A Mughal prince in the zenana, holding hands with his lady while others wait and provide music, Provincial Mughal (Kashmir), seventeenth century; on the reverse a page of découpe calligraphy by Turk Ali and Haji Ahdallah Miyankali, Kashmir, dated A.H.1596/A.D.1664-7

The album leaf with inset border of flowers in gold on a pink ground, border defective, the découpe calligraphy in two shades of pink on a black ground decorated with gold floral arabesques, card mount, miniature 207 by 130mm, calligraphy 282 by 135mm, leaf trimmed to 360 by 230mm.

The calligrapher Turk Ali has signed himself as working in Kashmir, where Mughal artists and calligraphers are known to have been resident. The second signature is of Haji Ahdallah Miyankali, who would have cut out the calligraphy and composed the page in its final form. In all likelihood the whole album page, including the miniature, originated in Kashmir. A miniature by Muhammad Nadir Samarquand (who records himself as working in Kashmir, see lot 82 of this sale) is mounted on an album leaf of very similar design to this page (T. Falk and M. Archer, Indian Miniatures in the India Office Library, London, 1981, no.90), suggesting that both were from albums commissioned in Kashmir, possibly for the Mughal governor Zafar Khan. For an account of Mughal artistic activity in Kashmir see L.Y. Leach, 'Painting in Kashmir from 1690 to 1650', Facts of Indian Art, London, 1986, 124-131.

$1,200-1,800

90

The poet Sa'di seated with books and pen-case, two vases of flowers behind him. Deccan, second half of seventeenth century.

gouache with gold, identified in Persian as Hazrat Shaikh Sa'di, gold-decorated borders, card mount, 205 by 92mm.

Although the characteristics of this unusual portrait do not easily match a recognised Deccani style, they suggest the hand of a Persian-trained artist who may well have been working in the Deccan. A portrait with similarly mixed characteristics, though thought to be of earlier date, is in the J-Rangir Collection, published by J. Zehrowski, Deccani Painting, London, 1988, fig.14.

$1,000-1,500

91

Portrait of a young Mughal nobleman standing amidst flowers, dressed in white with shield and sword. Mughal, late seventeenth century.

gouache with gold, mounted with an early 19th century Mughal floral border, 204 by 135mm, page 307 by 200mm.

$1,000-1,500

92

Portrait of Mir Hidayatullah standing in a landscape. Mughal, eighteenth century.

gouache with gold on paper, laid down on an album page with gold-sprinkled orange borders, inscribed on reverse 'Shahab Mir Hidayatullah...'. miniature 228 by 139mm, page 414 by 275mm.

$1,000-1,500
93
An illustration to the Bhagavata Purana: two porters
carrying boxes of goods on yaks, followed by three
girls. Bikner, c.1620

gouache with gold, applied border of pink paper
defective, card mount, 176 by 280mm., page 285 by
290mm.

From a large series of illustrations to the Bhagavata
Purana much of which was formerly in the Bikner
royal collection. Because of this association the
series has been attributed to Bikner, and as such is
regarded as one of the precursors of the mature
Bikner style of the 17th century. Whether or not
the true place of production was Bikner, the series
remains a fine instance of the Mughal style as
practised in Rajasthan, now sometimes referred to
as ‘Popular Mughal’. For published examples see
H.Grosz, The Art and Architecture of Bikner State,
Oxford, 1950, fig.91; P.Pal, The Classical Tradition in
Rajput Painting, New York, 1978, no.4; D.J.Ellis,
Indian Miniatures, The Ebersfeld Collection, San
Francisco, 1985, no.17; sale in our New York rooms,
28 October 1991, lot 14.$1,000-1,500

94
A prince riding in a boat on a tank where people
bathe, courtiers waiting on the other side with his
horse and palanquin, the walls of a fort across the
far side. Bikner, second half of seventeenth
century

paper slightly creased, later red border, formerly in the
Bikner Collection with Hindi inscription now dated
1751/A.D. 1694, card mount, 205 by 227mm.

$1,000-1,500

95
A five-masted sailing ship with horse-headed prow
and many cannon, carrying a prince and his
entourage including horses and an astrologer.
Gujarat, c.1700

coloured drawing on paper, split along fold marks, orange
and pink borders, backed with cotton, 460 by 550mm.

