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FRONT COVER: DETAIL NO. 10
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INSIDE FRONT: DETAIL NO. 17
INSIDE BACK COVER: NO. 35

**1. SAMANID POTTERY CALLIGRAPHIC JUG
SAMARQAND OR NISHAPUR, NINTH-TENTH CENTURY**

Painted in cream englobe under a colourless glaze, encircled with a band of *kufic* in a chocolate-brown slip, broken and repaired with clean breaks.
Height 10 cm.

For the type as excavated at Afrasiyab, see Shishkina & Pavchinskaja, pp.91, no. 134.

INSCRIPTION

The noblest of merits come through the *muruwwa* (self-control, dignity)

PROVENANCE

Mansour Gallery, London, 2002
Private collection, Belgium, 2002-20

REFERENCES

Shishkina, G.V. and Pavchinskaja, L.V., *Terres secretees de Samarcande: Ceramiques du VIIe au XIIIe Siecle*, Paris, 1992



2. KASHAN TURQUOISE-GLAZED POTTERY BOWL
PERSIA, THIRTEENTH CENTURY

Painted in black and touches of cobalt under a brilliant turquoise glaze, with quatrefoil panels of stylised flowering plants divided by a cruciform band of *naskh* reserved on a black ground, the exterior with rows of water-weed motifs, broken and repaired with clean breaks.

Diameter 21.5 cm.

PROVENANCE

Hagop Kevorkian (1872-1962), New York

Nasli Heeramaneek (1902-71), New York

Los Angeles County Museum of Art, Joan Palevsky gift, 1973-2002

Christie's, London, 16th October 2002, lot 69

Mansour Gallery, London, 2002

Private collection, Belgium, 2002-20

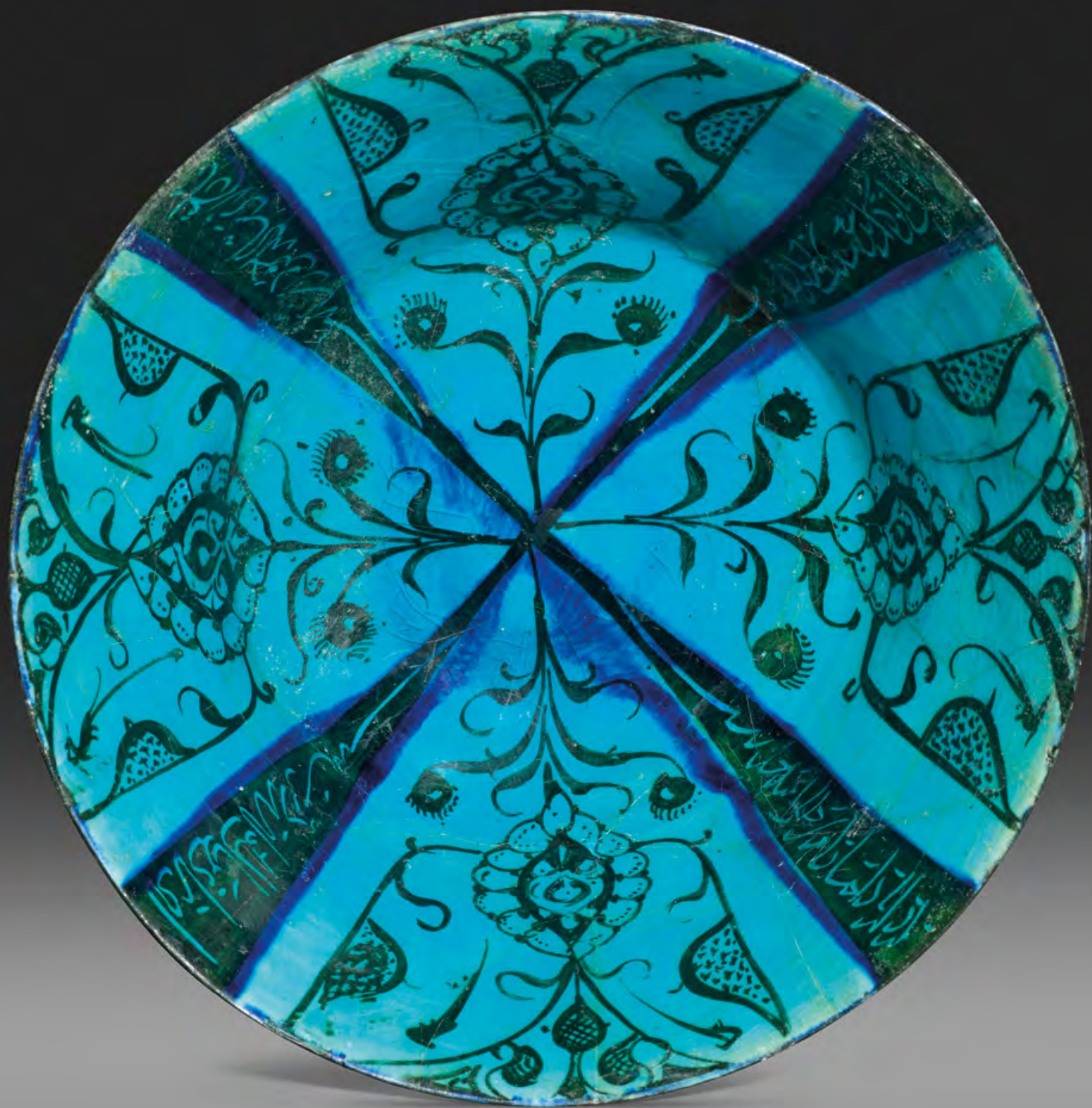
EXHIBITED

Exhibition of Persian Art, New York, 1940

PUBLISHED

Pal, P., *Islamic Art: The Nasli M. Heeramaneck Collection*,
Los Angeles, 1973, pp. 42-3, no. 59





3. A LARGE TIMURID TINNED-COPPER BOWL WESTERN PERSIA, LATE FIFTEENTH CENTURY

Of deep form with convex sides and short flat rim, decorated below the rim with a band of six calligraphic cartouches alternating with six quatrefoil medallions containing two each of knot motifs, intersecting palmettes and three lotus sprigs; a vigorous design around the body comprising six lotus heads enclosed by arching cloud-motifs (*chi*) with garlanded terminals, pierced and intersected by burgeoning foliate arcs, all on a cross-hatched ground.

Height 13 cm.

Diameter 27.6 cm.

This bowl forms part of a small cohesive group of Timurid tinned-copper vessels identified by Melikian and dated to the late fifteenth century, the dating based on a shallow dish dated 1496-7 A.D. in the Victoria and Albert Museum, see Melikian-Chirvani, p. 251, no. 110 and pp. 252-7. Both the lotus blossom, (derived from

motifs found on Yuan porcelain), and the distinctive cloud-scrolls, (an interpretation of the Chinese *chi* motif) are emblematic of the Timurid period in Iran and are found in other media.

A related bowl of the same period is in the Historisches Museum, Berne, published erroneously by Pope as seventeenth century, vol. IV, pl. 1385b.

PROVENANCE

Private collection, France

Ader, Hôtel Drouot, Paris, 8 October 2012, lot 85

REFERENCES

Melikian-Chirvani, A.S., *Islamic Metalwork from the Iranian World: 8th-18th Centuries*, London, 1982

Pope, A.U., *A Survey of Persian Art*, Oxford, 1938



4. ILLUSTRATION FROM THE SHAHNAMA

KING GUSHTASP MOURNING HIS SON ISFANDIYAR SHIRAZ, PERSIA, A. H. 975 / 1567-68 A.D.

Opaque pigments and gold on paper, four text panels above and below, a catchword in the foreground; on the verso twenty-five lines of black *nasta'liq* arranged in four columns broken by a gold-ground horizontal panel at the centre.

