

**Views of India**  
**Asian Art in London 2019**



**Grosvenor  
Gallery**

**ROB DEAN ART**

# Views of India

**31st October - 9th November 2019**

**Please note that works will be sold on a first come first served basis and will be available from the moment the catalogue is distributed.**

**Prices range from £200.00 - £30,000.00**

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**1. Emanuel Bowen**

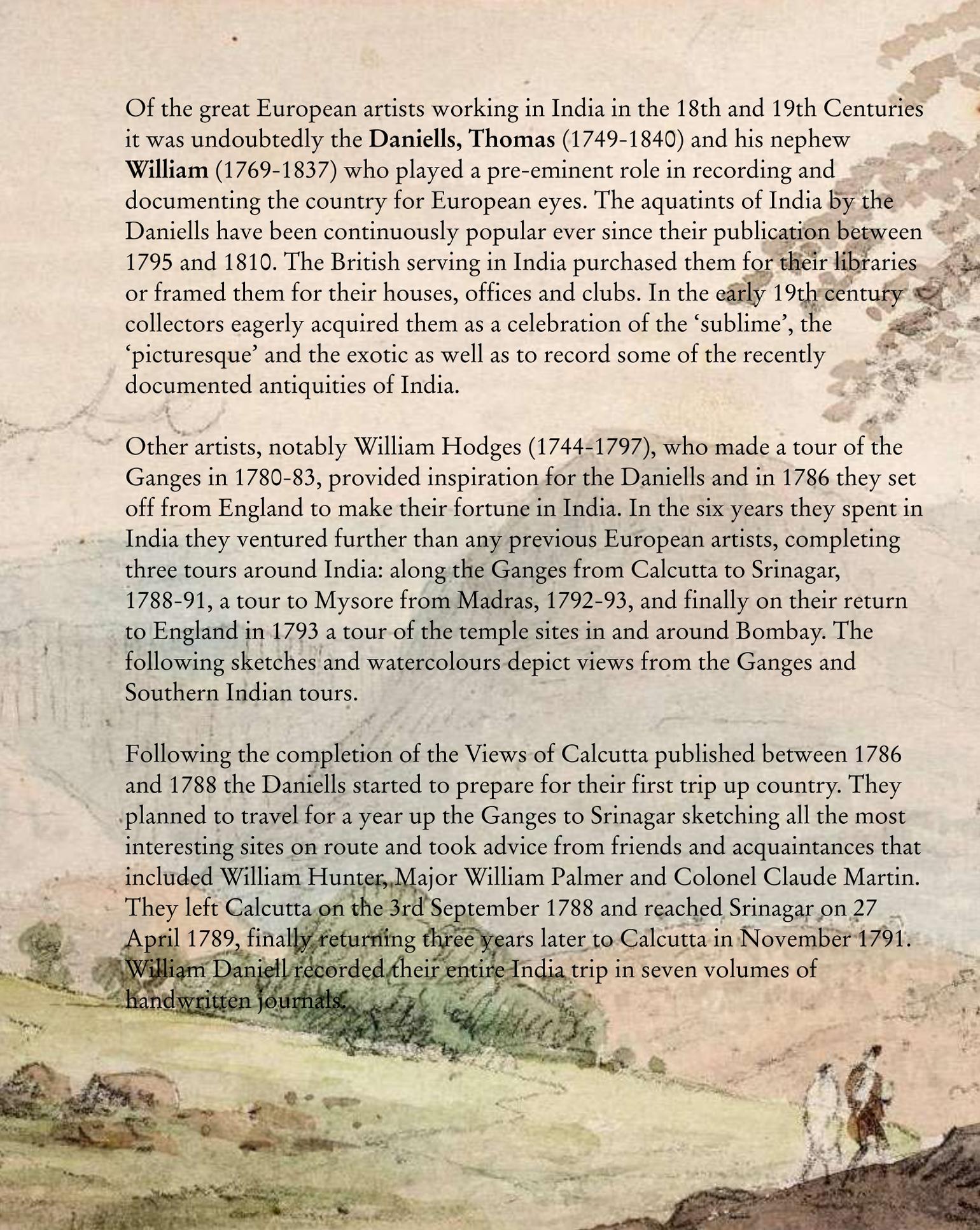
1694[?]-1767

*A Map of India on the West Side of the Ganges Comprehending the Coasts of Malabar, Corman-del [sic.] and the Island Ceylon*, Mid-18th century, hand coloured engraving on paper

33.5 x 24 cm, 13 1/4 x 9 1/2 in

Emanuel Bowen was a British engraver and print seller. He was most well-known for his atlases and county maps. Although he died in poverty, he was widely acknowledged for his expertise and was appointed as mapmaker to both George II of England and Louis XV of France.

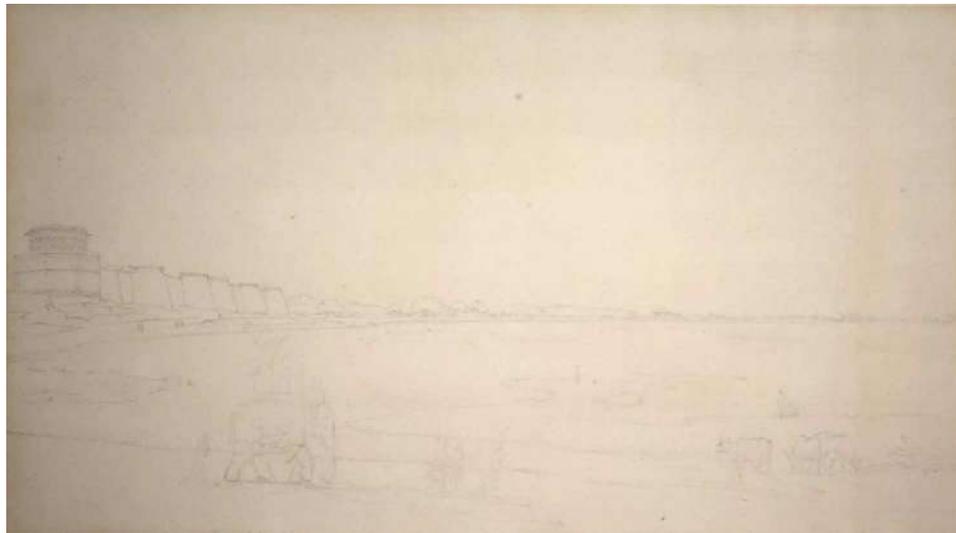
**£300.00**



Of the great European artists working in India in the 18th and 19th Centuries it was undoubtedly the **Daniells, Thomas** (1749-1840) and his nephew **William** (1769-1837) who played a pre-eminent role in recording and documenting the country for European eyes. The aquatints of India by the Daniells have been continuously popular ever since their publication between 1795 and 1810. The British serving in India purchased them for their libraries or framed them for their houses, offices and clubs. In the early 19th century collectors eagerly acquired them as a celebration of the 'sublime', the 'picturesque' and the exotic as well as to record some of the recently documented antiquities of India.

Other artists, notably William Hodges (1744-1797), who made a tour of the Ganges in 1780-83, provided inspiration for the Daniells and in 1786 they set off from England to make their fortune in India. In the six years they spent in India they ventured further than any previous European artists, completing three tours around India: along the Ganges from Calcutta to Srinagar, 1788-91, a tour to Mysore from Madras, 1792-93, and finally on their return to England in 1793 a tour of the temple sites in and around Bombay. The following sketches and watercolours depict views from the Ganges and Southern Indian tours.

Following the completion of the Views of Calcutta published between 1786 and 1788 the Daniells started to prepare for their first trip up country. They planned to travel for a year up the Ganges to Srinagar sketching all the most interesting sites on route and took advice from friends and acquaintances that included William Hunter, Major William Palmer and Colonel Claude Martin. They left Calcutta on the 3rd September 1788 and reached Srinagar on 27 April 1789, finally returning three years later to Calcutta in November 1791. William Daniell recorded their entire India trip in seven volumes of handwritten journals.



**2. William Daniell R.A. 1769-1837**

*Bullocks*, Circa 1780-90

Pencil and wash on paper

Inscribed 'Bullocks' in boarder

14.6 x 25.3 cm, 5 3/4 x 10 in

**£2,500.00**

**3. Thomas Daniell, R.A. 1749 – 1840 and**

**William Daniell, R.A. 1769 – 1837**

*View of India*, c.1790

Pencil on paper

26 x 48 cm, 10 1/4 x 18 7/8 in

**£800.00**



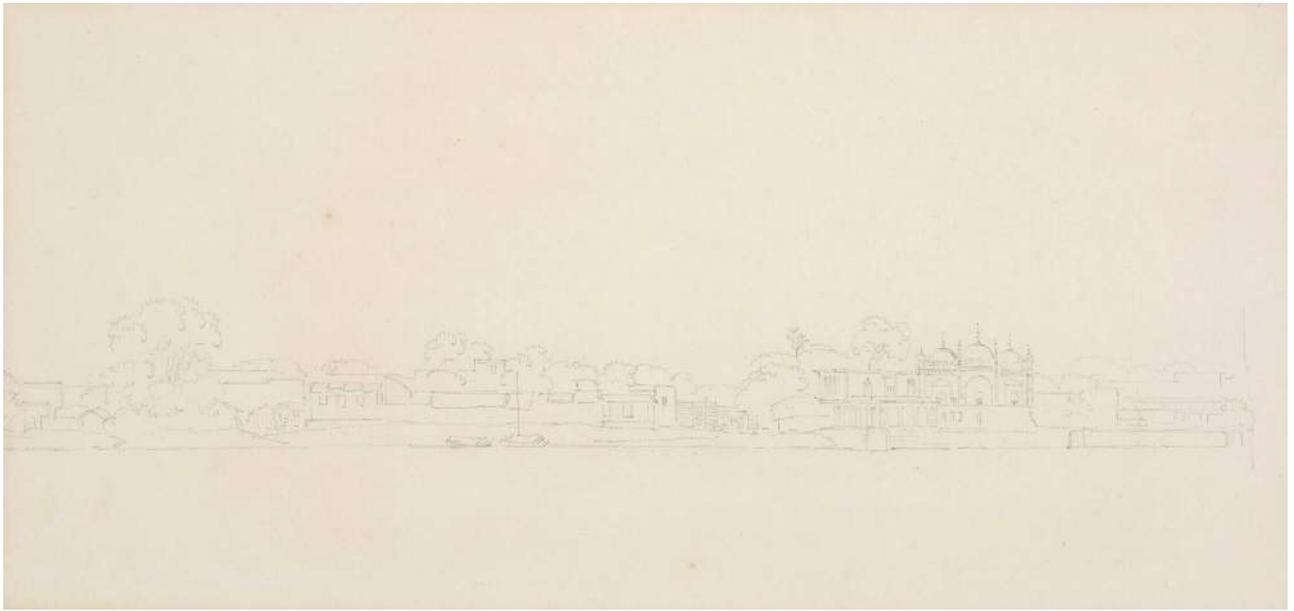
**4. Thomas Daniell, R.A. 1749 – 1840 and William Daniell, R.A. 1769 – 1837**  
*Part of Black Town, Circa 1793*  
Pencil on paper, laid down on paper within artists' lined border, inscribed 'Part of the Black Town/ Madras' on the reverse  
28.5 x 54.5 cm, 11 1/4 x 21 1/2 in

