes in the United Kingdom.

Paintings, drawings, prints, sculpture disposed of by the creator or as part of his estate before 1st April 1973, collections and collector’s pieces and antiques more than 100 years old all enter the United Kingdom free of duty and without payment of VAT (explanatory leaflet on request).

It is essential that all items imported for sale must be declared as such to H.M. Customs at the point of entry into the United Kingdom, and appropriate documents obtained for presentation to us.

The addresses of our overseas representatives are at the back of this catalogue.

ESTIMATES

The estimated selling price of each lot is printed beneath the lot description. Bidders should bear in mind that these are prepared well in advance of the sale and are not definitive. They are subject to revision. In the case of ‘Refer Department’ our staff will be pleased to advise prospective buyers.

COMMISSION BIDS

Christie’s are always pleased to advise Clients and to execute bids on their behalf, and if successful the purchase price payable will be the final bid price and the premium of 8 per cent (except on wine) together with any VAT chargeable thereon (see clause 5(a) of the Conditions of Sale).

Bids must always be made in writing or by telex, reference being made to each sale through the code name and Sale Number printed on the title page of each catalogue. A form for written bids is printed at the back of the catalogue. To ensure that bids will be accepted and the delivery of lots is not delayed, intending buyers should supply bank or other suitable reference to Christie’s. The references should be supplied in good time to be taken up before the sale.

VALUATIONS

Changes for supplying valuations with inventories for probate, insurance, family division or other purposes totalling more than £30,000 will be arranged by negotiation. The charge up to a total of £30,000 is 1½ per cent. VAT will be added to these charges. Minimum fee: £25 in London and £30 in the country (excluding VAT).

INSPECTIONS

There will be no charge for calling upon owners and advising with a view to possible sale by auction in our rooms, except for travel and out-of-pocket expenses.
RAJASTHANI AND PAHARI MINIATURES

1

Devagandhar Ragi
Mewar, circa 1680

An ascetic seated before a pavilion on a tiger skin, a ram approaching, revered by a standing maiden, yellow panel above (defective), yellow margin between black rules, inscribed above in white devanagari on red leaf (defective, repaired)
9 × 6¾in. (22.8 × 15.9cm.)
leaf 10¼ × 7¾in. (26 × 19cm.)
£200-250

2

Illustration to the Sat Sai of Behari
Mewar, circa 1700

A stag proudly roams the forest amongst the hinds and their fawns, by a lake and large banyan tree, inscribed in black and red devanagari on yellow panel above (partly erased), yellow margin between black rules, red leaf (with hole)
8 ½ × 6 ½in. (21.5 × 17.2cm.)
leaf 10 × 8¾in. (25.4 × 21.5cm.)
£390-450

3

Equestrian Portrait of Maharana Bhim Singh
Mewar, circa 1800

Seated on a brightly caparisoned grey stallion, smoking a hookah, retainers on foot below, inscribed in gold devanagari on blue panel above, and in black devanagari on gold decorated buff leaf (defective, torn and repaired)
overall 18 × 13¾in. (46 × 34.2cm.)
£300-400

4

Hari Hara
Mewar, circa 1800

Holding various attributes, a tiger below, green background (flaked), red leaf (applied) miniature 9 ½ × 5 ¼in. (23.5 × 13.3cm.)
£200-250

5

Narasimha Avatar
Sarwar, circa 1750

Disembowling Hiranyakashipu, watched by a devotee, dominant colours orange, red and pink, buff leaf applied, verso, inscribed in black devanagari miniature 7 × 5¾in. (17.8 × 14.6cm.)
£300-350
6  
Vishnu Riding an Elephant  
Mewar, circa 1680  
As he gallops through the forest, angels showering petals over him from above, black margin on red leaf (stained, minor hole, trimmed) overall 7 1/2 x 6 1/4in. (19 x 17.2cm.)  
£450-550  

7  
A Couple Making Love  
Sirohi, circa 1750  
On a terrace, erotic, bright palette, white margin black rules, red leaf (trimmed, defective) overall 6 1/4 x 5in. (16.3 x 12.7cm.)  
£300-350  