Painting 24 by 18.5 cm.

Folio 34.5 by 22.5 cm.

Isfandiyar is one of the central characters of the Shahnama. He was ordered by his father King Gushtasp to bring the hero Rustam to his court. Rustam refused and this led to a fight where Isfandiyar was killed.

In this tragic scene set in a sumptuous palace interior, mourning figures surround the bier containing Isfandiyar's shrouded body, laid out on a pink floral carpet with a geometric dado beyond broken by two gilt-bordered windows. The shaven-headed figure of King Gushtasp kneels with hands raised before the coffin, his crown cast aside, to the right stands his son Pashutan. To the left are Isfandiyar's mother and her daughter and at the windows his two sisters. In the foreground stand two grooms with three horses.

In spite of the solemnity of the subject, the artist of this painting – and of the others in the manuscript – has used detailed

architectural elements, geometric motifs, selective gilding and a rich palette of turquoise, yellow, pink and orange to create a vibrant and evocative scene.

THE MANUSCRIPT

Nine miniatures from this distinguished manuscript were sold at Hôtel Drouot in 1996, where the catalogue stated that they were removed from the manuscript in about 1925, when they were mounted in brocade borders for framing.

The colophon, which was set below a depiction of 'Bahram seizing the crown in the lion's den', lot 91G, read: *'This sixth volume of the Shahnama was made with the help of God Almighty in the year 975'*.

PROVENANCE

Private collection, Lyon, France, 1920s-1996

François de Ricqlès, Hôtel Drouot, Paris, 22 March 1996, lot 91-I

Private collection, Paris, 1996-2020

REFERENCE

Uluç, L., *Turkman governors, Shiraz Artisans and Ottoman*

Collectors: Sixteenth Century Shiraz Manuscripts, Istanbul, 2007

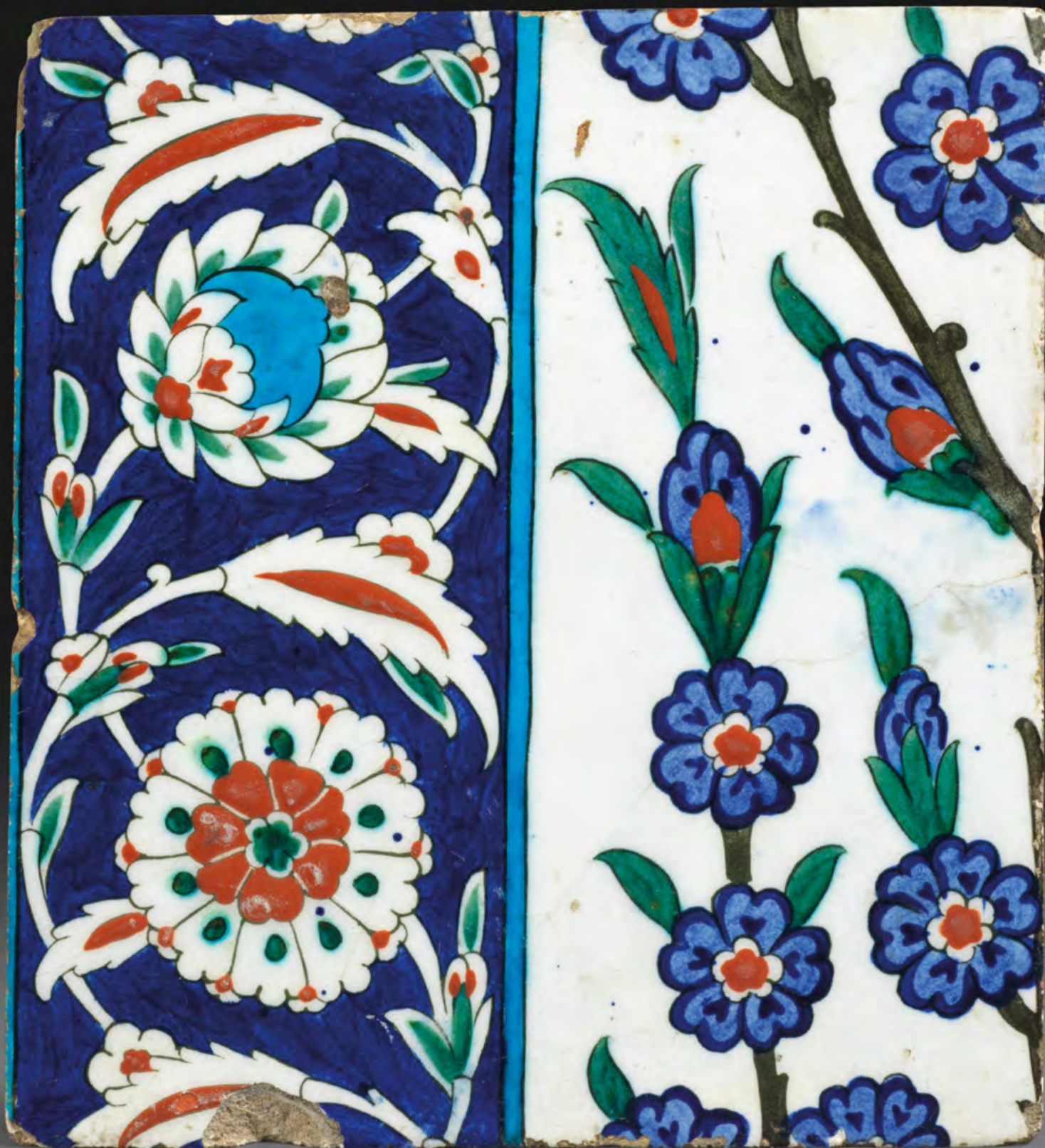


5. IZNIK POTTERY TILE
TURKEY, 1570-80

Painted in underglaze bole red, green, turquoise and cobalt on a white ground, with flowering branches, the border with *saz* leaves scrolling round flower-heads reserved on a cobalt ground. 24.3 by 22 cm.

PROVENANCE

Private collection, London, 1980s-2019





6. IZNIK POTTERY TILE

TURKEY, 1570-80

Painted in underglaze cobalt, pale turquoise and bole red on a white ground, with serpentine cloud bands interrupting spirals of composite flower-heads and saz leaves.
21 by 24.5 cm.

A panel of forty such tiles is in the Gulbenkian Museum, Lisbon, see Ribeiro, pp.122-3, no.73. Two others are in the Ömer Koç Collection, Istanbul, and a private Bonn collection, see Bilgi, pp.206-7, no.67 and Petsopoulos, p.95, pl. 103.