**£1,200.00**



**5. Thomas Daniell, R.A. 1749 – 1840 and William Daniell, R.A. 1769 – 1837**  
*View of India, c.1790*  
Pencil on paper  
28 x 44 cm, 11 1/8 x 17 3/8 in

**£1,200.00**



**6. Thomas Daniell, R.A. 1749 – 1840 and  
William Daniell, R.A. 1769 – 1837**  
*View of India, c.1790*  
Pencil on paper  
18 x 39 cm, 7 1/8 x 15 3/8 in

**£750.00**



**7. Thomas Daniell, R.A. 1749 – 1840 and  
William Daniell, R.A. 1769 – 1837**  
*View of India, c.1790*  
Pencil on paper  
24 x 40 cm, 9 1/2 x 15 3/4 in

**£750.00**



**8. William Daniell 1769-1837**

*An Indian River Scene*

Pencil and wash on paper  
19 x 25 cm, 7 1/2 x 9 7/8 in

Provenance

14th April 1994, Sotheby's London, The Collection of  
the late Cornish Torbock

**£1,800.00**



**9. Thomas Daniell, R.A. 1749 – 1840 and  
William Daniell, R.A. 1769 – 1837**

*View of India, c.1790*

Pencil on paper (oval)  
26.5 x 37.5 cm, 10 3/8 x 14 3/4 in

**£550.00**



**10. Thomas Daniell, R.A. 1749 – 1840 and William Daniell, R.A. 1769 – 1837**

*Dalmow on the Ganges, 1789*

Pencil and wash on paper, laid down on paper within artists' lined border, paper watermarked PORTAL & BRIDGES, inscribed '95/33' lower left and 'Dalmow on the Ganges' lower middle within artists' border, further inscribed 'P. # 6 Dalmow on the Ganges' on reverse

29.8 x 47.7 cm, 11 3/4 x 18 3/4 in

**£3,000.00**



**11. William Daniell 1769-1837**

*Agoursee, Bihar*

Pen and wash on paper

10 x 17 cm, 4 x 6 3/4 in

Provenance

14th April 1994, Sotheby's London, The Collection of  
the late Cornish Torbock

**£2,200.00**



**12. Thomas Daniell 1749-1840**

*Lolldong, India*

Watercolour on paper

23 x 37 cm, 9 1/8 x 14 5/8 in

**£4,000.00**



**13. William Daniell**

1769-1837

*A Ruined Temple*

Pencil, brown ink and wash on paper

14 x 22.5 cm, 5 1/2 x 8 7/8 in

Provenance

Hartnoll and Eyre

**£2,200.00**



**14. William Westall**

1781-1850

*Approach of the Monsoon, Bombay Harbour, 1804*

Watercolour on paper

19.2 x 27 cm, 7 1/2 x 10 5/8 in

Provenance

Private UK collection

Abbott and Holder, London

Grosvenor Gallery, London

Literature

Aquatinted by Theodore Fielding as Plate 2 for Captain Robert Grindlay's 'Scenery, Costume and Architecture, chiefly on the Western Side of India' (published Ackermann 1826-1830)

**£1,800.00**

## 15. Arthur William Devis

1762-1822

*Ploughing*, c.1792-1795

Oil on panel

45.7 x 61 cm, 18 x 24 in

### Provenance

Painted in either Santipur, Tamluk or around Calcutta, 1792-1795

Acquired directly from the artist by Lord John Biddulph of Ledbury between 1802 and 1810; thence by descent Eyre & Hobhouse, London

Collection of the Marchioness of Dufferin and Ava

### Exhibited

Harris Museum and Art Gallery, Preston, 1937

Eyre & Hobhouse, *Arthur William Devis, An Exhibition of oil paintings 'Arts and Manufacturers of Bengal'*, 25 September - 19 October 1979, No.10

### Literature

Sydney H. Paviere, *Biographical Notes on the Devis Family of Painters'*, The Walpole Society, Vol.25, 1936-37, plate XLVI (b)(42), (titled as *Indian Manufacturers, Treading Out the Corn*)

*The Economy of Human Life. Arthur William Devis and the Agriculture, Arts and Manufacture of Bengal*, The Connoisseur, Vol. 202, No.812, October 1979

**£25,000.00**

'Devis arrived in India almost by accident, wrecked off the Pelew Islands, homeward bound from China, he landed in Calcutta when he was only twenty-three. He had been sent as a topographical artist on a charting voyage to Canton. His enforced stay on the Pelew Islands was to change the course of his life; and to give him a sympathy with native people, which he further developed in the ten years that he was in India.

'His private ambition was to paint a unique series which he proposed to call 'The Humanity of Life'. This idea may have come to him when he was staying with the Dent family at Tamluk, in that Midnapore district of Bengal. During the cold weather of 1792, he journeyed to Santipur, a town which specialised in the manufacture of fine muslins, where The East India company had one of its principal factories.





When Davies returned to England in 1795, his private affairs became hopelessly entangled. However, from 1802 onwards, he had the good fortune to be befriended by John Biddulph of Ledbury. Biddulph faithfully supported him, as his account book shows, advancing large sums in return for or against the security of Devis' pictures.

'The bringing together in this exhibition of these pictures [Eyre & Hobhouse] which we consider to be the finest was painted by Devis in this genre, should give an idea of why Biddulph and others regarded them as so important. They were the first pictures of their kind ever to have been painted in the Far East. Apart from Zoffany, who introduced native figures and servants into his portraits and conversation-pieces, no other European artist had seen the Indians themselves, with their physical grace and dignity of demeanour, as noble subjects in their own right, worthy of being recorded for posterity.'

Catalogue note, *Arthur William Devis*, Eyre & Hobhouse, London, 1979

## 16. 19th Century British

*The Qutb Minar*, Early 19th century

Watercolour on paper

61.5 x 47.5 cm, 24 1/4 x 18 3/4 in

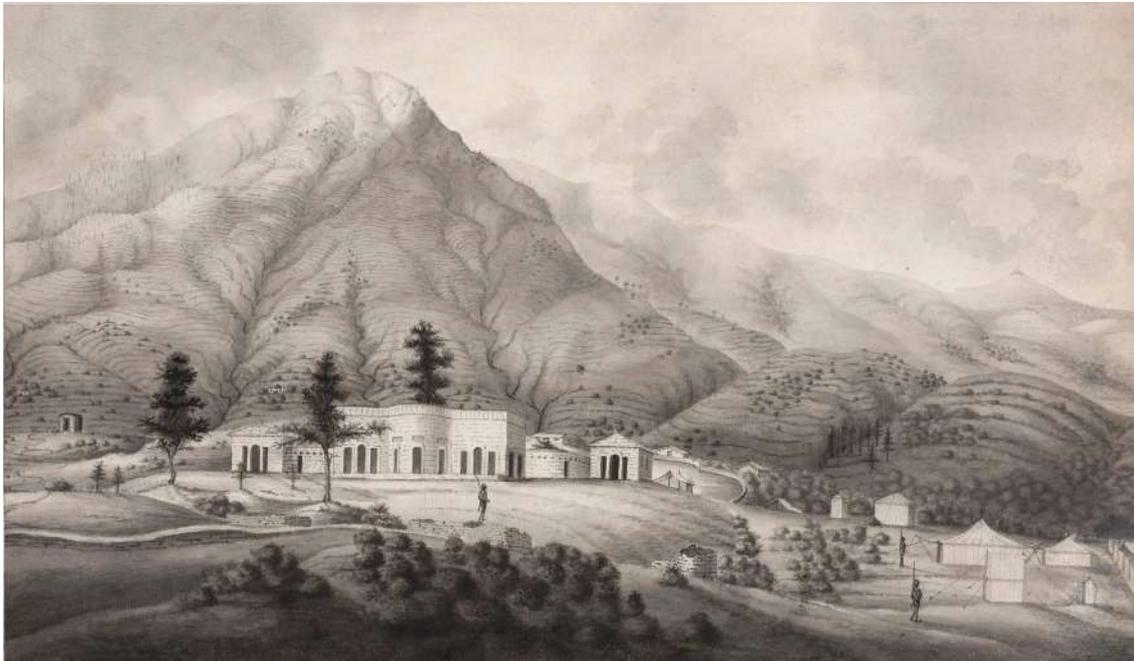
The Qutb Minar, the tallest sandstone brick minaret in the world, stands at 72.5 meters high in Delhi, India. Under the orders of Qutb-ud-din Aibak, the first sultan of the Delhi Sultanate, it was constructed from the late 12th century as part of the Quwwat al-Islam mosque, and served as a visual marker of Aibak's victory over the Hindu king, Prithviraj Chauhan, and subsequent expansion of Muslim rule into northern India.

This impressive minaret underwent further construction and additions. Aibak's successor and son-in-law, Iltutmish, added three further storeys; Sultan Firoz Shah Tughluq repaired and divided one storey into two following a lightning strike in 1368; and Colonel Robert Smith, Garrison Engineer and Executive Officer at Delhi, repaired the damage caused by an earthquake in 1803 and controversially added a new Bengali-style cupola (*chhatra*) in 1828. The ill-placed cupola was later removed under Lord Henry Hardinge in 1848 and is now located on the grounds near the Quwwat-al-Islam Mosque. The Qutb Minar is one of the earliest Indo-Islamic monuments in Delhi and the Qutb Complex is now a UNESCO World Heritage Site.

The Qutb Minar is depicted here before the addition of Smith's cupola, indicating that the painting was rendered prior to 1828. For later examples of the Qutb Minar represented with the cupola, and also later when it was removed, see the British Library, Accession Numbers Add.Or.4034 and Add.Or.4692 respectively.