8  
Kanod Ragini  
Sirohi, circa 1690  
A lady feeding two peacocks in a forest, as a third looks on from the tree above, her companion stands beside watching, bright palette, white margin between black rules, inscribed above in black charcoal on orange leaf "Kanod Ragini"  
8 1/2 x 5 3/4in. (21.5 x 14.6cm.)  
Leaf 11 1/2 x 8in. (29 x 20.3cm.)  
This miniature comes from the only known complete Ragamala series from Sirohi. The unusual iconography for Kanod Ragini can only be found in Sirohi painting, and it is thought that the traditional meaning of Kanod with its devotional mood, is represented by the feeding of the peacocks being a ritual act of religious service. It is suspected that the originator of the Sirohi Ragamala school was not thoroughly familiar with the iconographic tradition  
LITERATURE  
£800-1,200
9

Three Illustrations to Shyamvaid: Gaja-Salote
Rajasthan, probably Muktapura, SV 1881/AD 1824
Elephant almanac, describing elephants from the north and south of India, their qualities; diseases and treatments, the half-page paintings of elephants set within text of black and red demagori (minor staining), yellow margins between black and red rules, outer margin

Illustration to a Cosmological Manuscript
Jaipur, circa 1800
A horse-headed beast seated on a stag, holding a cup and flask, inscribed below in black demagori 'hatvita' (endowed with purity), blue border between yellow rules, white rules on red leaf; verso, inscribed with ten lines of black demagori

Illustration to the Ramayana
Jaipur, circa 1820-1840
Ravana's armies approaching the hermitage, depicted in several scenes, dominant colours green, orange and yellow, silver margin between yellow rules, inscribed in black nagari on yellow leaf, framed miniature 10½ × 15¾in. (26.6 × 40cm.)

Illustration to the Ramayana
Jaipur, circa 1820-1840
Rama defending the hermitage against Ravana's armies, depicted in several scenes, dominant colours green, orange and yellow, silver margin between yellow rules, inscribed in black nagari on yellow leaf, framed miniature 10½ × 15¾in. (26.6 × 40cm.)

Illustration to the Devi Mahatmya
Jaipur, circa 1850
Durga leads the sati attack against Nisumbha and his forces, bright palette, gold, yellow and red borders between black rules, inscribed above in red demagori on blue leaf

Worship of Krishna
Jaipur, circa 1850
By the various rulers of Jaipur as they stand before the image richly dressed and bejewelled, on a green floral rug, dominant colours red, orange, green and white, red leaf, framed overall 15½ × 11½in. (38.8 × 29cm.)

£200-250

£200-300

£300-400

£390-400

£290-300
16

A Raja and His Courtiers Being Entertained
Probably Umar, circa 1780
By a dancing girl and musicians, on a terrace (slightly waterstained and flaked), the figures identified in black dargah (illegible), red leaf (trimmed), framed overall 13¾ x 18¼ in. (34.7 x 46.2 cm.)
£600-800

17

Two Illustrations to the ?Dhola-Maru
Gujarat, Folk-Syle, circa 1820
A maiden seated with a parrot; her confidante and helper, dominant colours red, green and yellow; and her lover with a camel, each inscribed in Gujarati; each approximately 6¾ x 5½ in. (17.2 x 14 cm.)
£120-150

18

Worship of Sri Nath-ji
Kotah, circa 1800
The attendants performing puja as they bathe the image, yellow margin, inscribed above in white dargah on red leaf (defective); miniature 8¼ x 7 in. (22.2 x 17.8 cm.)
Provenance:
George P. Buckford
Literature:
M. C. Beach, Rajput Painting at Bundi and Kotah, Artesis Asiat, Supplementum XXXII, Ascena, 1974, fig. 118, p. 63
Indian Art from the Collection of George P. Buckford, Cleveland, 1975, no. 91
£600-800
19

Portrait of a Young Prince
Rajasthan, circa 1850

Richly bejewelled, enthroned in an elaborately decorated white marble garden pavilion, an attendant by his side, lush green trees and shrubs beyond, yellow margin, red leaf (truncated) overall 9 x 13½in. (22.9 x 34.5cm.)

£450-550

20

Bilaval Ragini
Probably Sidh, circa 1770

A lady seated on a terrace, having her hair combed by a handmaiden as she gazes into a mirror held by an attendant, green background, inscribed above in red devnagari, black devnagari inscribed on yellow leaf (applied), framed miniature 11 x 9¾in. (28 x 25.3cm.)