PROVENANCE

Sotheby's, Geneva, 25 June 1985, lot 250
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2020

REFERENCES

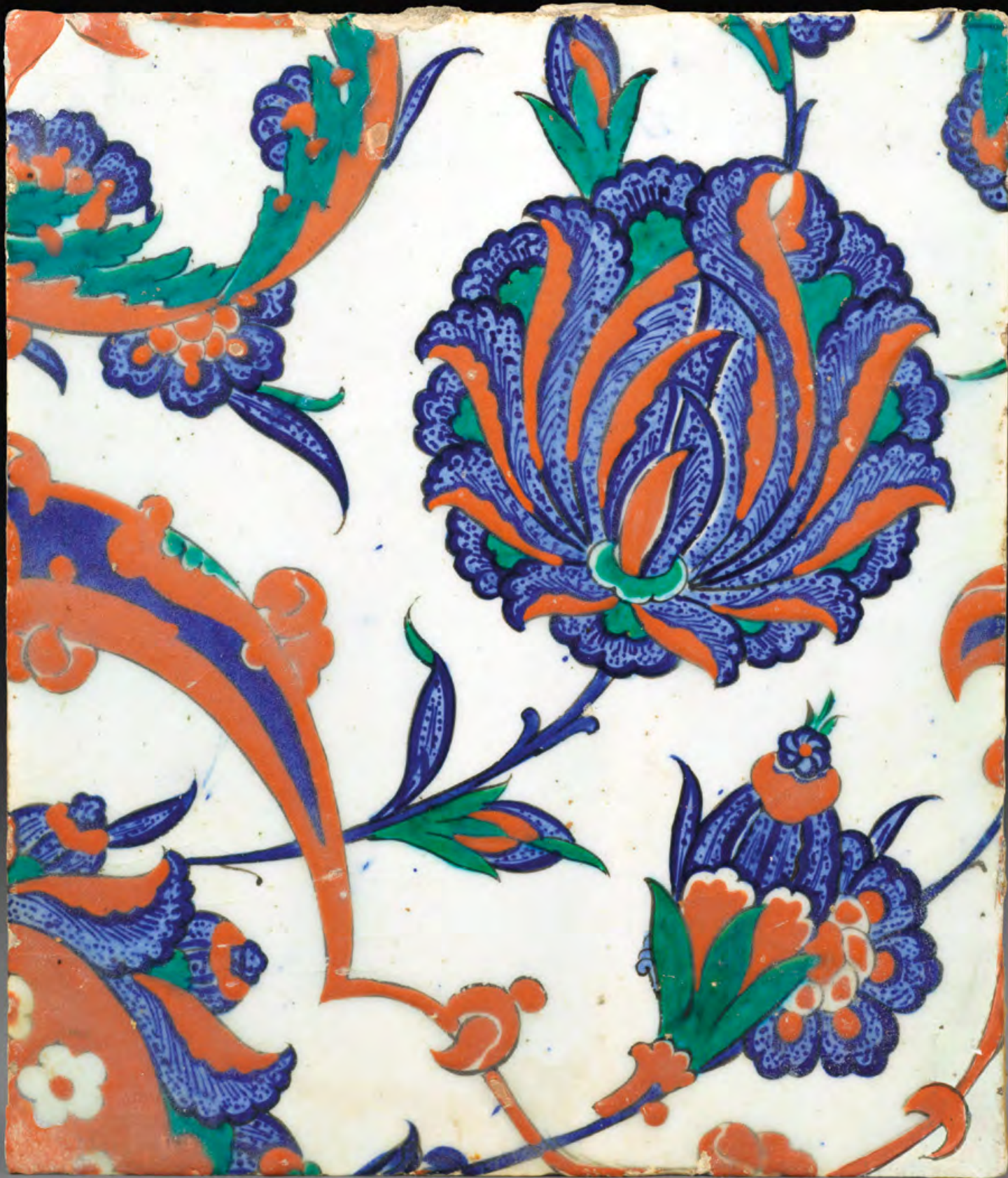
Bilgi, H., *The Ömer Koç Iznik Collection*, Istanbul, 2015
Petsopoulos, Y., (ed.), *Tulips, Arabesques and Turbans*, London, 1982
Ribeiro, M. Q., *Iznik Pottery and Tiles in the Calouste Gulbenkian Collection*, Lisbon, 2009

7. IZNIK POTTERY TILE
TURKEY, 1570-80

Painted in underglaze blue, viridian green and bole red on a white ground, with large composite flowers and arabesques forming a spiral.
25.6 by 22 cm.

PROVENANCE

American diplomat, acquired in Damascus in the 1930s, by repute
Phillips, London, 5 February 1986, lot 78
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2020





8. TWO DAMASCUS CALLIGRAPHIC POTTERY TILES
SYRIA, SEVENTEENTH-EIGHTEENTH CENTURY

With underglaze decoration of bold and vigorous *thuluth* calligraphy in black outline reserved on a cobalt ground with touches of green against foliate spirals.
 22 by 20 cm. each

PROVENANCE

François de Ricqlès, Hôtel Drouot, Paris, 7 April 1993, lot 48
 Private collection, Belgium, 1993-2020





TWO FINE LEAVES FROM THE ‘THIRD’ AKBARNAMA MANUSCRIPT

THE MANUSCRIPT

This folio comes from neither of the well-known manuscripts of this text, named after their respective institutions: the Victoria and Albert Museum and the British Library/Chester Beatty Akbarnamas, although many folios had previously escaped from both manuscripts.

The former is the first illustrated version, circa 1590-95, presented to the Emperor as his friend Abu'l Fazl was still working on the text, the second is datable to round 1602-03, a date on one of the miniatures, and was probably begun perhaps as a memorial after the murder of the author in 1602. The present manuscript is stylistically closer to the V&A manuscript than to the later one, and may be one of those ordered for members of the imperial family, perhaps Akbar's mother Hamida Banu Begam, as argued by Robert Skelton and the late Linda York Leach (see Leach 2004, pp. 42-55).

PROVENANCE

Commissioned by Emperor Akbar
Private collection, England
Private collection, London, 2003-19

FOLIOS FROM THIS MANUSCRIPT IN OTHER COLLECTIONS

- Royal collection, Jaipur:
‘Humayun receiving Kamran Mirza’ by La’l, Dhanu and Khem Karan, see Ashton, pl. 127
- Cleveland Museum of Art, Ohio:
‘The game of wolf-running in Tabriz’ by Banwari, see Leach 2004, pp. 46, no. 5
- Asian Civilisations Museum, Singapore:
‘Courtiers gathered for the presentation of a cheetah’ by Nandi
- Polsky Collection, New York:
‘Feasting and Music following the Marriage of Humayun and Hamida’ by Asi and Daulat, see Leach 2004, pp. 44-5, nos. 2 and Topsfield 2004, pp. 372-3, no. 165
- Khalili Collection, London:
‘Bayram Khan doing obeisance before Humayun’ by Bahman, see Leach 1998, pp. 50-53, no. 10
- Private collections, London and Switzerland: see Leach 2004, pp. 43, no.1, pp. 48-9, no.6 and p. 50, no.7
- For five folios recently on the market, see Ray, S., *Indian and Islamic Works of Art*, London, 2018, no. 2, 3, 4, 5 & 6.

REFERENCES

Abu'l Fazl ibn Allami, *The A'in-i Akbari of Abu-l-Fazl*, vol. 1, trans. by Blochmann, H., revised by Phillott, D., Calcutta, 1927-39
Abu'l Fazl ibn Allami, *The Akbarnama of Abu-l-Fazl*, trans. by Beveridge, H., Bibliotheca Indica, vol. 138, Calcutta, 1897-1939
Archer, M., *Early Views of India: The Picturesque Journeys of Thomas and William Daniell 1786-94*, London, 1980
Ashton, Sir L., and Gray, B., *The Art of India and Pakistan*, London, 1950
Leach, L. Y., *Paintings from India: The Nasser D. Khalili Collection of Islamic Art*, vol. VIII, London, 1998
Leach, L. Y., ‘Pages from an Akbarnama’, in Crill, R., Stronge, S., and Topsfield, A., ed., *Arts of Mughal India: Studies in Honour of Robert Skelton*, Ahmedabad, 2004, pp. 43-55
Losty, J. P., *Paintings from the Royal Courts of India*, Francesca Galloway, London, 2008
Randhawa, M. S., *Paintings of the Babur-nama*, New Delhi, 1983
Seyller, J., *Workshop and Patron in Mughal India: the Freer Ramayana and other Illustrated Manuscripts of ‘Abd al-Rahim*, Zurich, 1999
Suleiman, H., *Miniatures of the Babur-nama*, Tashkent, 1970
Topsfield, A., ed., *In the Realm of Gods and Kings: Arts of India*, London, 2004
Verma, S., *Mughal Painters and their Work: a Biographical Survey and Comprehensive Catalogue*, Delhi, 1994

9. **SHER KHAN SUR'S CAPTURE OF ROHTASGARH FORT IN 1538 A.D.
ASCIBED TO THE ARTISTS LA'L, DHANU AND KHEM KARAN
LEAF FROM THE 'THIRD' AKBARNAMA
MUGHAL INDIA, CIRCA 1595-1600 A.D.**

Opaque pigments and gold on paper, laid down on card.
Painting 30.5 by 18 cm.
Folio 36 by 23.5 cm.