**£22,000.00**





**17. Company School**

*A Company Settlement in the Indian Foothills,*  
Early 19th Century

Ink and wash on watermarked paper  
27 x 46.5 cm, 10 5/8 x 18 1/4 in

Provenance  
Rountree Tryon Galleries, Petworth

**£650.00**

**18. Company School**

*A Company Fort, Early 19th Century*  
Ink and wash on Whatman paper

25.4 x 43.8 cm, 10 x 17 1/4 in

Provenance  
Rountree Fine Art, London

**£650.00**



**19. George Chinnery**

1774-1852

*Three Figures by the Water*; Circa 1810-20

Pen and ink on paper

11.4 x 19.1 cm, 4 1/2 x 7 1/2 in

Provenance

Formerly in the Collection of Khalil Rizk

**£2,800.00**

**20. Company School**

*Studies of Indian Life*, 19th Century

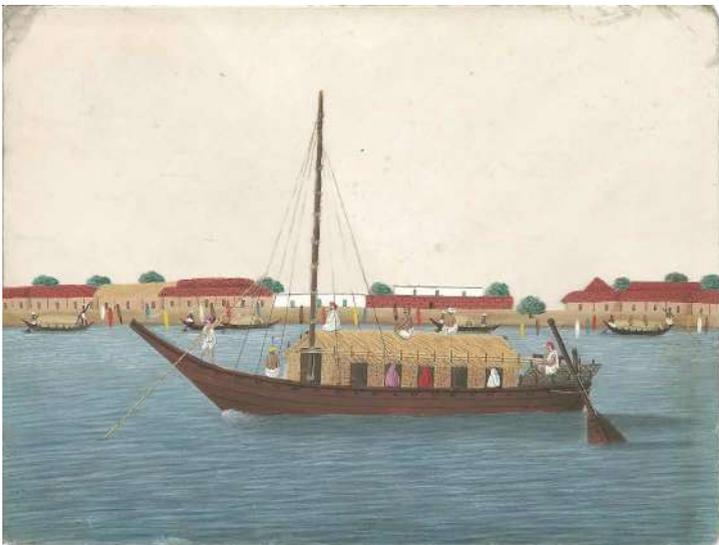
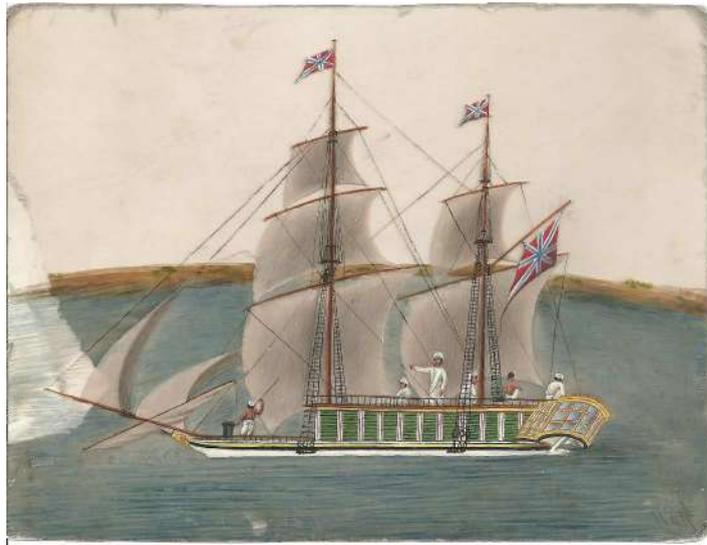
Pencil and watercolour on paper

31.1 x 45.1 cm, 12 1/4 x 17 3/4 in

Provenance

Rountree Tryon Galleries, Petworth

**£450.00**



**21. Three paintings on mica of Indian scenes,**

Circa 1840

Each inscribed with a title on paper sheet:

*No.12 "Pulwah" a Native Boat*

*No.13 Native Boat on the Ganges*

*No.14 European mode of Travelling by water  
in India*

Gouache on mica

12 x 16 cm (each), 4 ¾ x 6 ¼ in

**£750.00**



**22. Company School**

*Waterfall*, 19th Century

Watercolour on paper

29.5 x 41.5 cm, 11 5/8 x 16 3/8 in

Provenance

Rountree Tryon Galleries, Petworth

**£500.00**



### 23. 19th Century British

*Bhore Ghaut, Great India Peninsular Railway, Bombay*

Watercolour on paper

Initialed and inscribed on frame

34.3 x 69.8 cm, 13 1/2 x 27 1/2 in

India's vast railway network is an enduring legacy of the British Raj. From the early 1840s, one of the biggest challenges facing it was how to cross the Western mountains between Mumbai and the fertile Deccan cotton-growing plains of Peninsular India – the most formidable section being the crucial 15 miles through the steep Bhore Ghat ('ghat' meaning steps). This short length of track crosses 8 viaducts and runs through 25 tunnels: it was an engineering triumph.



The Great Indian Peninsula Railway Company appointed James Berkely, one of the first graduates of the new Engineering Department of King's College, London, to do the job. It was initially thought that British contractors would carry out all the work, but it was soon realised that an enormous amount of local labour was needed. Tens of thousands of Indian labourers worked on this incredibly dangerous project between 1856 and completion in 1863, and several thousand lost their lives. During this period, in 1857-8, unrest amongst the rural population of the North dissatisfied with British rule and 'improvements' created the conditions for India's First War of Independence (known as the Indian Mutiny).

This competent amateur water-colour was probably painted by a Briton connected to the railway. Ancient ox-drawn carts are contrasted with the marvel of modern travel.

**£8,500.00**



**24. Colonel George Francis White**

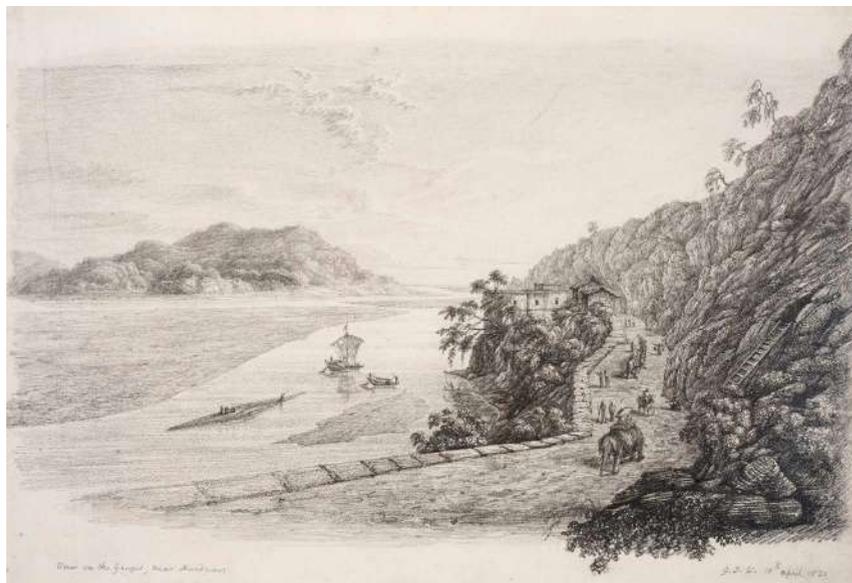
1808-1898

*View of the Himalays (sic) from Mt Tyne, 1829*

Pencil on paper, Initialled 'G.J.W.', titled and dated 'May 3d 1829' along lower edge, 25 x 36.5 cm, 9 7/8 x 14 3/8 in

Many of White's drawings were engraved. Some of his sketches, done in conjunction with Commander Robert Elliot, were reworked and engraved by professional artists such as Cotman, Cox, Prout, Copley Fielding and J.M.W. Turner.

**£1,000.00**



**25. Colonel George Francis White**

1808-1898

*View on the Ganges, near Hurdwar (sic), 1831*

Pencil on paper

Signed, titled and inscribed 'G.J.W. 10th April 1831' lower right

24.9 x 36.3 cm, 9 3/4 x 14 1/4 in

**£1,000.00**



**26. 19th Century British**  
*Indian view with Mountains*  
Watercolour on paper  
26.5 x 37.5 cm, 10 3/8 x 14 3/4 in

**£400.00**



**27. 19th Century British**  
*Indian View with Lake*  
Watercolour on paper  
24.6 x 34.8 cm, 9 3/4 x 13 3/4 in

**£400.00**



**28. Lady D'Orly**

19th century

*Bhirlom*, 1853

Watercolour on paper, label identifying artist on the backboard

17.5 x 25 cm, 6 7/8 x 9 7/8 in

**£300.00**

**29. 19th Century British**

*A Rural Scene with Temples*

Watercolour on paper

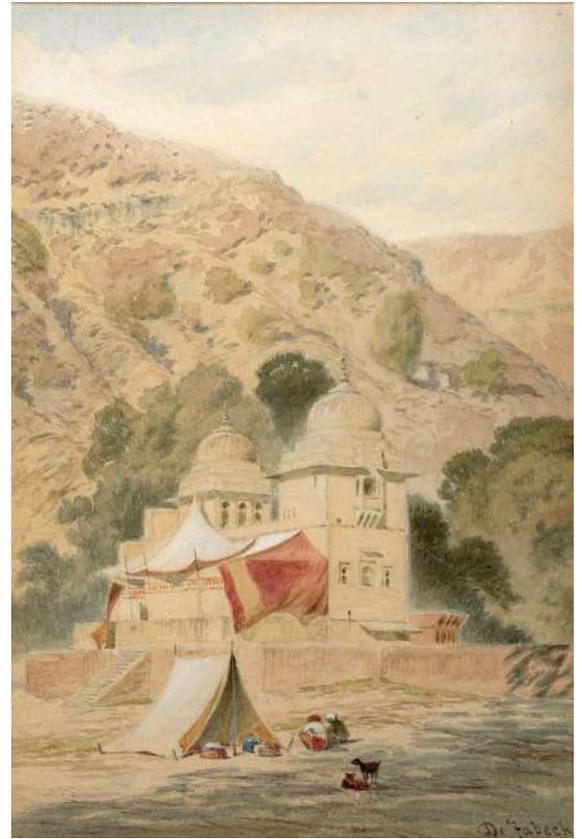
18 x 24.8 cm, 7 1/8 x 9 3/4 in

**£300.00**



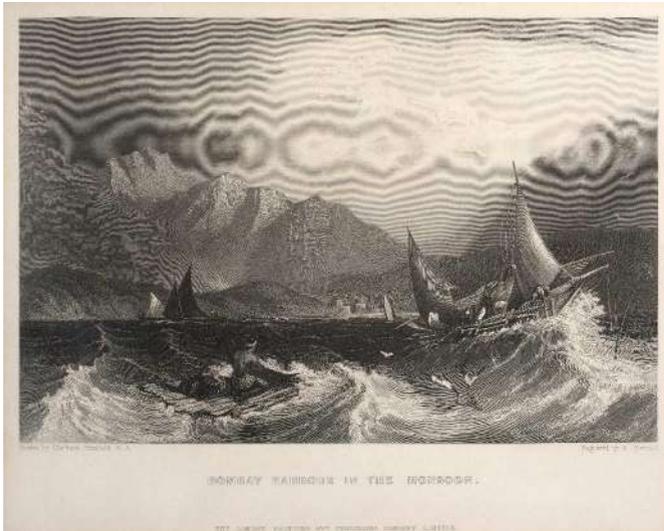
**30. 19th Century British**  
*Pastoral Scene with Fruit-pickers*  
Watercolour on paper  
38 x 33.5 cm, 15 x 13 1/4 in

**£500.00**



**31. Frederick William Alexander De Fabeck**  
1830 - 1912  
*View of India with a Temple, c.1860*  
Watercolour on paper  
Signed lower right  
24.5 x 17 cm, 9 5/8 x 6 3/4 in

**£600.00**



**32. Eduard Hildebrandt**

1818-1869

*Strasse in Bombay*, c.1865

Chromolithograph on paper, signed and titled along lower edge, 24.2 x 34 cm, 9 1/2 x 13 3/8 in

**£1,200.00**

**33. After Clarkson Stanfield**

1793 – 1867

*Bombay Harbour in the Monsoon*, c.1844

Engraving on paper, engraved by E. Goodall  
12 x 18.5 cm (image), 4 3/4 x 7 1/4 in

**£200.00**



**Edwin Lord Weeks** (1849-1903) is one of the most celebrated of the American Orientalists, this certainly being so during his lifetime, and although quite a lot is recorded concerning his professional career and travels, much of this from his own extensive travel writings, relatively little is known about his private life.