Though this ship is of essentially Portuguese design
it may represent the manner in which Indian
noblemen would leave Gujarat ports on pilgrimage
to Mecca.

$1,000-1,500

96
Prince Anurag Singh riding a stallion across a
landscape in the company of courtiers and
musicians and a hound which catches a buck.
Kishangarh, c.1780

gold-sprinkled blue and pink borders, tears in borders,
identified on verse in Persian and Hindi, also with a
reply valleys, card mount, 205 by 290mm.

$1,000-1,500

97
A camel standing alone in a landscape tethered to
his feeding box. Rajasthan, perhaps Jaipur, first
half of nineteenth century

floral and pink borders, card mount, 215 by 300mm.

$1,000-1,500

98
Maharaja Ram Singh of Kotah (reigned 1827-1865)
seated with courtiers at a lakeside pavilion, awaiting
the arrival of his rani who approaches by palanquin,
they are also seen riding together on a royal barge
on the lake. Kotah, second half of nineteenth
century

gouache on paper, slight folding and one small hole in
painted surface, red border, 625 by 955mm., including
border 710 by 1015mm.

Another Kotah painting of comparable size and
date, also depicting Maharaja Ram Singh, was sold
in our New York rooms, 5th December 1992, lot
157.

$1,500-2,000
99 The elephant Rao Bahadur Shah running out of control and throwing his mahout, numerous men on foot trying to distract the elephant with fireworks and lances. Mewar (Udaipur), c.1730

yellow and red borders, numbered 4 with identifying inscription at top in Hindi, framed, 215 by 348mm.

The numbering of the picture suggests it is from a series, perhaps illustrating successive scenes of the incident. Another Sangram Singh period picture where the death of a mahout is recorded successively on a single sheet was in the collection of the British Rail Pension Fund, sold in these rooms 26th April, 1994, lot 33.

£1,000-1,500

100 A lady on a white horse galloping across a yellow hillside, hunting deer with a bow and arrows. Jammu, c.1740

gouache with gold, black and white rules, red border trimmed, 148 by 231mm.

£1,000-1,500

101 Radha turning away from Krishna who sits alone in a grove of trees, his yellow sash left strewn on the terrace near Radha. Bawolli, c.1765

Gouache with gold, slight fading, applied pink-flecked border, 188 by 257mm., page 245 by 312mm.


£1,200-1,800

102 A prince of Bijapur kneeling against a bolster with his sword beside him, with radiant halo. Bijapur, c.1660

Gouache with gold, some repair, on an album leaf with floral border in gold and silver, identified in Persian and Hindi as Malik Amaur and in Hindi as Tyrna Shah, nastaliq calligraphy on reverse, card mount, 159 by 119mm., leaf 363 by 250mm.

(See illustration on page 93)

£1,000-1,500

103 Saindhuri Ragini: three girls on a river bank and three others bathing in the river on upturned water pots, a line of trees beyond. Bilaspur, mid-eighteenth century

Gouache with gold, red border with identification at top in white, taken, card mount, 210 by 153mm., page 262 by 203mm.

From a series which relates in style and date to other Bilaspur ragamala series of the mid-18th century, e.g. W.G.Archer, Indian Paintings from the Punjab Hills, London, 1973, II, 179-180, nos.31-32. Others of this series have been sold in these rooms, 24 April 1996, lot 74, our New York rooms, 6 October 1990, lot 121, and Christie’s, London, 24 April 1990, lot 80.

£1,000-1,500

104 A lady shading a lamp with her veil as she approaches a doorway at night. Guler, c.1760

Gouache with gold, applied border of plain paper, 202 by 118mm.


The simplicity of this scene is representative of a genre of pictures painted at Guler during the second half of the eighteenth century. For comparison see W.G.Archer, Indian Paintings from the Punjab Hills, London, 1973, Guler no.40, and F.A.Aizajuddin, Pahari Painting and Sikh Portraits, London, 1977, Guler nos.31-36.