SUBJECT

This skilfully designed painting illustrates part of the Afghan Sher Khan's campaign against the Sultan of Bengal and against Humayun when he attempted to interfere. Sher Khan Sur was an Afghan born in India who carved out an empire for himself in Bihar and Bengal while Babur was busy expanding his empire from Agra and Delhi. In 1540 Sher Khan, or Sher Shah as he became, was able to drive Humayun out of India and assume the throne at Delhi. He was already the master of eastern India when Humayun marched against him in 1538. Humayun captured Gaur, the capital of Bengal, but Sher Khan had fled into the mountains of south Bihar with the treasure of Bengal and captured the great fortress of Rohtasgarh by the following stratagem:

From the *Akbarnama* (I, p. 335):

'When Shēr Khān arrived in the neighbourhood of Rohtās, which is a very strong fort, he sent messengers to Rājā Cintāman, a brahman, the owner of the fort, reminding him of past favours, and after making a foundation of friendship, he represented to him that he was in a difficulty, and begged him to treat him with humanity and to receive his family and dependants into the fort, and thus make him (Shēr Khān) pledged to be his benefactor. By a hundred flatteries and deceptions the simple-minded Rājā was persuaded by the tricks of that juggler. He, a stranger to friendship's realm, prepared six hundred litters, and placed in each two armed youths, while maidservants were placed on every side of the litters. By this stratagem he introduced his soldiers and took the fort. Having placed his family and soldiers there, he extended the arm of sedition and blocked the road to Bengal.'

INSCRIPTIONS

Inscribed in the lower border:

'designed by La'l, painting by Dhanu, portrait painting by Khem Karan' and 'Shir Khan's capture of the citadel of Rohtas through stratagem'

On the reverse top left-hand corner: 'New number 53', '169' in red at lower left; '*Taj Muhammad Khan*'. The remaining inscriptions seem to be magic letters with two words legible: '*Medicine (or magic) for health*'

ARTISTS

(i) La'l

La'l has made brilliant use of the normal Mughal high or birds-eye view perspective allowing us to get a good idea of the vertiginous cliffs above which the great fortress sits. Four of the female palanquins are being borne along a defile and across a bridge leading to the gate of the fortress of Rohtas with beautifully detailed textiles on the tops of two of them. At the bottom, an expectant group of horsemen and a camel- and elephant-rider are perched above the defile awaiting developments. Inside the fortress the attack has already started. The buildings represented inside the fort are not unlike the palace buildings of Raja Man Singh, the Subahdar of Bengal under Akbar (see the aquatints published by Thomas and William Daniell, who visited Rohtasgarh in 1790, in their *Oriental Scenery* in Archer, nos. 81-3).

La'l is one of the principal artists of the late Akbari period. He was extremely prolific and his work is found in most of the great manuscripts commissioned by Akbar between the 1580s and 1605 when he disappears (Verma, pp. 221-31). He and his colleague Dharm Das define the late Akbari style, and it is mostly from variations from the norm that we can discern the more individual artists.

(ii) Dhanu

Dhanu is a rarer artist whose colouring we find in some of the great manuscripts but who was entrusted with solo work only in the lesser manuscripts. Some of his solo work is highly sensitive, see Losty, no. 2.

(iii) Khem Karan

Khem Karan is a senior artist of the whole Akbari period, since he is mentioned as a major artist by Abu'l Fazl in *A'in* 34 of the *A'in-i Akbari*, see Verma, pp. 216-19. Although not known as a portraitist, he and the other two artists of this folio also performed the same roles in the first known painting from this third manuscript of the *Akbarnama*, in the collections of the Maharaja of Jaipur, exhibited at the Royal Academy of Arts, London, in 1947 (Ashton, pl. 127).



کرفتن شیرخان بحید قلعه رها سزا

حاج علی دهنو چهره کش می کشیدن

**10. KAMAL KHAN DEFEATS THE GAKHARS AND CAPTURES SULTAN ADAM IN 1563
ASCRIBED TO MUKUND AS DESIGNER AND KISHANDAS, SON OF LA'L, AS PAINTER
LEAF FROM THE 'THIRD' AKBARNAMA
MUGHAL INDIA, CIRCA 1595-1600 A.D.**

Opaque watercolour with gold on paper, laid down card, a collection number inscribed on the lower margin, a sketch of a kneeling prince on the reverse.

Painting 34 by 21.6 cm.

Folio 36 by 24 cm.

SUBJECT

The identification of the subject as the capture of Sultan Adam during the battle against the Gakhars in 1563 is established by comparison to scenes in the Victoria & Albert Museum's Akbarnama, folio no. 31/117, and the double-page composition by Surdas on folio 84b of the 1597 (or 1602-03) Chester Beatty Library Akbarnama. The left-hand folio was sold at Christie's, London, 26 October 2017, lot 183: <https://www.christies.com/lotfinder/Lot/kamal-khan-defeats-the-army-of-gakhars-6099440-details.aspx>

Both compositions show a middle-aged bareheaded figure, arms tied behind his back or wrists bound before him, being ushered into the presence of a mounted warrior even as the battle rages on. Only one other such scene appears in the two other copies of the Akbarnama. Now in the Fondation Custodia, Paris, it occurs late in the Beatty Akbarnama and depicts a conspicuously young Da'ud, captured during the conquest of Bengal, see Gahlin, S., *The Courts of India*, Zwolle, 1991, p.21, no. 20, plate 20.

Kamal Khan was the son of Shir Shah, Sultan Adam's older brother and the chief of the hill tribe Gakhar, who occupied the land between the Beas and Indus rivers. He was imprisoned in Gwalior after Sher Shah's death and Sultan Adam became chief. Whilst in prison, Kamal Khan sent a petition to Akbar who ordered Sultan Adam to divide his lands with his nephew. When he refused, troops were sent by Akbar capture and imprison him.

INSCRIPTIONS

The inscription on the lower margin two artists names:

tarh-i mukund 'amal-i kishandas walad-i la'l

"Design by Mukund, work of Kishandas son of La'l."

ARTISTS

All known leaves from this manuscript were re-mounted in the nineteenth century, so the inscriptions are taken to have been transcribed by the court librarian from the original album pages. In the twenty or so known paintings, the majority of scholars, including Robert Skelton, J.P. Losty and the late Linda York Leach, have accepted these attributions. This painting has an ascription mentioning two artists:

(i) Mukund

The fact that Mukund is described as designer puts him in the rank reserved for senior artists. Verma, S.P., *Mughal Painters and Their Work*, Delhi, 1994, pp. 304-08, records fifty-three works by this prolific artist, who is listed by Abu'l Fazl as one of the leading painters of Akbar's reign, named in inscriptions from around 1582-4.

He lists sixteen folios he worked on from the Razamnama in the Maharaja Sawai Man Singh II Museum, Jaipur, one of which "Birth of Parikshit" was drawn by Mukund and painted by La'l, see Verma, S.P., "La'l the Forgotten Master" in Das, A.K., *Mughal Masters – Further Studies*, Bombay, 1998, p.70, no. 2.