In 1883 he travelled to India and, according to his own letters, spent every day painting and every night developing his photographs, which he probably used for recording the architectural details and backgrounds for his compositions. He was to return again in 1892, commissioned by Harper's Magazine, this time accompanied by the journalist Theodore Child who was to write a series of articles on their travels with illustrations by Weeks.

His paintings of Indian life gave him celebrity both in France and America and they became his speciality. He was able to spend the next thirteen years in a splendid residence with a huge atelier on the Avenue de Wagram before moving nearer to the Bois de Boulogne. In 1896 he was made a Knight of the Legion of Honour and he continued to paint right up to his death in 1903.

**34. Edwin Lord Weeks**

1849-1903

*Untitled (Merchants in Bombay)*, c.1883

Oil on canvas

Signed and inscribed 'E.L. Weeks/ Bombay' lower left

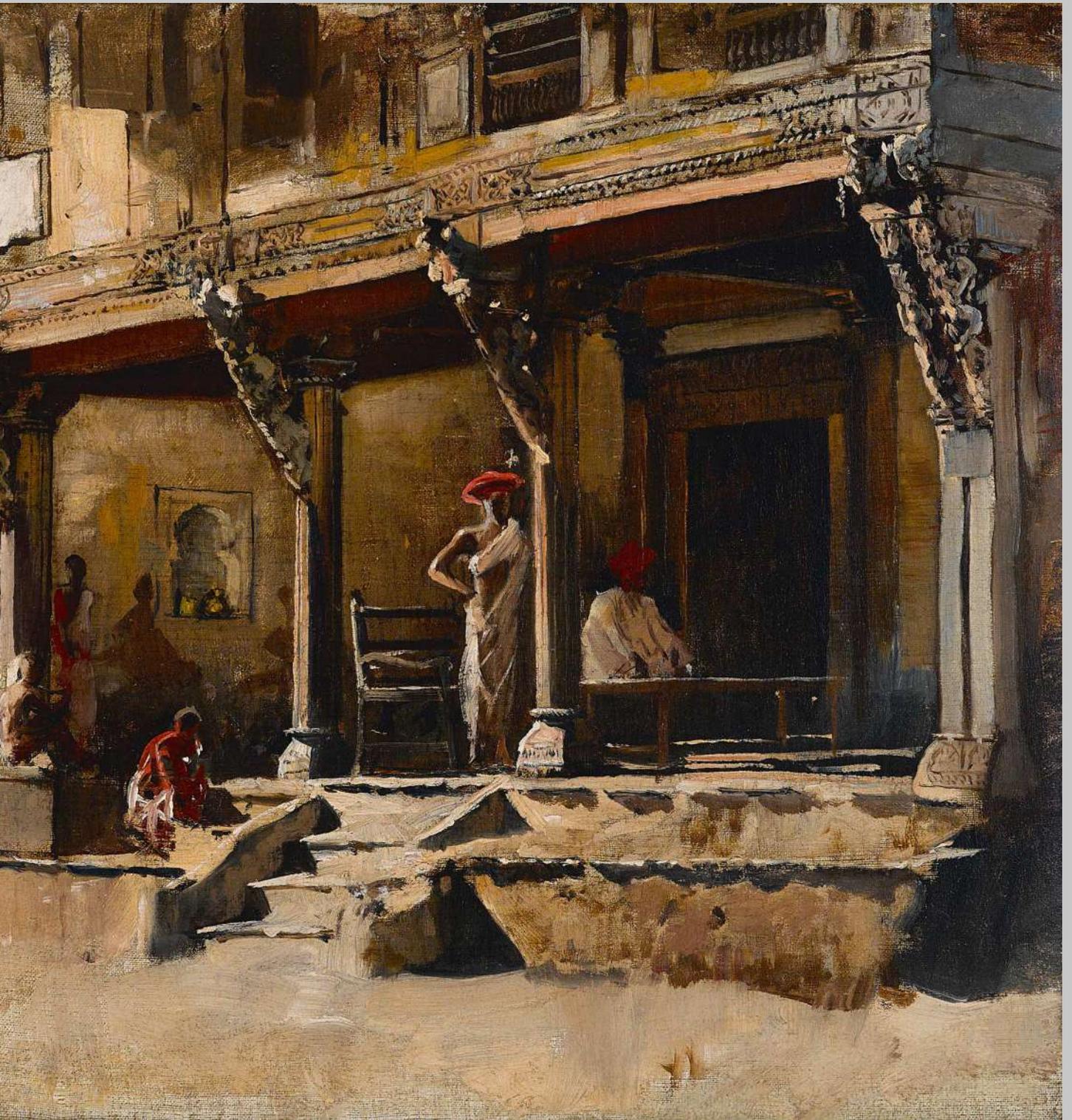
33 x 47.5 cm, 13 x 18 3/4 in

Provenance

Private US collection

**£20,000.00**





**35. Edwin Lord Weeks**

1849-1903

*In the Bazaar, Oudeypore*

Oil on canvas board

35.5 x 45.7 cm, 14 x 18 in

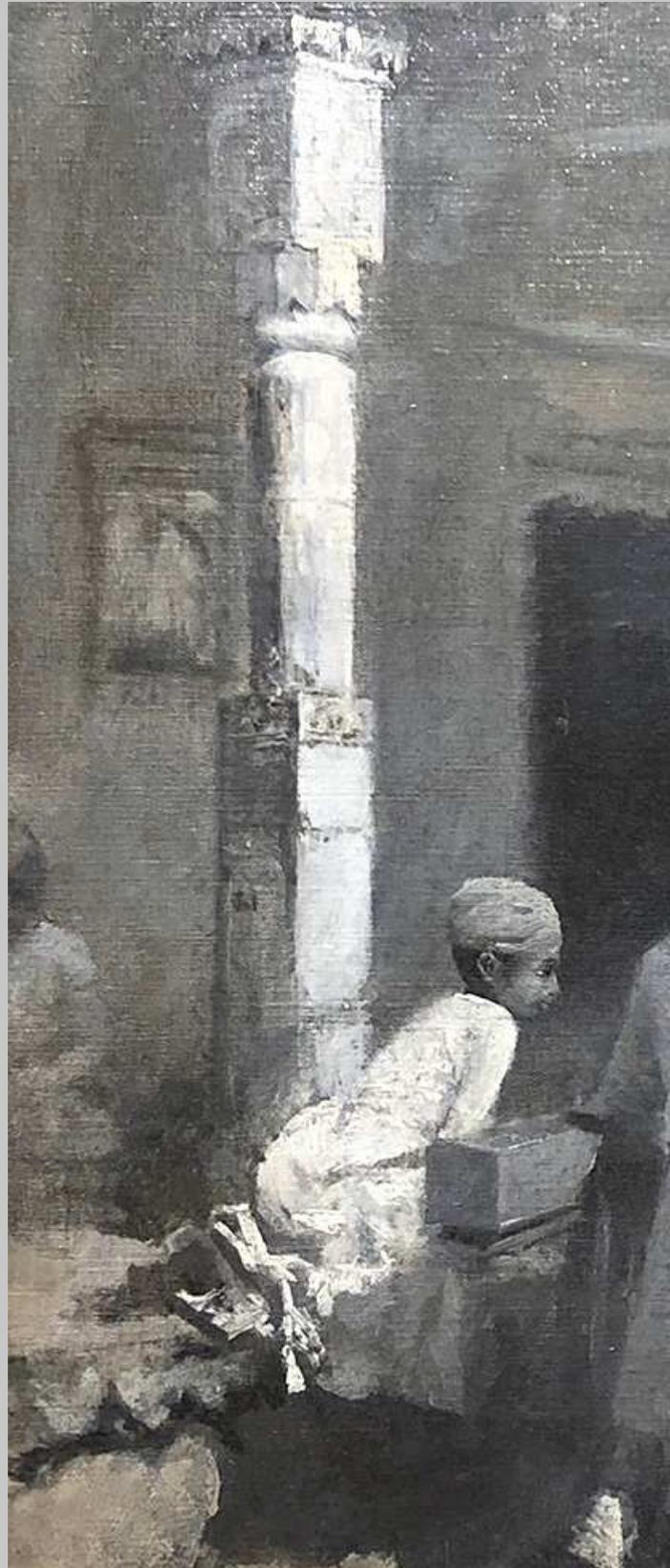
Provenance

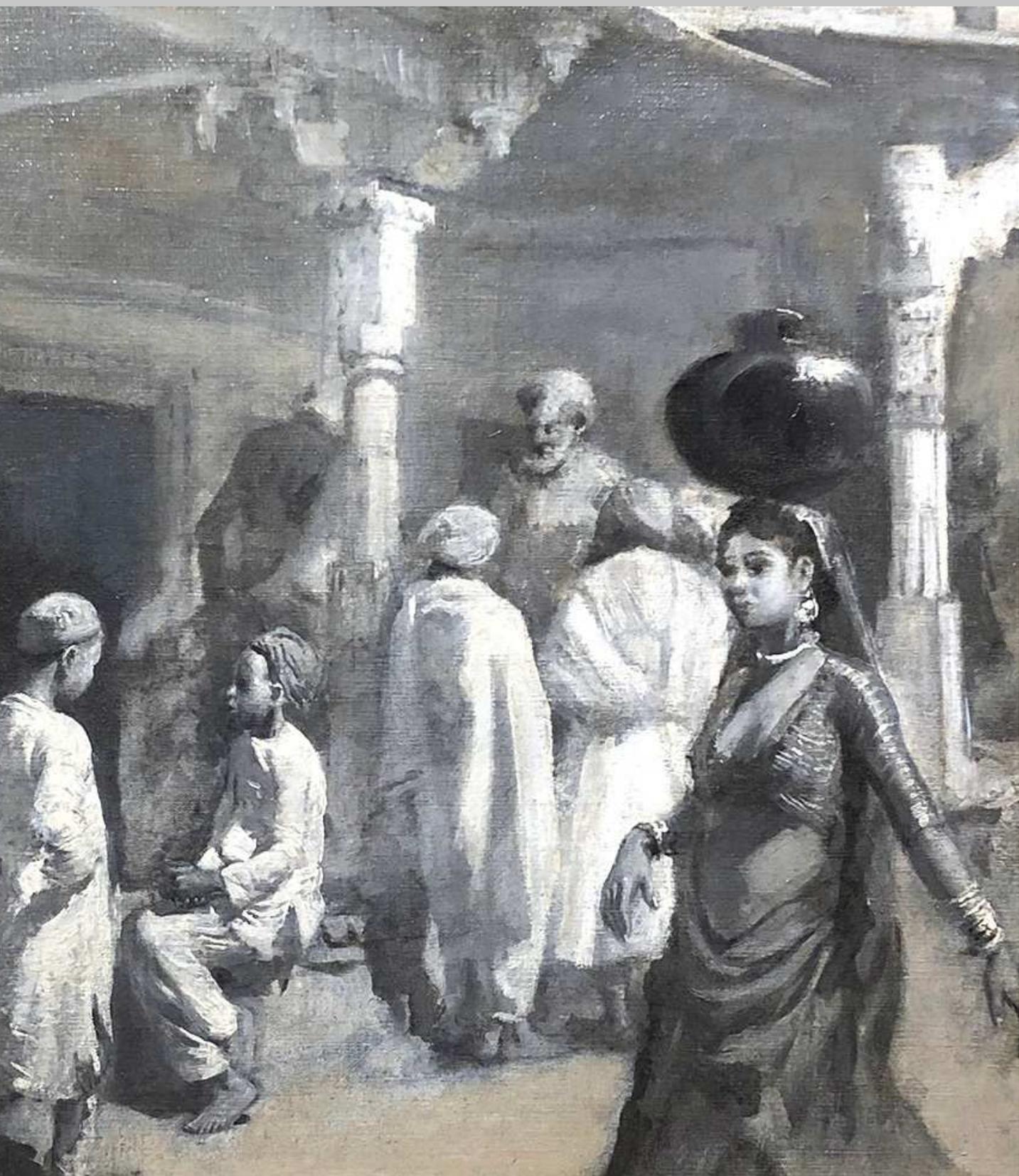
Estate of Edwin Lord Weeks (sale, American Art Galleries,  
New York, March 16, 1905, lot 120, as *Bombay Street Scene*)