£1,000-1,500
FIVE KANGRA ILLUSTRATIONS
TO THE RASIKAPIYA OF KESHAV DAS

The following four paintings and lot 110 are from a large and significant series of illustrations to the Rasikapiya by the sixteenth-century poet Keshav Das. The text analyses the nature of romance by referring to situations involving Radha and Krishna, who therefore figure in most of the illustrations. The series was painted at Kangra, circa 1820-1825, in oval format with distinctive floral spandrels. The Kangra Rasikapiya is described and discussed by W.G. Archer, Indian Paintings from the Punjab Hills, London, 1973, vol. i, pp. 305-307, vol. ii, pp. 228-230, where the fourteen pages in the collection of the Victoria and Albert Museum are described. Other pages have been sold in our New York rooms 4 June 1994, lot 164 and 27 March 1991, lot 68 where references to other pages are given.

105†
Radha and Krishna seated on a bed in conversation, Krishna making a persuasive hand-gesture, two girls talking beyond the terrace wall. Kangra, c.1820-25
gouache with gold, oval with floral spandrels, yellow inner borders, fleshtone pink border with inscription at top, 5 lines of text on reverse in naghari, 253 by 170mm., page 332 by 242mm.
£5,000-4,000

106†
Two girls crossing a terrace by a bed of poppies, holding hands as they go, watched from a window by Krishna. Kangra, c.1820-25
gouache with gold, oval with floral spandrels, yellow inner borders, fleshtone pink border with inscription at top, small surface losses in outer border, 8 lines of text on reverse in naghari, 260 by 175mm., page 332 by 242mm.
£3,000-4,000

107†
Krishna standing thoughtfully on a terrace with his gold staff under his arm, two figures of Krishna at separate windows above. Kangra, c.1820-25
gouache with gold, oval with floral spandrels, slight flaking of white pigment, yellow inner borders, fleshtone pink border with inscription at top, 5 lines of text on reverse in naghari, 248 by 171mm., page 332 by 242mm.
£5,000-4,000

108†
Radha in disconsolate mood, seated beneath a canopy while a confidential attempts to reason with her. Kangra, c.1820-25
gouache with gold, oval with floral spandrels, yellow inner borders, fleshtone pink border with inscription at top, surface lines to borders, 6 lines of text on reverse in naghari, 251 by 168mm., page 332 by 242mm.
£3,000-4,000
109

Rama honoured by his father, the ageing King Dwaaratha of Ayodhya, who presents him with a garland, Rama's three half-brothers Lakshmana, Bharata and Satrughna, seated near him, Rama's mother Kaushalya and other ladies present including one who holds Rama's bow and arrows. Kangra or Chamba, late eighteenth century

gouache with gold, inner dark blue border with floral arabesque in gold, applied outer peacock-spangled margin trimmed, mounted on card, 160 by 252mm., page 184 by 275mm.

An illustration from the Ramayana painted in smaller format than the Kangra Ramaayana of c.1775-80 and in a style closer to the Udaipur-potli series from the Bhumi Singh Museum, Chamba (W.G.Archer, Indian Paintings from the Punjab Hills, London, 1973, I, p.87, and II, no.58c; B.Gowans and E.Fischer, Pahari Masters, Zurich, 1992, no.146). Comparable Ramayana pages have not been traced, suggesting this illustration may be from an incomplete or mostly lost copy.

£3,000-5,000

110

Radha is seated on a bench with her hands placed together, approaching him as she sits on a bed in a small pavilion with pale yellow blind. Kangra, c.1820-25

gouache with gold, oval with floral spandrels, yellow inner borders, floral pink border with inscription at top, black paper offset onto borders, 6 lines of text on reverse in nagan, 260 by 171mm., page 332 by 240mm.

£3,000-4,000

111

An illustration to the Gita Govinda (Song of the Herdsman): Radha speaking to Krishna with her hands placed together, approaching him as she sits on a hillock in a grove of small trees, the river bank and flowing water occupying the foreground. Attributable to either Kushala or Gaudhul, Kangra, c.1780

gouache with gold, minute areas of green pigment flecked, midnight blue inner border, outer pink border trimmed, Senhadu text on reverse in black nagaari, mounted on card, 150 by 251mm., page 173 by 274mm.