Five works by him are also in the Keir Collection, see Robinson, B.W. et al., *Islamic Painting and the Arts of the Book*, London, 1976, nos. V.8-10, 16 & 37, plates 109 & 111. A *nim qalam* drawing of a dervish, signed by Mukund, from the Sven Gahlin Collection, was sold at Sotheby's, London, 6 October 2015, lot 8.

(ii) Kishendas, son of La'l

This artist would have coloured the painting, overseen by and finished by Mukund. Son of the well-known painter La'l, only a few works are recorded by him. Another page from this manuscript, "The Child Akbar in his cradle attended by nurses", now in a private collection, is also ascribed to Kishandas, son of La'l, in the lower margin. John Seyller has identified two paintings ascribed to Kishandas in the Chester Beatty Akbarnama, one of which appears on a painting by La'l (fig. 24) with the date regnal year 42 or 47 (1597 or 1602-03), see Seyller, J., 'Scribal notes on Mughal manuscript illustrations', *Artibus Asiae*, vol. XLVIII, 3/4, 1987, p. 275.





11. A LARGE SAFAVID BLUE AND WHITE POTTERY DISH PERSIA, LATE SEVENTEENTH CENTURY

Painted in cobalt blue under a transparent glaze, the field with a pair of adorsed guardian lions supporting a trellis platform, two large birds perched above, on a ground of dense foliage, the scalloped inner border with alternating scrolls and ruyi motifs, the brown-edged sloping rim with duck, crane and stork-like birds amidst dense foliage; the reverse by contrast with five widely-spaced peony clumps alternating with insects surrounding a foot-ring with concentric bands around a central omphalos encircled by eight spur-marks.

Height 10.6 cm.

Diameter 53.8 cm.

The theme of this dish is a depiction of paradise, a world dense with luxuriant foliage, birds and animals.

In Safavid ceramics the use of obfuscation developed from copying of motifs derived from Yuan and Ming dynasty blue-and-white dishes found at the Ardabil Shrine, for example see Thompson and Canby, pp. 261 and 267, nos. 11.5 and 11.12. Here it is used to create a mythical paradisiacal world of scent and bird-song.

For other dishes with comparable background and ruyi borders, see Crow, pp. 200, no. 342 and p. 228, no. 392.

PROVENANCE

Bernheimer, Munich, 1968

Dr. Ignazio Vok (b. 1938) [label attached]

EXHIBITED

'Chinese Ceramics from the Collection of Ignazio Vok', Museum für Ostasiatische Kunst der Stadt Köln, Cologne, 7 May - 28 August 1983

Museum Rietberg, Zürich, 6 October 1983 - 8 January 1984

PUBLISHED

Seladon Swatow Blauweiss: Chinese Ceramics from the Collection of Ignazio Vok, Cologne and Zurich, 1983, no. 129

REFERENCES

Crow, Y., *Persia and China: Safavid blue and white ceramics in the Victoria and Albert Museum, 1501-1738*, London, 2002

Thompson, J. and Canby, S., *Hunt for Paradise: Court Arts of Safavid Iran 1501-1576*, New York, 2003



12. PORTRAIT OF A STANDING RAJPUT NOBLEMAN AMBER UNDER MUGHAL INFLUENCE, LATE SEVENTEENTH CENTURY

Opaque pigments and gold on paper.
Painting 23.2 by 12 cm.
Folio 27.2 by 17.9 cm.

In this carefully drawn and coloured portrait the moustachioed subject stands facing left, dressed in a white *jama* over green, red and gold-striped *paijama* with a brocade turban on his head. He wears a pair of gold hoop earrings with a ruby between two pearls and a ring on each of his little fingers. His brocade *patka* ends with stylised flower designs in red or green on gold. About forty years old, he looks calmly into the distance though ready for action since the thumb of his right hand is hooked round the handle of his *katar*. His left holds the terminal of his slender gold-edged *dupatta* against his shield, a gold-hilted sword hangs behind. He is standing on a dark green flower-edged ground in a fetching pair of brocade shoes, while a lighter green forms the background.

The nobleman is almost certainly Hindu and a Rajput, since he ties his *jama* on the left side under his armpit, from which hang long lappets ending in brocaded tips. It would be interesting to speculate if he were a Rajput prince from Amber or Bikaner, but this possibility is ruled out by the almost complete absence of the jewellery with which the Rajput princes adorned their persons. The small moustache, long sideburn and backwards curl seen in

our portrait, although fairly ubiquitous among fashionable young men in the seventeenth century, were certainly worn by the Raja of Amber Ram Singh and his son Kunwar Kishan Singh and grandson Raja Bishan Singh (Das, figs. 5-8; Falk & Archer, no. 135) and our warrior perhaps copied this fashion.

The artist has paid considerable attention to details of the clothing: one particularly striking detail is the movement of the bottom of the man's *jama* which flares out as if he had just stopped moving. This is an unusual detail, but in its depiction through rhythmic and repetitive folds it seems more Rajput than Mughal. The same depiction of folds at the bottom of a *jama* is seen again in a portrait of Kunwar Kishan Singh on an elephant that Das, fig. 8 calls Mughal style under Amber patronage.

PROVENANCE

Françoise and Claude Bourelrier, Paris, 1970s-80s - 2014

REFERENCES

Das, A.K., 'Court Painting for the Amber Rulers circa 1590-1727' in Topsfield, A., (ed.), *Court Painting in Rajasthan*, ed. A. Topsfield, Bombay, 2000
Falk, T. and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981



13. A EUROPEAN GENTLEMAN STANDING IN A FLOWERY FIELD
DECCAN, 1680-1700

Drawing with colours and gold on paper, laid down in a gold-splashed cream album page with a matching margin with gold floral meander.

Drawing 16 by 8.8 cm.

Folio 39.7 by 28 cm.

A foppish young European gentleman stands in a field dotted with flowers. He wears a jacket and over it a half-length coat with its split sleeves unbuttoned, while his pantaloons are thrust into his boots. Round his neck is a white ruff and his wide-brimmed hat sports a feather, while he carries a sword and holds up a stemmed wine cup in his right hand.

Another version of this drawing, circa 1680, is in the British Library (Falk & Archer, no. 464), except that the flowers are replaced by a little dog jumping up. There he is obviously wearing stockings of uneven height with shoes, whereas our artist has interpreted both as boots.

INSCRIPTIONS

On the verso is an Arabic poem, supposedly uttered by 'Ali ibn Abi Talib on manumitting his slave Qunbur. It is signed at the bottom: *namaqahu al-'abd raushan-raqam* 'The slave Raushan Raqam wrote it.'

This is likely to be the scribe Muhammad Isma'il Ghafil, who acquired the title 'Raushan Raqam' ('Luminous Pen'). A native of Mazandaran, he emigrated to India and gained fame at the court of Aurangzeb. The date of his death is unknown, but he was still alive in 1097 (1685-6 A.D.) when he penned an album page, now in Istanbul University Library, see Bayani, pp. 636-38.

PROVENANCE

Sotheby's, London, 12 October 1990, lot 101

Private collection, Derbyshire, 1990-2020

REFERENCES

Bayani, M., *Ahval va Athar-i Khushnavisan-i Iran*, 4 vols., reprint, Tehran, 1363/1984

Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981





14. A MUGHAL WOOL COAT FRAGMENT
INDIA, 1700-1750

Woven with repeating rows of flowering plants, each with three flower-heads, in black outline with pink and pale yellow on a buff ground, a later woven breast pocket edging attached.
60 by 27.5 cm.

The back of a man's upper garment made of closely related pashmina *jamewar* 'gown material', perhaps a waistcoat or jacket, 1700-1750, is in the Tapi Collection, see Crill, pp.124-5, no.47.

A much smaller fragment is in the Victoria and Albert Museum, London, from a coat that belonged to Tipu Sultan (1750-99), the 'Tiger of Mysore', who was vanquished by the British in 1799.