Literature

Edwin Lord Weeks, *From the Black Sea Through Persia and  
India*, New York, 1896, p. 285, (illustrated)

**£15,000.00**





**36. Edwin Lord Weeks**

1849-1903

*Street Scene in Bombay*

Oil on board, Signed 'E.L. Weeks', also inscribed on the reverse

'Please return to E.L. Weeks/ 128 Av. de Wagram, Paris'

22 x 16 cm, 8¾ x 6¼ in

Provenance

Private Collection, London

Mark Murray, New York

Literature

Flint, Michigan, Flint Institute of Art, *The Art of Collecting*, 2011

**£15,000.00**





**37. Edwin Lord Weeks**

1849-1903

*Steps in Sunlight*

Oil on canvas

43.2 x 33 cm, 17 x 13 in

Provenance

The artist

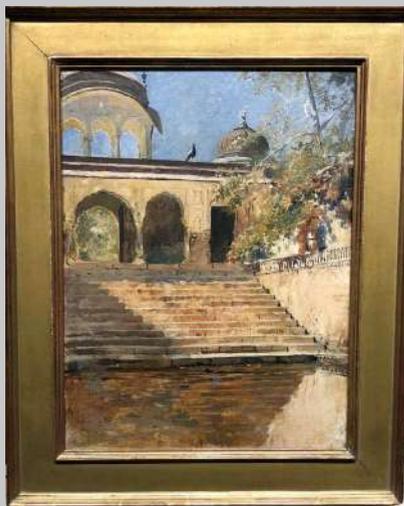
Elizabeth Hays Goodwin, South Berwick, Maine (niece of the artist)

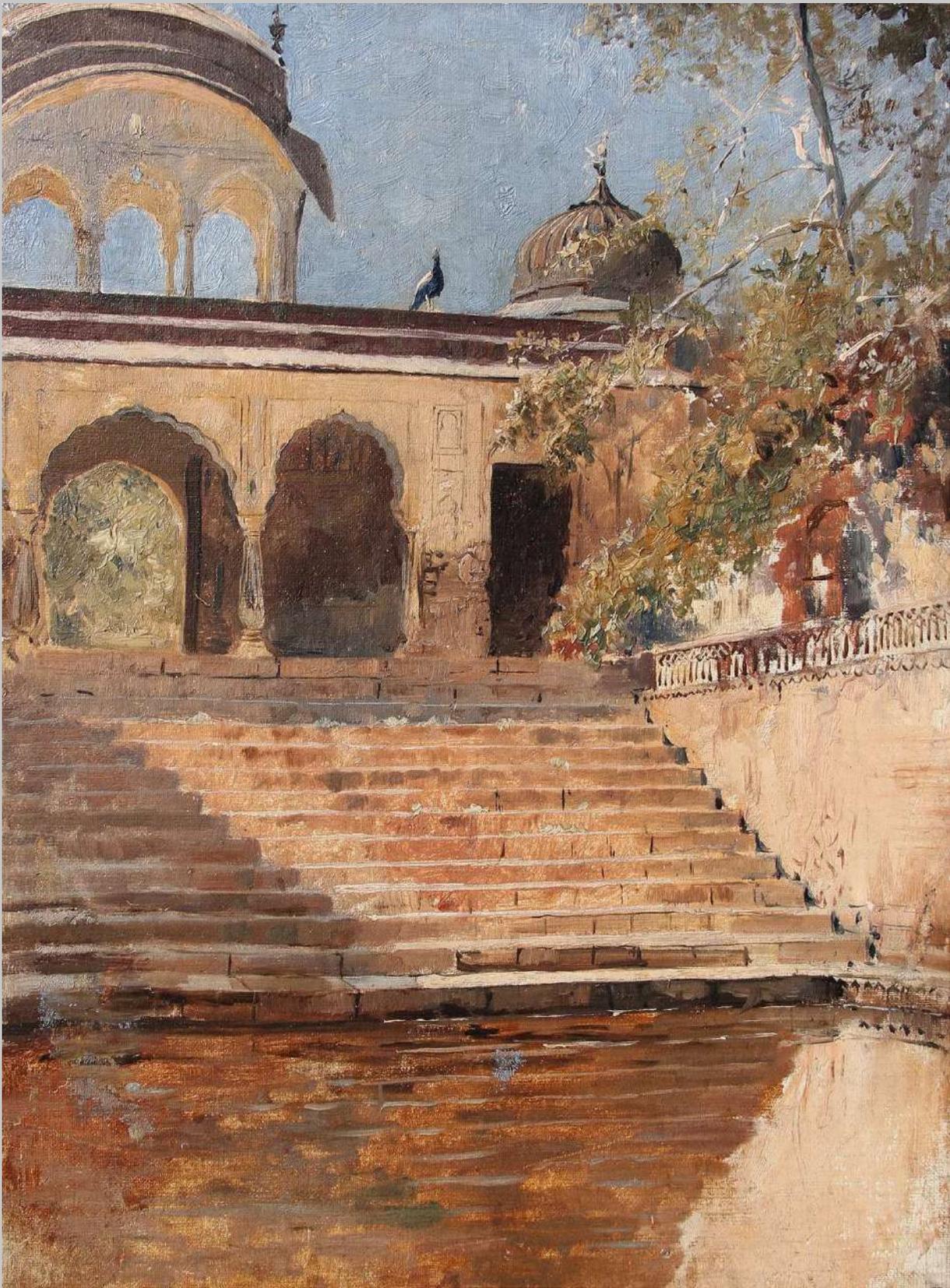
Burton F. Trafton, Jr., South Berwick, Maine

Mervyn E. Bronson, Portland, Maine, 1990

Private Collection, Maine

**£13,000.00**





**38. Edwin Lord Weeks**

1849-1903

*Modern Fire Worshippers*, c.1883

Oil on canvas

Signed 'E.L. Weeks' lower right, titled on the reverse

37.5 x 45 cm, 14 3/4 x 17 3/4 in

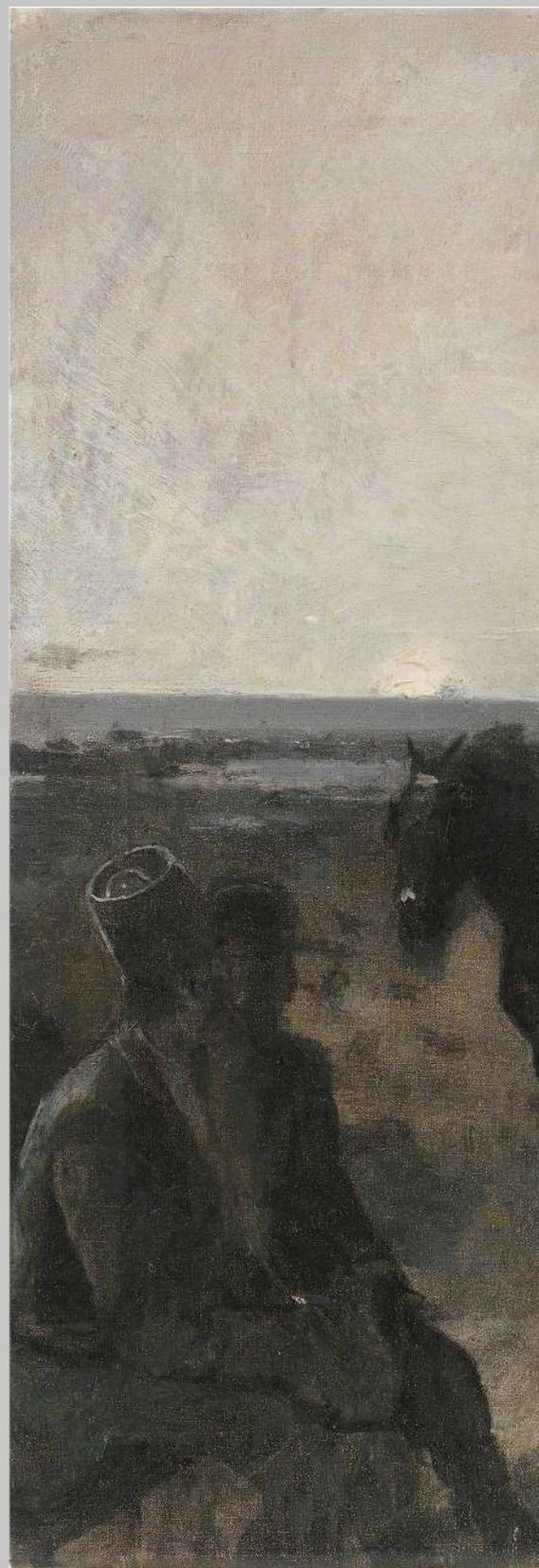
Provenance

Private Parisian collection

Literature

Edwin Lord Weeks, *From the Black Sea Through Persia and India*, New York, 1896, p. 427 (illustrated)

**£30,000.00**







**39. Herbert Arnould Olivier R.I.**

1861-1952

*Untitled (View of Kashmir)*, 1884

Watercolour on paper

Signed and dated 'H.A Olivier 84' lower left

24.2 x 34.5 cm, 9 1/2 x 13 5/8 in

Born in East Sussex in 1861, Olivier taught at the Bombay School of Art throughout the 1880s and it is during this period that this work likely dates to. In 1885 he exhibited a number of works from India at the Fine Art Society, London.

Today he is best known for his commissioned portraits along with his work as Official War Artist from 1917-1924; with his works being held in many notable collections including those of the Imperial War Museum and the British Government. He is also noted for being an uncle of the actor Laurence Olivier.