£300-400

21

Prince Himaaraj of Orcha Worshipping Vishnu
Orcha, circa 1800

Standing with his two sons, before Vishnu and Lakshmi who are enthroned on lotuses in a small tank in a temple compound, dominant colours mauve, green and white; verso, inscribed in black devnagari ‘komar es himar raj sigalu . . .’ overall 12 x 8in. (30.5 x 20.3cm.)

£1,000-1,500
22
Maharaja Diwan Ghan Singh Seated on a Terrace
Orcha, circa 1830
In the 'azure bungalow' with an attendant holding a fly-whisk behind, greeting young Prince Paramarand brought to him by a servant named Mohan (flaked, minor wormholes), red leaf (flaked and wormed), verso, two lines of black devanagari identifying the personalities and subject miniature 7¾ × 10½in. (18.4 × 26.7cm.) £800-1,200

23
Maharaja Dharan Pal
Orcha, 5V 1870/AD 1813
Seated against a bolster on a mauve and yellow floral carpet, his sword laid before him, as a lady approaches (minor flaking), verso, identified in two lines of black devanagari overall 6¾ × 9½in. (17.2 × 23.5cm.) £1,200-1,500

24
Vishnu's Descent from the Heavens
Central India, circa 1700
Accompanied by Kamala as they are transported by Garuda to a ghat frequented by ascetics, Chandra and Surya following their timeless journey through the heavens, inscribed in black devanagari on yellow panel above, black and white rules on red leaf 9⅞ × 6½in. (24.2 × 16.5cm.) leaf 11 × 8in. (28 × 20.3cm.) £700-1,000
26

Portrait of a Lady
Kishangarh, circa 1740-1750

Bustly bejewelled, wearing a transparent veil with gold floral design, holding a lotus, laid down
each album leaf decorated with gold stylised floral sprays
11¾ x 7¾in. (29.5 x 19.5cm.)
leaf 13¾ x 10½in. (35 x 26.5cm.)

A very fine and early portrait, in large format, datable to the beginning of the second stage of Kishangarh
painting, when the distinguishing characteristics of this school material. Mohan Singh Savant Singh (b. 1699,
d. 1766) fell in love with the singer and poetess Bunty Thani in about 1740 and went on to live with her in
the gowns of Brajshah a few years later. In 1756 Savant Singh regained part of Kishangarh from his younger
brother who had usurped the throne and immediately abdicated in favour of his son Sardar Singh. Whether
it has been thought that the large miniatures inspired by the romance with Bunty Thani and devotion to
Krishna were painted under Sardar Singh’s patronage, the above portrait indicates that this style and format
were already in vogue before his accession suggesting Savant Singh, or his father and ruler Rag Singh, as
patron.

LITERATURE:
Rajput Painting in the Collection of Edwin Binney 3rd., Portland, Oregon, 1968, pp. 36-43

£17,000-21,000

27

Illustration to the Rasikapriya of Keshav Das
Datta, circa 1770

A nayika seated on a bed on a palace terrace with two companions in attendance, dark blue leaf
inscribed above in red and white divagati; verso, two lines of black and red divagati
7 x 7¾in. (17.8 x 18.2cm.)
leaf 8½ x 9½in. (22 x 23.5cm.)

£320-380

28

Two Warriors in Combat
Pattan (Maharashtra), circa 1840

Advancing towards each other bearing bows, arrows and swords (defective, torn), red leaf
overall 11 x 16½in. (28 x 41.5cm.)

£120-150

29

Illustration to the Bhagvata Purana
Orissa, circa 1800

Indra prostrate before Krishna, each identified above in red sankriti, five lines of black and red
sankriti on natural leaf below, red border, natural margin on red leaf
overall 9½ x 14½in. (24.5 x 37.5cm.)

£150-180

30

Illustration to the Bhagvata Purana
Orissa, circa 1800

Yasoda and her companions realising Krishna’s supernatural powers as he uproots the tree to
which he was tied for punishment, five lines of black pall on natural leaf below, red border with
natural margin on red leaf
overall 9¼ x 12½in. (23.5 x 31.8cm.)

£150-180