This great series is described by Archer as 'the new Kangra style in full and confident maturity. The subject, the Gita Govinda poem of Jayadeva, was an ecstatic celebration of the romance of Radha and Krishna culminating in lyrical descriptions of their love-making. Illustrations of songs celebrating the romance of the divine lovers Radha and Krishna were customarily produced at Pahari weddings, and the series is thought to have been prepared in anticipation of Raja Sansar Chand's marriage in 1781 to the daughter of Kishan Singh of Suket. Each page of the series is inscribed with a specific number and this example is distinguished for its evocative landscape setting, the grove of trees silhouetted against a sakti sky.

Archer considered the paintings to be by Sansar Chand's favourite artist Kushala (a son of the artist Manaku) working with Gaudhul (second son of the artist Nainsukh), while Gowans and Fischer attribute the series to a 'master of the first generation after Nainsukh'. With the very limited number of signed or contemporarily attributed works of Pahari painting at this period, it may never be possible to be sure which artist painted which picture, but the importance of the series as one of the peak achievements of eighteenth-century Pahari art remains assured.

For further information and other leaves from the series see:


£10,000-15,000
113
Radha and Krishna seated together on a lotus flower growing from a pool. Radha with a vina and Krishna with his flute, cowherds and gopis with cattle in the landscape background. Kangra, late eighteenth century
gouache with gold, black rule and flecked pink borders, 203 by 144 mm., page 234 by 174 mm.
A comparable Kangra rendering of a Radha and Krishna subject is in the Archer Collection, published in W.G. Archer, Indian Paintings from the Punjab Hills, 1973, Kangra no. 83, and W.G. Archer, Visions of Cozy India, 1976, no. 41, where other references are given.
£1,500-2,500

114
A prince seated with his minister observes two ladies who converse in the courtyard. Guler, c.1840-50
gouache with gold, floral and sprinkled pink borders, 228 by 173 mm., page 302 by 240 mm.
From a series of illustrations to a romance, probably of local origin. Eight pages of the series were formerly in the Belmon Collection, sold in these rooms 28 February 1987, lots 170-177.
£1,800-1,500

115
A prince conversing with his minister in a palace chamber, two girls walking outside on the carpet-covered terrace. Guler, c.1840-50
gouache with gold, floral and sprinkled pink borders, 3 lines of text on reverse, 226 by 173 mm., page 287 by 239 mm.
From the same series.
£1,000-1,500

116
A king disguised as an ascetic falls exhausted in the presence of a youthful prince. Guler, c.1840-50
gouache with gold, floral and sprinkled pink borders, 6 lines of text on reverse, 227 by 168 mm., page 307 by 240 mm.
From the same series.
£1,000-1,500

117
The Goddess holding a text as she approaches a prince who sits with his minister. Guler, c.1840-50
gouache with gold, floral and sprinkled pink borders, 9 lines of text on reverse, 227 by 168 mm., page 307 by 238 mm.
From the same series.
£1,800-1,500

118
Two ladies approaching a prince who sits on a carpet with his minister. Guler, c.1840-50
gouache with gold, floral and sprinkled pink borders, 228 by 169 mm., page 309 by 239 mm.
From the same series.
£1,800-1,500

END OF SALE
price that will result in a payment to the seller of not less than the amount (after the payment of the buyer’s commission and expenses) to which the seller would be entitled under the contract to which the buyer is subject. The buyer’s commission and expenses include, but are not limited to, the buyer’s commission to be paid to the buyer of the sales contract, and any other expenses incurred by the buyer in connection with the sale of the commodity.

26. In the event that the buyer fails to purchase the property at the price of $10,000 as stipulated in paragraph 26.3.1, the buyer shall be liable to pay the seller the full purchase price of $10,000, plus interest at the rate of 5% per annum from the date of the agreement to the date of the sale, together with any other expenses incurred by the buyer in connection with the sale of the commodity.

27. Telephone and Telephone Bills. While the interest of prospective buyers is best served by attracting them to the telephone to hear the Registrar telephone, any correspondence with prospective buyers shall be conducted by telephone. The Registrar telephone shall be available to all prospective buyers, and any correspondence with prospective buyers shall be conducted by telephone, except where the Registrar telephone is not available.