**£950.00**

**40. Mortimer Menpes RI, RBA, RE**

1855-1938

*Burmese Village*

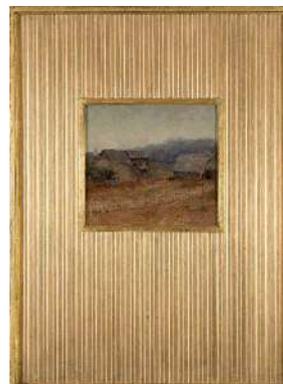
Oil on board, signed 'Mortimer Menpes' lower right, labels to the reverse, in original Japanese frame, 15.9 x 17.8 cm, 6 1/4 x 7 in

Exhibited: London, Royal Geographical Society, July 1890

London, Dowdeswell Galleries, *Paintings, Drawings, Etchings and Diamond Points on Ivory of India, Burma and Cashmere*, 18 April-23 May 1891, no.115

Adelaide, Art Gallery of South Australia, 14 June-7 September 2014

**£16,000.00**





Menpes published several illustrated travel books, and held regular exhibitions in London. This picture, painted on a trip to Burma in 1890, was included in his 1891 exhibition at the Dowdeswell Galleries of 121 paintings from his travels. The private view was attended by rank and fashion, from Oscar Wilde to royalty, and was so crowded and stuffy that the papers were reduced to commenting on the visitors and not the paintings: 'Everyone was there, nothing was seen, and everything was sold', commented the Pall Mall Gazette (20 April 1891). The galleries were draped with soft pale green silk, the floor had a white carpet, and light was diffused by an awning suspended from the ceiling. The pictures were hung in patterns: 'the usual rectangular arrangement is done away with... and they are hung in groups that rise and fall obliquely upon the walls' (Glasgow Herald, 1891). The frames (including this one) were made in Japan, then gilded in London in different tints of gold, green, yellow, or red to suit.



**41. Captain Frederick William John Shore**

1844-1916

*The first glimpse of the Vale of Kashmir from the tonga road at Baramulla, 1892*

Oil on canvas

Signed and dated 'F. SHORE 1892' lower left, inscribed on the stretcher

32.5 x 61 cm, 12 <sup>3</sup>/<sub>4</sub> x 24 in

**£3,400.00**



**42. Captain Frederick William John Shore**

1844-1916

*Flotilla at Baramulla, Kashmir, 1892*

Oil on canvas

Signed and dated 'F.SHORE 1892 lower left, inscribed on the stretcher

32.5 x 61 cm, 12 ¾ x 24 in

**£3,400.00**



**43. E. Cardnel**

European, early 20th century

*A busy street scene, 1919*

Watercolour on paper

Signed and dated 'E.Cardnel/1919'

26 x 20 cm, 10 1/4 x 7 7/8 in

**£400.00**

**44. Frank Dean**

1865-1947

*The Bathing Ghats, Benares, 1909*

Watercolour and gouache on paper, signed, inscribed and dated 'Frank Dean/

Benares India/ 1909', labels to the reverse

59.5 x 44.4 cm 23 3/8 x 17 1/2 in

Provenance

The Fine Art Society, London

Mrs Frederick Norman, London

Private UK collection (acquired at a Red Cross Sale, 1942)

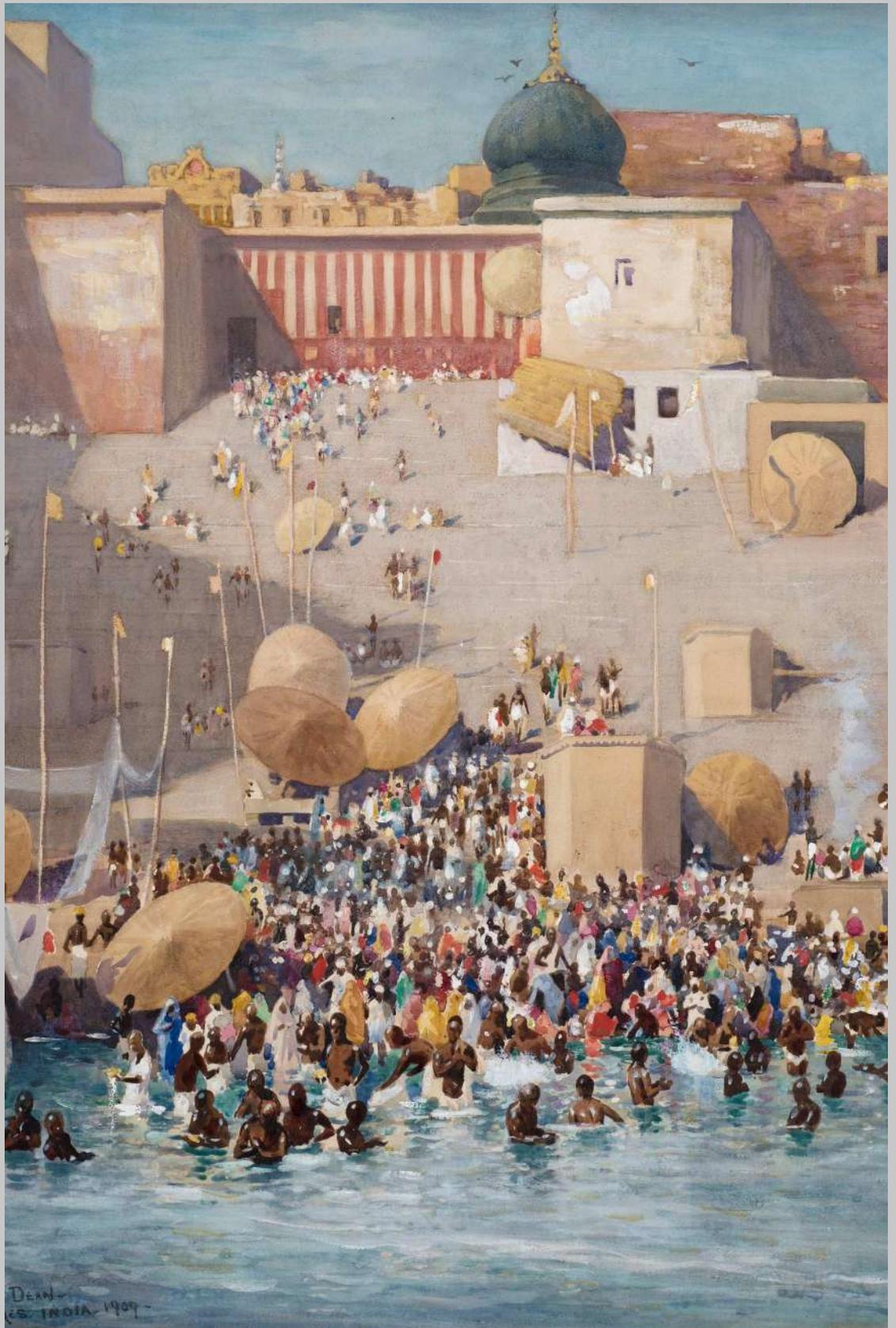
Private UK collection

Abbott and Holder, London

Exhibited: The Fine Art Society, London, March 1910, No.21

**£3,200.00**





DEAN  
INDIA, 1909





#### 45. Jaroslav Hněvkovský

1884-1956

*Untitled (Jungle Scene, Kerala), 1911*

Oil on canvas

Signed and dated 'HNEVKOVSKY 1911' lower right

66 x 76.2 cm, 26 x 30 in

Jaroslav Hněvkovský, celebrated as the Slavic Gauguin, travelled to Sri Lanka in 1909 with Otakar Nejedlý. Their stay there was difficult and they found it hard to ingratiate themselves with the local patrons. They stayed for a number of months before relocating to Kerala where again they faced financial difficulties and at times lived with tribes in huts in the forests of Kerala, painting that which they encountered.

Hněvkovský returned to Europe in 1913 and after the war staged an exhibition in London in 1921 titled '*Paintings from the Jungle*'. During the exhibition he met Rabindranath Tagore and was invited by him to teach at Shantiniketan, a position which he accepts in 1922, spending the summer months there.