PROVENANCE

Acquired in London at auction in the 1980s
Private collection, Europe

REFERENCE

Crill, R., *Trade, Temple and Court: Indian Textiles from the Tapi Collection*, Mumbai, 2002



15. A LADY WALKING TO A SHRINE
ATTRIBUTED TO GHULAM REZA, AVADH, CIRCA 1770

Opaque pigment and gold on paper, laid down in an album page with repeating leaf motifs, with inner and outer margins of foliate meander and a gilt ropework border.

Painting 18 by 9.3 cm.

Folio 31.3 by 23 cm.

A lady draped only in a pink-tinged diaphanous *sari* is depicted walking purposefully to the left against a solid green ground. She carries a spouted water-pot in her pendant left hand while her right holds the edge of the diaphanous over-garment covering her shoulders and orange *sari* but leaving her breasts exposed. A double string of large pearls is round her neck and falls between her breasts down to her navel. Other pearl ornaments adorn her wrists, arms, ears and forehead. Her hair is caught up in a tight chignon at the back of her head.

The subject was a popular one in the eighteenth century when the lady is often depicted approaching a shrine as in two earlier Mughal versions of 1740 and 1750 (Falk & Archer, nos. 180 & 193), the former by Muhammad Faqirallah Khan. She can also be seen without the shrine as in another Avadhi version of 1775-80 by Utam Chand (*ibid.*, no. 278).

THE ARTIST

The heavy shading to denote modelling as well as the shaded outline suggest the work of the Avadhi artist Ghulam Reza. It comes perhaps from a time before his work for Richard Johnson in 1780-82, which is mostly in grisaille (Roy, p. 183, nos. 139-40; Falk & Archer, pp. 349-52)

PROVENANCE

Dukes of Newcastle, Clumber Park, Nottinghamshire, (inscribed on verso)

Indar Pasricha Fine Arts, London: Falk, T., and Lynch, B., *Images of India*, exhibition catalogue, London 1989, p. 11, no.10

Sotheby's, New York, 2 June 1992, lot 318

Private collection, New York, 1992-2019

Clumber Park, the seat of the Dukes of Newcastle in Nottinghamshire, suffered a series of fires and was demolished in 1938. Its estate papers and historical documents are held in a number of libraries and archives although an Indian album is not noted among them.

REFERENCES

Falk, T. and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981

Roy, M., 'Origins of the late Mughal Painting Tradition in Awadh' in Markel, S., and Gude, T.B., *India's Fabled City: The Art of Courtly Lucknow*, New York



16. PORTRAIT OF A SEPOY
INDO-PORTUGUESE, LATE EIGHTEENTH CENTURY

Oil on canvas.
63.3 by 49.8 cm.

A young Hindu sepoy stands beside a jackfruit tree in an exotic forested landscape with palm trees. He wears a short *dhoti*, sandals, turban and silver jewellery. He holds a long sword and a rifle with a sun and moon motif, an ammunition belt, dagger and water-flask at his waist.

Plainly painted from life, subjects of this sort were painted by European artists for their Portuguese patrons, and the presence of the inscription in this case would confirm that. Rarer than the usual religious paintings produced for churches in Goa, a small group of oils depicting the local topography is also known.

Related figures, also inscribed, appear in architectural scenes set in Goa, see Carita. For a seventeenth century Goanese portrait of Antonio Pais de Sande, Governor of India, see Flores & Vassallo e Silva, p. 97, no. 40.

INSCRIPTIONS

Cipai (sepoy), written in Portuguese between the feet

PROVENANCE

Private collection, Lisbon
Edric Van, London, 1994
Peter Hinwood, London, 1999
Sotheby's, London, 24 April 2013, lot 108
Private collection, London, 1999-2020

REFERENCES

Carita, H., *Palacios de Goa*, Lisbon, 1995
Flores, J. and Vassallo e Silva, N., *Goa and the Great Mughal*, Lisbon, 2004



**17. EPIRUS EMBROIDERED LINEN BRIDAL
PILLOW-COVER**
**NORTHERN GREECE, FIRST HALF OF THE
EIGHTEENTH CENTURY**

Embroidered in silk and metal thread on a linen ground, in a palette of muted blue and green with rust red and silver highlights, depicting a standing bride and groom flanking a spouted ewer of tulips, surrounded by in an exuberantly floral garden with birds and animals.

45 by 86 cm.

The strategically important state of Epirus was finally conquered by the Ottomans in the late fifteenth century, and by the eighteenth it prospered under the infamous rule of Ali Pasha (1740-1822) of Tepeleni, known by the sobriquet "Lion of Yannina". Epirus had the leading textile industry of the Balkans, where its embroidery provided many parts of the Ottoman empire with court dress and uniforms. According to Taylor, pp. 127-8, both professional and domestic craftsmen were such that they could satisfy the indigenous Greek, Turkish and Latin markets, and these influences can be identified in the variety of embroideries that survive. Stylistically however, Epirus embroidery belongs with the embroidery of the Greek islands.

The Benaki Museum, Athens, has a fine collection of Epirus embroideries, see Delivorrias, pp. 104-8 for a bridal cushion with three figures on horseback. Another in the museum (acc. no. 21173), depicting a bride flanked by her parents, has closely related elements including the tulip-filled ewer.

For a more elaborate and larger bridal bolster case, see Wace, no. 13, pl. XIX. Also see Taylor, *op. cit.*, pp. 126, 135-139 and 153 for related figural examples.

PROVENANCE

Monsieur Lévy, a dealer in Alexandria, early twentieth century
Alexandrian private collection, Geneva, until 2018

Detail illustrated on inside front cover

REFERENCES

Delivorrias, A., *A Guide to the Benaki Museum*, Athens, 2000
Taylor, R., *Embroidery of the Greek Islands*, London, 1998
Wace, A. J. B., *Mediterranean and Near Eastern Embroideries from the Collection of Mrs. F. H. Cook*, London, 1935





**18. A BRASS MINIATURE STANDARD ('ALEM)
DECCAN, SEVENTEENTH-EIGHTEENTH CENTURY**

Standing on a hexagonal beaded base with lead(?) prong, the central pear-shaped medallion filled with Persian inscriptions, the lobed border pierced, the exterior encircled by a chevron-decorated vine-like border terminating in two leonine dragon heads, an appliqué medallion incised with a hand of Fatima on either side supporting a projecting finial.
Height 33 cm.

INSCRIPTIONS

allah muhammad 'ali fatima hasan husayn alayhum al-salwa wa'l-salam

“God, Muhammad, ‘Ali, Fatima, Hasan, Husayn, Blessing and Peace be upon them”

PROVENANCE

Peter Marks (1935-2010), New York



**19. LADY SMOKING ON A TERRACE
WITH AN ATTENDANT
MURSHIDABAD, 1760-70**

Opaque watercolour with gold on paper, laid down in an album page with large gold rococo scrolls enclosing palmettes on a blue ground, the verso with Maggs Bros. inventory number, SAS 744.

Painting 16.8 by 11.5 cm.

Folio 36.3 by 25.2 cm.

A lady dressed in green and gold is walking along a terrace holding a narcissus in one hand and the mouthpiece of a hookah in the other, the hookah held by her companion who is dressed in mauve and orange. The hookah is of gold with green and orange horizontal bands of enamelling. The terrace ends with a balustrade with white and yellow flowers beyond and a grey sky terminating in orange and gold streaks.