28. General Conditions and Definitions.

29. Admission. The buyer shall have the right to its premises at any time, and shall be permitted to make any necessary repairs to the property at the rate of $50 per day, in addition to any other expenses incurred by the seller in connection with the sale of the commodity.

30. Additional Terms. All real estate shall be sold subject to the terms and conditions of this Contract.

31. Termination of Contract. This Contract shall be deemed to be terminated by the buyer’s default in the payment of any sum due under this Contract, or by the buyer’s failure to comply with any of the provisions of this Contract, or by the buyer’s failure to perform any of the covenants or agreements contained in this Contract.

32. Survival of Provisions. The provisions of this Contract shall survive the termination of this Contract, and shall continue to have force and effect in any suit or proceeding in any court of competent jurisdiction, whether the buyer or the seller or any other person is a party thereto, or is a party to any other contract or agreement in connection with the sale of the commodity.

33. Severability. If any provision of this Contract is held to be invalid or unenforceable, the validity and enforceability of the remaining provisions of this Contract shall not be affected.

34. Waiver. The failure of either party to enforce any right granted in this Contract or to require performance of any obligation under this Contract shall not be deemed a waiver of any Such right or obligation.

35. Entire Agreement. This Contract contains the entire understanding of the parties and supersedes all prior agreements and understandings between the parties. This Contract may not be amended, modified, or supplemented except in writing signed by both parties.

36. Governing Law. This Contract shall be governed by and construed in accordance with the laws of the State of California.

37. Notice. Any notices required under this Contract shall be served by registered or certified mail, return receipt requested, or by personal delivery to the buyer or the seller at their respective addresses as set forth in this Contract.

38. Governing Language. This Contract shall be written in English, and any translations of this Contract shall be made by the parties to this Contract and shall be deemed to be the original and controlling language of this Contract.

39. Successors and Assigns. This Contract shall be binding upon and inure to the benefit of the parties hereto and their respective successors and assigns.

40. Amendment. This Contract may be amended only by a written instrument executed by the parties hereto.

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A VAT symbol beside a lot number in the catalogue indicates that VAT may be payable by the buyer on the hammer price and buyers premium. VAT at 17.5% is payable on the hammer price and buyer’s premium where a 1 or 1 symbol is shown. VAT at 2.9% is payable on the hammer price and buyer’s premium where a 6 symbol is shown.

A symbol indicates that VAT at 17.5% is payable on the hammer price and buyer’s premium if the purchase is taken to a location outside the European Union (EU) by, or on behalf of, the buyer. If the purchase remains in the EU, the sale will be made in the same way as for lots with VAT symbols (see II below).

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Where an item has a 1 or 6 symbol and the purchase is taken to a location outside the EU, VAT is payable on the buyer’s premium. Sotheby’s is not able to refund VAT under any circumstances.

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i. Sotheby’s arranges shipping of the purchase to another EU country, or

ii. the buyer or the buyer’s agent completes a declaration form stating that the purchase is being removed from the UK to another EU country. This form is available from the Customs Office or the Shipping Department.

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For items with no VAT symbol beside the lot number, Sotheby’s has the option to sell under the Auctioneers’ Margin Scheme or in the same way as items with a symbol (see section I).

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The Auctioneers’ Margin Scheme allows Sotheby’s to sell items VAT free on the hammer price. Purchasing under the Auctioneers’ Margin Scheme is the most beneficial to private EU buyers and EU dealers wishing to sell their purchases under the Dealers’ Margin Scheme.

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Under the Auctioneers’ Margin Scheme, an amount in lieu of VAT at 17.5% is added to the buyer’s premium. This amount will not be shown separately on the buyer’s invoice and is not recoverable from HM Customs & Excise.

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VAT Information for Sellers

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If an amount in lieu of VAT will not be shown separately on the seller’s invoice and is not recoverable from HM Customs & Excise.

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VAT Instruction for reverse
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Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence.

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Lots to be Packed and Shipped to

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Charges to be Forwarded to

Telephone Fax

Credit/Debit Card Name
Number
Expiry Date
I am VAT Registered Yes/No
My VAT Registration No.
Signed Date

MACR/NA