**£12,000.00**



The artist photographed at Shantiniketan in 1922





**46. Atul Bose**

1898-1977

*Boats on the Padma*, c.1930

Watercolour on paper

25 x 35.5 cm, 9 7/8 x 14 in

**£1,800.00**

**47. G.D. Paulraj** 1914 - 1979

*Triplicane, Madras*, c.1935

Watercolour on paper

Signed and dated 'G.D. PAUL RAJ' lower right,  
exhibition label on the reverse

45 x 58 cm, 17 3/4 x 22 7/8 in

Provenance

Private UK collection

Exhibited

The Mysore Dasara Exhibition, 1935, The School of Arts,  
Madras, India

**£2,500.00**

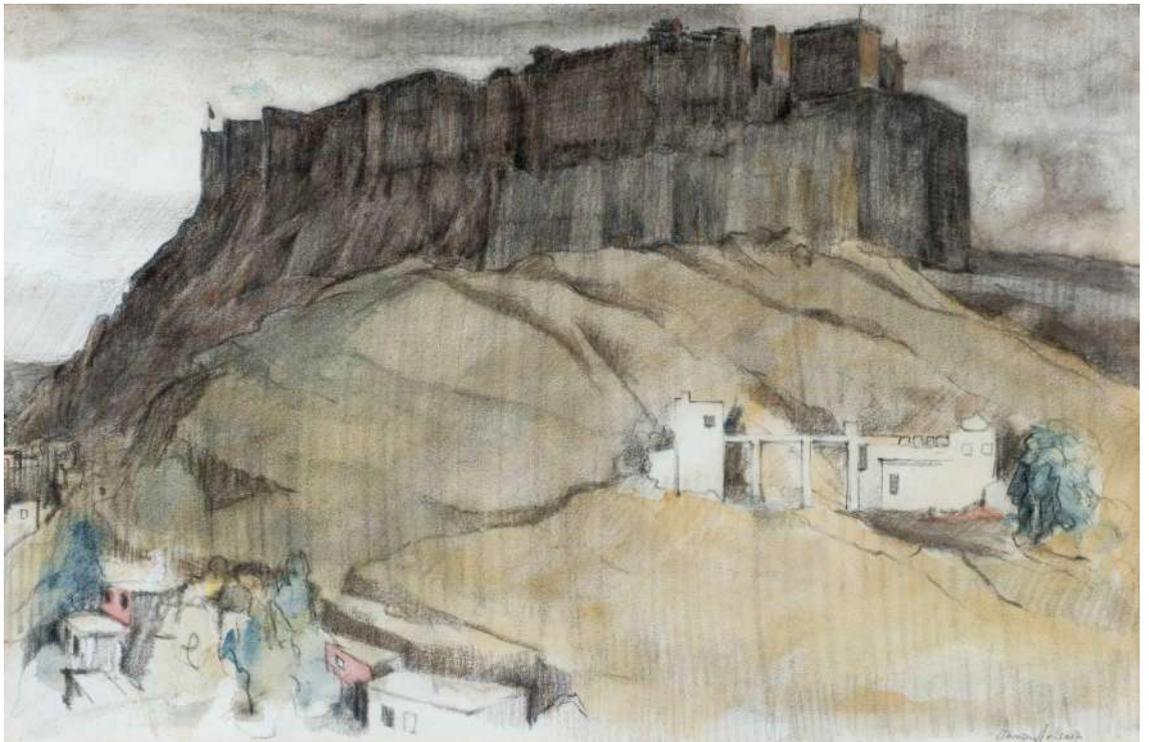
**48. Gwalior Fort**, Mid 20th Century

Watercolour and pastel on paper

Signed lower right

30.5 x 47.5 cm, 12 1/8 x 18 3/4 in

**£850.00**





## Indian subjects by André Maire from a Parisian collection

### 49. André Maire

1898-1984

*Trichinopoly - Madras, 1938*

Ink on paper

Signed and dated lower left

32 x 40 cm, 12 5/8 x 15 3/4 in

**£2,000.00**

### 50. André Maire

1898-1984

*Chidambaram Temple, 1938*

Ink on paper

Signed, dated and titled lower right

36 x 54 cm, 14 1/8 x 21 1/4 in

**£1,500.00**

### 51. André Maire

1898-1984

*Gwalior, 1938*

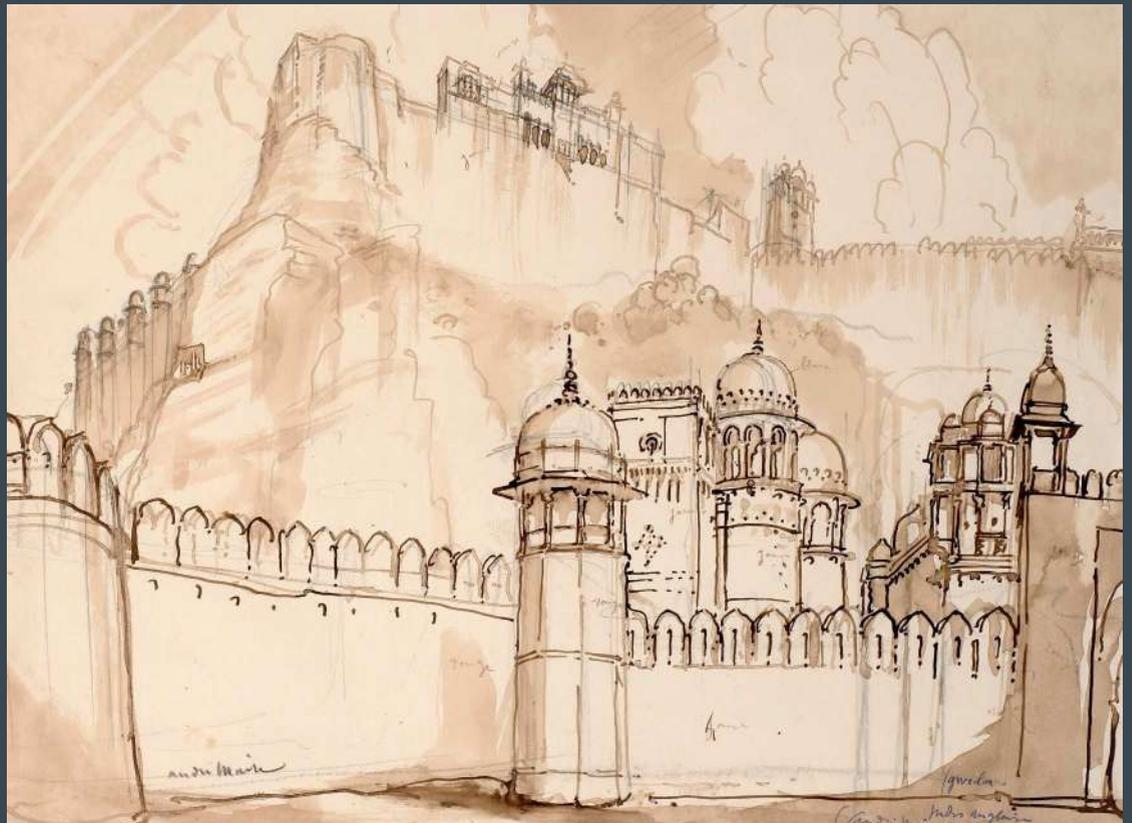
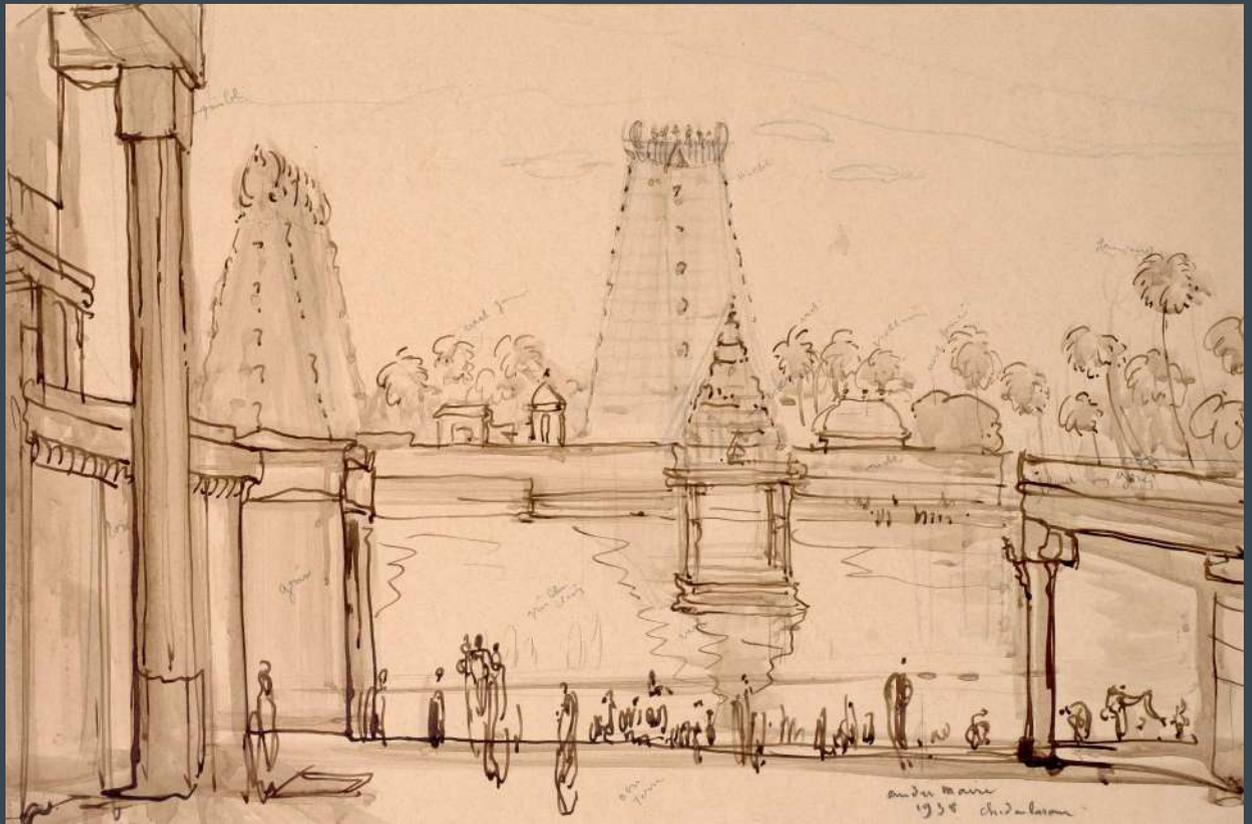
Ink and wash on paper