Such scenes were produced both in Awadh and Murshidabad towards the end of the eighteenth century. Ours seems to be Murshidabad on account of the extreme pallor of the skin, the heavy facial shading and the emphatic blackness of the eyes, see for comparison Losty, fig. 11. The depiction of the long peshwaj

with its folds marked by heavy gold outlining was similar in both schools at this period. For comparable figures from Awadh, including one by Mihr Chand copied for Colonel Polier from a painting in Gentil's collection, see Roy, p. 179, figs. 148-49.

PROVENANCE

Maggs Bros., London, 1982

Bruzzi Collection, Hertfordshire, 1982-2015

PUBLISHED

Maggs Bros., *Oriental Miniatures and Illumination*, Bulletin no.35, Spring 1982, p.8, no.6

REFERENCES

Losty, J.P., 'Painting at Murshidabad 1750-1820' in *Murshidabad: Forgotten Capital of Bengal*, ed. N. Das and R. Llewellyn-Jones, Mumbai, 2013

Roy, M., "Origins of the late Mughal Painting Tradition in Awadh" in Markel, S., and Gude, T.B., ed., *India's Fabled City: The Art of Courtly Lucknow*, New York, 2010





**20. A 'BIDRI' SILVER-INLAID METAL
INCENSE-BURNER
DECCAN, EIGHTEENTH CENTURY**

The deep ovoid body standing on a splayed foot with domed lid, inlaid and overlaid with a design of flower-heads in repeating ogee panels, with wave and chevron borders, the lid pierced. Height 23.3 cm.

PROVENANCE
Private collection, Canada

21. A 'BIDRI' SILVER-INLAID METAL
HUQQA BOTTLE
DECCAN, CIRCA 1750-1800

The bell-shaped body of splayed form with ridged flaring neck, decorated with a repeating lattice of ogees enclosing iris heads, the borders with dense floral, poppy-head, dentate and chevron motifs. Height 16 cm.

The small size would indicate it was made for the use of a young prince or princess.

PROVENANCE

Private collection, Cambridgeshire



22. A 'BIDRI' SPHERICAL HUQQA-BOTTLE
DECCAN, EIGHTEENTH CENTURY

Decorated with dense linear inlay arranged in vertical rows around the body filled with alternating chevron and lozenge motifs, divided by dentate bands, with ridged flaring neck. Height 18 cm.

PROVENANCE

Acquired at auction in London in the 1990s





**23. TWO COROMANDEL COAST PRINTED
AND PAINTED COTTON PANELS**
SOUTH INDIA, CIRCA 1780-1800

Each finely painted on an ivory ground in green, blue, red and taupe, with a matching design of four elaborate flower-heads connected by spiralling tendrils alternating with diminutive peacocks, the borders similar, the surface intermittently applied with gold paint.

101 by 30 cm; 102 by 30 cm.

A *picchavai*, or painted temple hanging, ascribed to Masulipatam in the Deccan, late eighteenth century, in the Polsky Collection, New York, has comparable borders with almost identical flower heads enclosed by scrolls, but without the peacocks. See Topsfield, pp.174-5, no. 70.

For two related *kalamkari* borders with floral meander designs applied with gilt, also from *picchavaïs*, in the Tapi Collection, see Barnes, Cohen & Crill, nos. 85 & 86.

PROVENANCE

Private collection, England, 1990-2020

REFERENCES

Barnes, R., Cohen, S. and Crill, R., *Trade, Temple and Court: Indian Textiles from the Tapi Collection*, Mumbai, 2002

Topsfield, A., (ed.), *In the Realm of Gods and Kings: Arts of India*, New York, London, 2004



**24. A FOUNTAIN (SEBIL) IN ISTANBUL
TURKEY OR EUROPE, EIGHTEENTH CENTURY**

Pen and ink on paper.

Drawing 35.6 by 55.8 cm.

Page 41 by 58.7 cm.

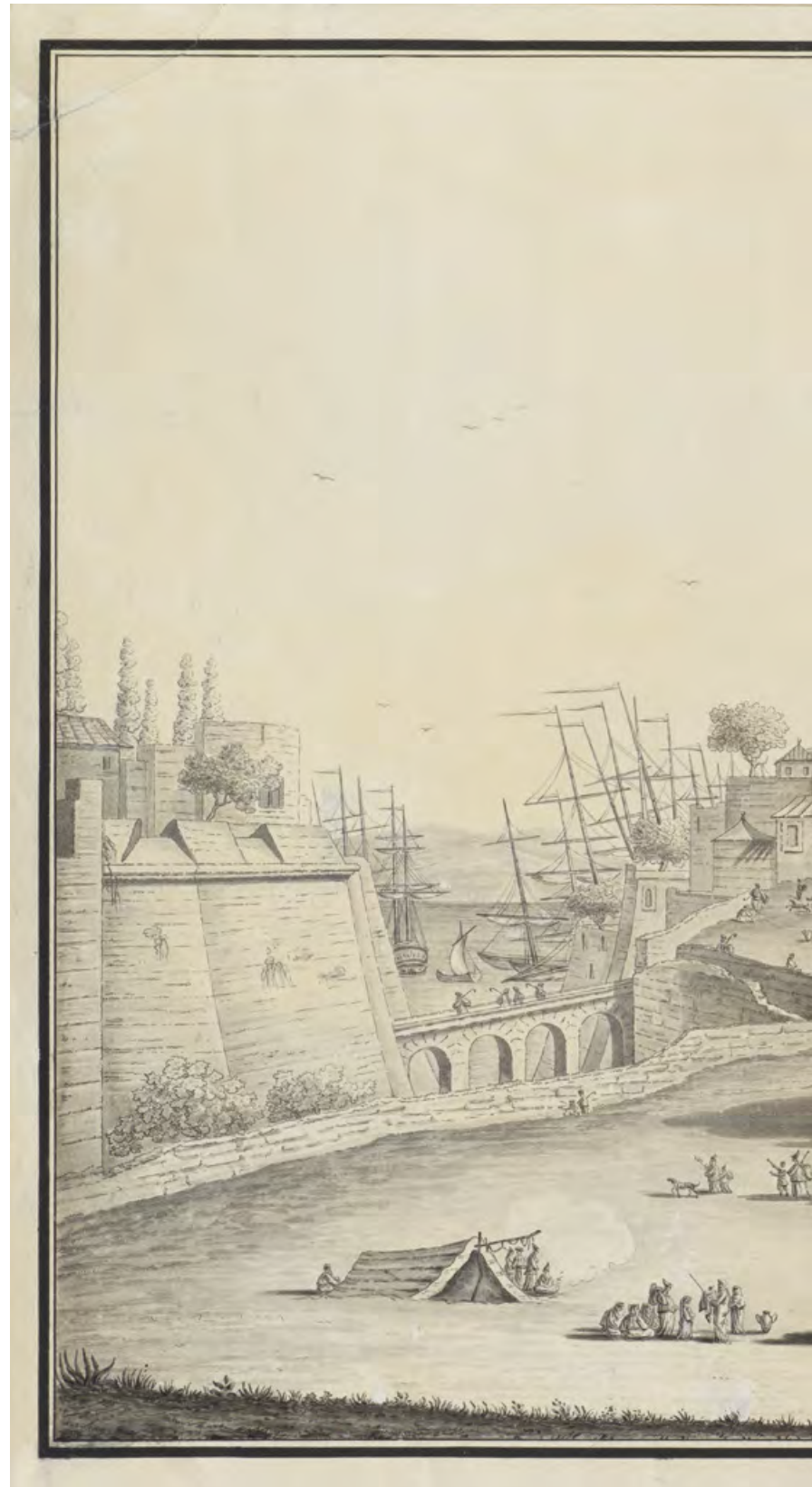
Various scholars specialising in the topography of Istanbul have been unable to identify the neighbourhood depicted, though Tophane has been suggested. The style of the *sebil* is certainly Ottoman eighteenth century, as are the clothes of the numerous diminutive figures on the *maidan* in front of it. As well as an encampment at left there is a shepherd with a flock of sheep, elegant strolling figures and a group of seated men smoking.