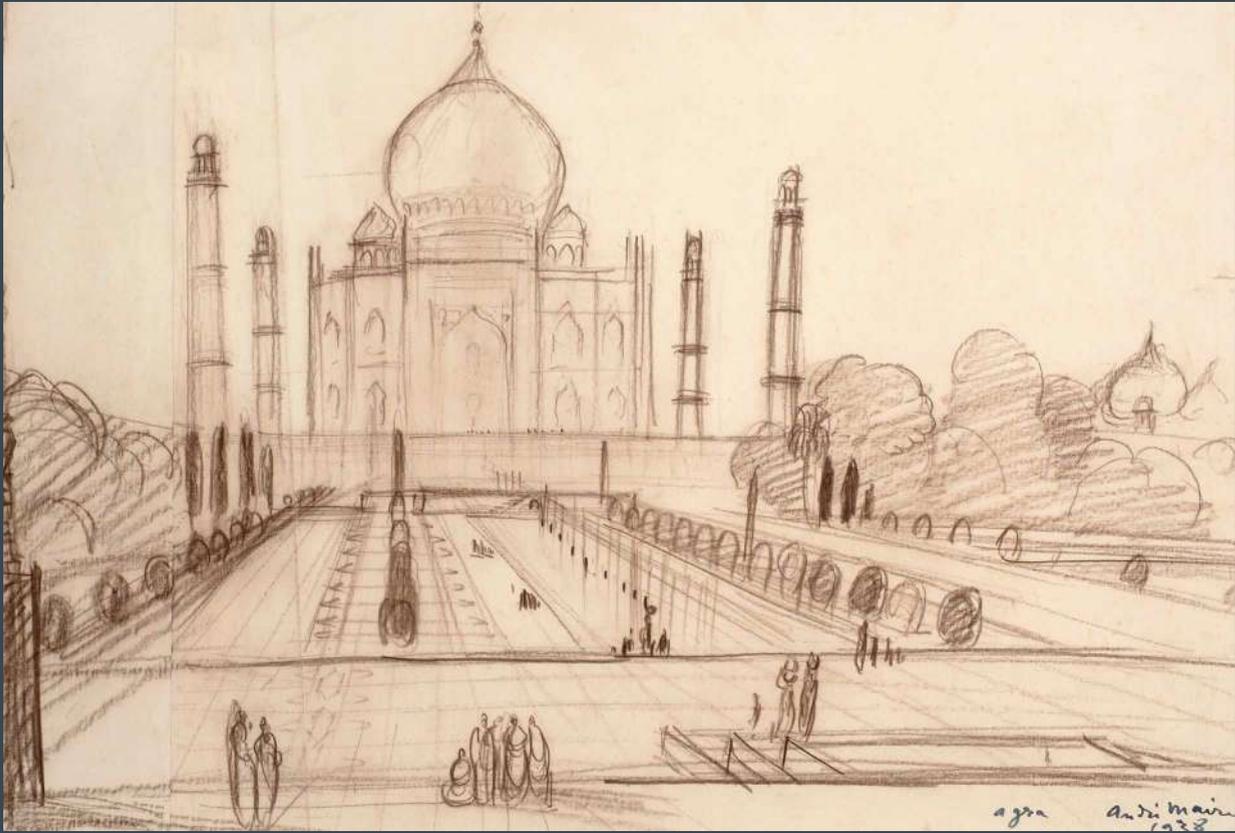
Signed lower left and inscribed

'gwelior (sic)/ Indus anglaise/ (andre Maire)' lower right

36 x 54 cm, 14 1/8 x 21 1/4 in

**£1,500.00**





**52. André Maire**

1898-1984

*The Taj Mahal, Agra, 1938*

Pastel on paper

Signed dated and inscribed 'agra, andre Maire/

1938' lower right

36 x 54 cm, 14 1/8 x 21 1/4 in

**£1,100.00**

**53. André Maire**

1898-1984

*Pondicherry, 1938*

Ink and pencil on paper

Signed, dated and titled 'andre maire/ 1938/

Pondicherry' lower right

41.2 x 33.2 cm, 16 1/4 x 13 1/8 in

**£1,000.00**





**54. André Maire**

1898-1984

*Benares, 1938*

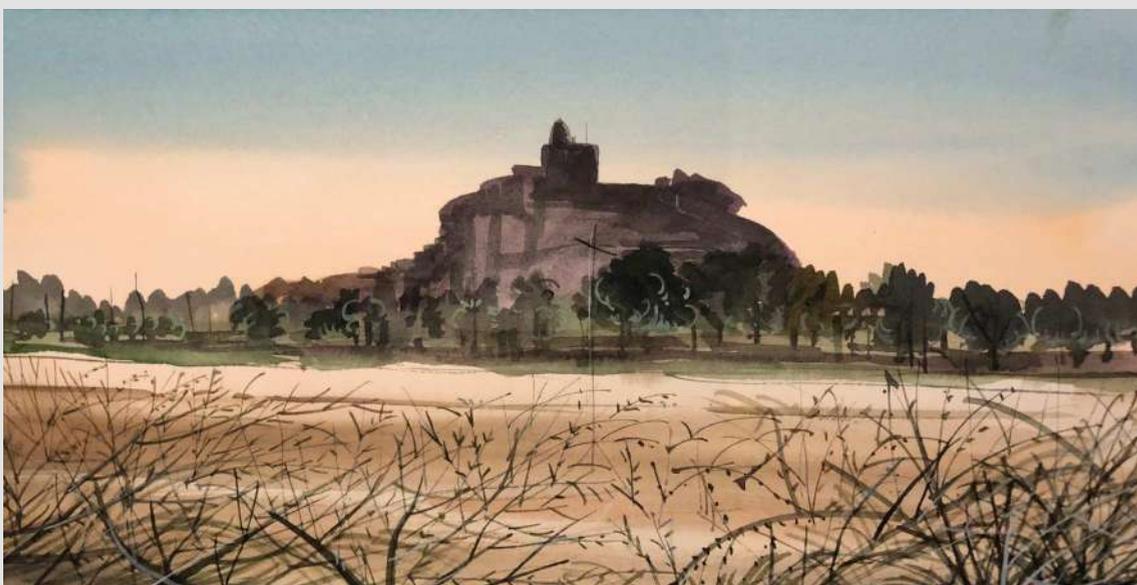
Ink and wash on paper

Signed and dated 'a maire/ 1938/ Benares' upper right

33 x 42 cm, 13 x 16 1/2 in

**£1,100.00**

\* Views of Cambodia and China by André Maire are available at the gallery and have been uploaded to our website



**55. Shibu Natesan** b. 1966  
*Mahabaleswar (Panjgani)*, 2019  
Watercolour on paper  
Signed, dated and titled 'Mahabaleswar  
(Panjgani) 07/02/2019' on the reverse  
15 x 30 cm, 5 7/8 x 11 3/4 in

**£1,600.00**

**56. Shibu Natesan** b. 1966  
*Madurai - Rajapalayam Highway*, 2019  
Watercolour on paper  
Signed, dated and titled 'Madurai - Rajapalayam  
Highway 28/02/2019' on the reverse  
15 x 30 cm. 5 7/8 x 11 3/4 in

**£1,600.00**

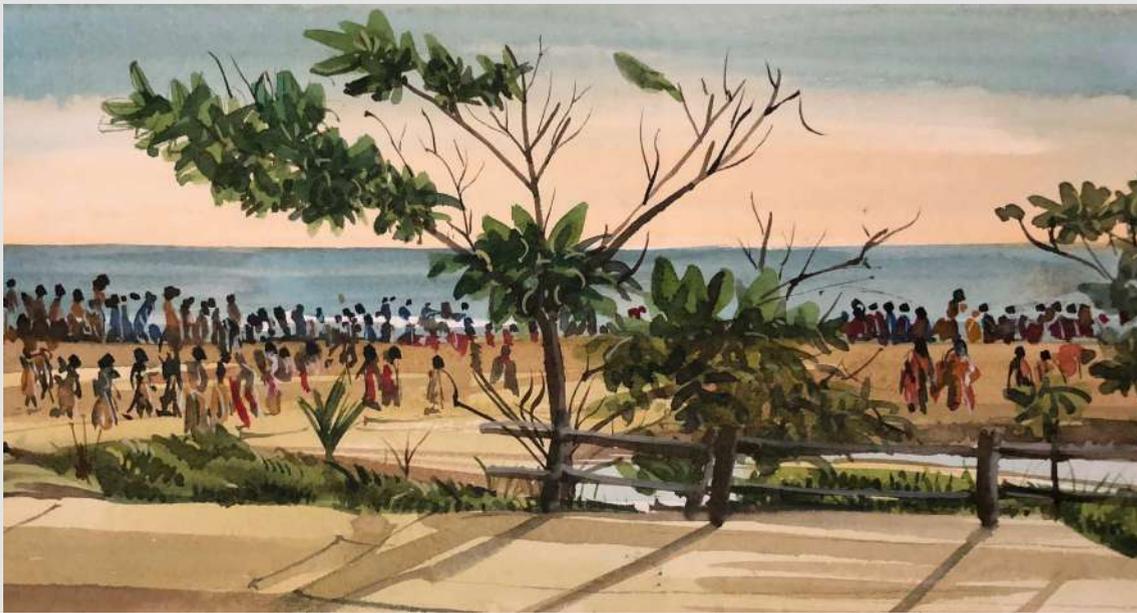


**57. Shibu Natesan** b. 1966  
*Palitana, Gujarat, 2019*  
Watercolour on paper  
Signed, dated and titled 'Palitana, Gujarat 14/02/2019' on  
the reverse  
15 x 30 cm, 5 7/8 x 11 3/4 in

**£1,600.00**

**58. Shibu Natesan** b. 1966  
*Chandod, Gujarat, 2019*  
Watercolour on paper  
Signed, dated and titled 'Chandod, Gujarat  
11/02/2019' on the reverse  
15 x 30 cm, 5 7/8 x 11 3/4 in

**£1,600.00**

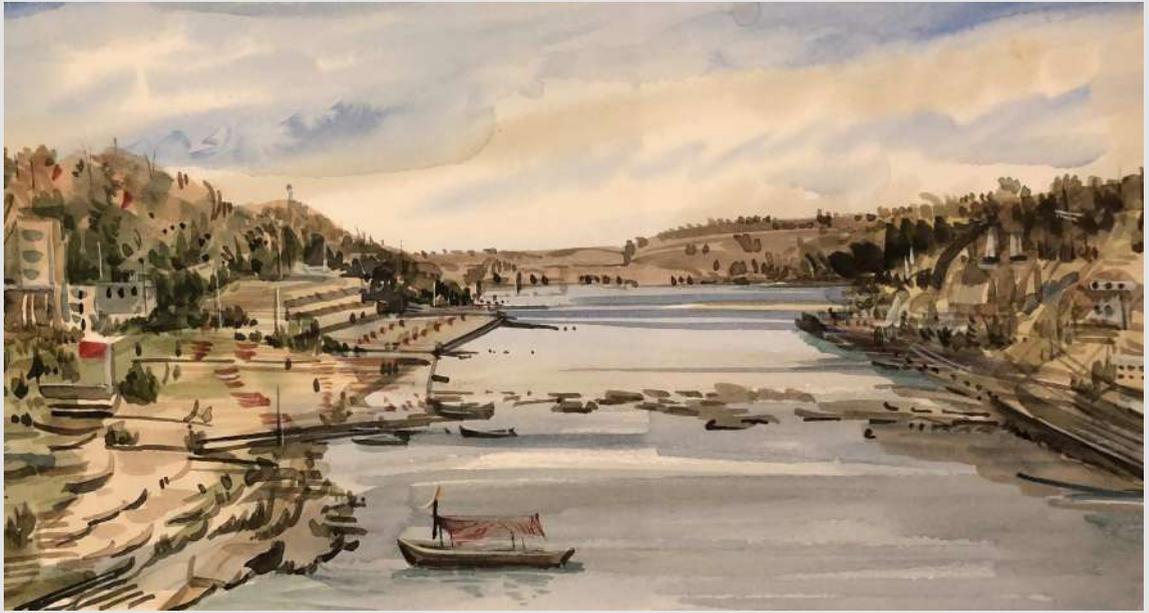


**59. Shibu Natesan** b. 1966  
*Pavanaasam, Varkala*, 2018  
Watercolour on paper  
Signed, dated and titled 'Pavanaasam, Varkala  
21/09/2018' on the reverse  
15 x 30 cm, 5 7/8 x 11 3/4 in

**£1,600.00**

**60. Shibu Natesan** b. 1966  
*Sahastralinga, Karnataka*, 2019  
Watercolour on paper  
Signed, dated and titled 'Sahastralinga, Karnataka'  
04/02/2019' on the reverse  
15 x 30 cm, 5 7/8 x 11 3/4 in

**£1,600.00**



**61. Shibu Natesan** b. 1966  
*Maheshwar, Madhya Pradesh, India, 2019*  
Watercolour on paper  
Signed, dated and titled 'Maheshwar, Madhya Pradesh,  
India FEBRUARY-2019' on the reverse  
15 x 30 cm, 5 7/8 x 11 3/4 in

**£1,600.00**

**62. Shibu Natesan** b. 1966  
*Gateway Hotel, Varkala, 2018*  
Watercolour on paper  
Signed, dated and titled 'Gateway Hotel, Varkala  
24/12/2018' on the reverse  
15 x 30 cm, 5 7/8 x 11 3/4 in

**£1,600.00**



**63. Shibu Natesan** b. 1966  
*Kappil, Varkala, Kerala*, 2019  
Watercolour on paper  
Signed, dated and titled 'Kappil, Varkala, Kerala  
25/01/2019' on the reverse  
15 x 30 cm, 5 7/8 x 11 3/4 in

**£1,600.00**

**64. Shibu Natesan** b. 1966  
*Varkala Beach*, 2019  
Watercolour on paper  
Signed, dated and titled 'Varkala Beach 24/07/2019'  
on the reverse  
15 x 30 cm, 5 7/8 x 11 3/4 in

**£1,600.00**

**Grosvenor  
Gallery**

**ROB DEAN ART**

# Views of India

**31st October - 9th November 2019**

**Opening hours:**

**Monday - Friday 10am - 6pm**

**Sat 2 November 12-4pm**

**Sun 3 November 12-9pm**

**Sat 9 November 12-4pm**

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