Behind the *sebil* are two mosque minarets and a variety of domestic buildings, with ships anchored in a harbour at left.

PROVENANCE

Georges Zarifi (1807-84), Istanbul

Zarifi family, Athens, by descent





25. WILLIAM DANIELL (1769-1837)
THE LALBAGH GATE AT FAIZABAD

Watercolour on paper.
48 by 64 cm.

The Lal Bagh at Faizabad is a pleasure garden established by Shuja' al-Daula (1732-75), Nawab of Awadh. The gateway is built in typical late Mughal style with rows of small arches and overhanging balconies with curvilinear 'bangla' roofs. Faizabad was the first capital of the Nawabs of Awadh under Burhan al-Mulk and Safdar Jang, before the latter moved it to Lucknow. Shuja' al-Daula moved the capital back to Faizabad from 1765-75, as it was more strategically placed at a time of tension with the East India Company based in Calcutta.

Inscribed "View at Fyzabad in the Province of Oud, East Indies"
This view was engraved as plate 3 from the third set of Thomas and William Daniell's *Oriental Scenery*, published in 1801.

Another version of this scene by Thomas Daniell, almost identical, formerly in the P&O Collection, was sold at Christie's, *Visions of India*, 17 June 1998, lot 45.

PROVENANCE

Hartnoll & Eyre, London, pre-1977
Lizbet Holmes (1917-2008), London
Private collection, by descent, 2008-20

EXHIBITED

Royal Academy of Arts, London, 1795, probably exhibited in a series of watercolours by the artist.







**26. A GROUP OF TEN GOLD-DAMASCENED
STEEL BELT-MOUNTS AND TWO BUCKLES
MUGHAL INDIA, CIRCA EIGHTEENTH CENTURY**

Each of the ten circular medallions with a petal border of sixteen cusps, decorated with differing designs of interlinked rosettes, scrolling foliage and linked flower-heads, an openwork steel ring at the back of each; the buckles each in two parts with a foliate point at each corner, densely decorated with rosettes on a foliate ground.

Diameter 4.5 cm.; Buckles 6.5, 7.5 cm.



So-called *koftgari* work of this style and quality is best compared to arms produced in northern India in the eighteenth century, notably in Punjab and Rajasthan. For similar decoration see Hales, p. 45, no. 98, pp.162-3 (for various damascened dagger-hilts) and pp. 182-3, nos. 434-5.

PROVENANCE

Peter Marks (1935-2010), New York

REFERENCES

Hales, R., *Islamic and Oriental Arms and Armour*, London, 2013

27. A ROYAL BARGE ON THE GANGES
MURSHIDABAD, CIRCA 1810

Opaque watercolour on paper.

Painting 17.8 by 29 cm.

Folio 20.1 by 31.7 cm.

The defeat of the Nawab of Bengal, Siraj ud-Daulah, by Robert Clive ("of India") at Plassy in 1757, signalled the end of independent rule in Bengal, and by the end of the century the dynasty had relinquished power in exchange for a handsome pension from the East India Company. Thus they continued to live in some style and their city of Murshidabad, lying on a tributary of the Ganges, was embellished with palaces, mosques, tombs and gardens.

This watercolour appears to depict the royal barge, with its distinctive elephant prow-terminal, a palm-fringed coast and a Bengali hut in the background. For an almost identical royal barge in a Bengal album of 1795-1810, see J.P. Losty, London, 2011, pp.78-9.

PROVENANCE

Hartnoll & Eyre, London, 1970s

Mollie Panter-Downes (1906-97)

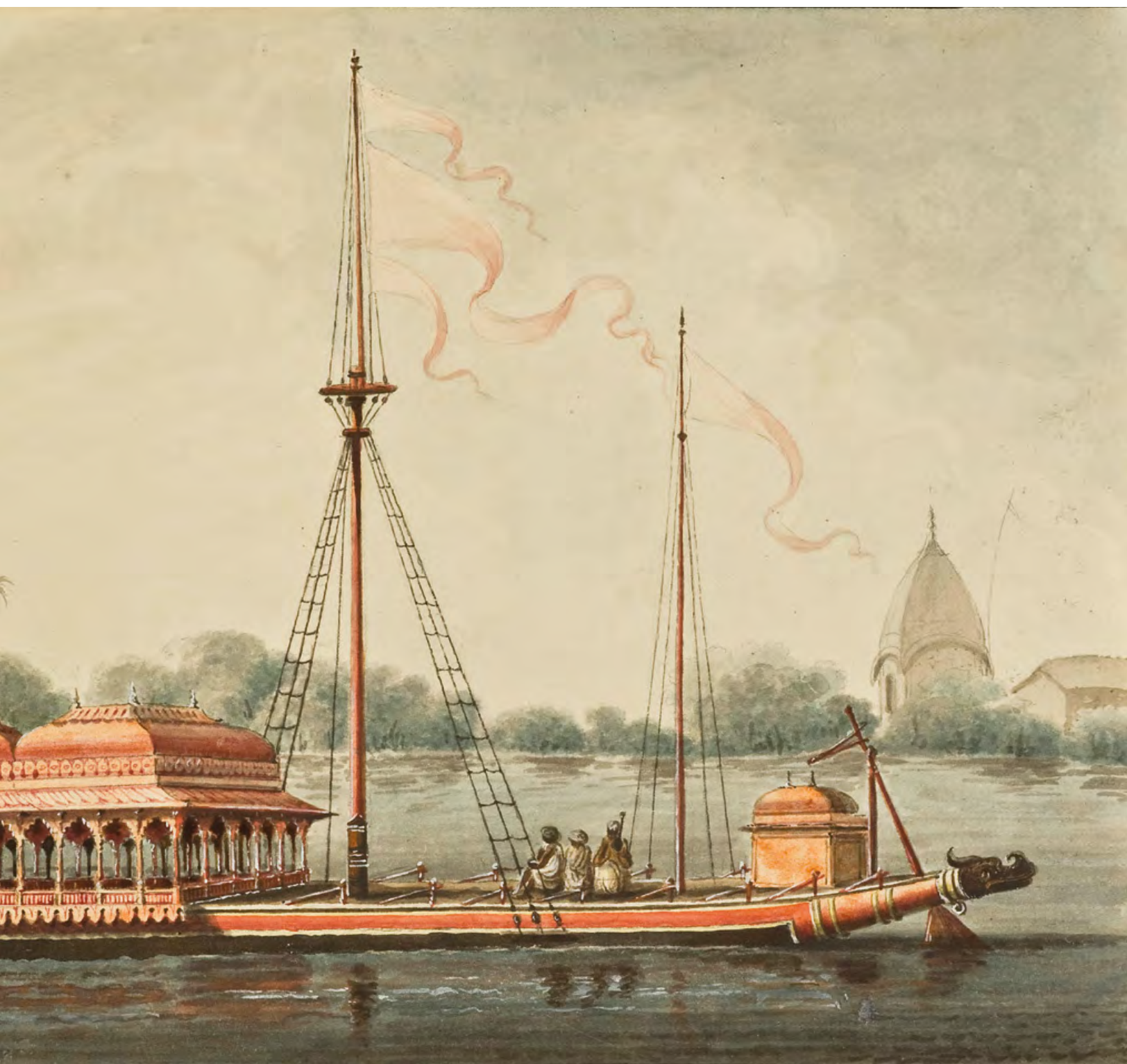
Sir Jack Baer (1924-2016), London, by descent, to 2012

Oliver Forge & Brendan Lynch Ltd., New York, 2012: Losty, J.P.,

Indian Painting 1600-1870, New York, 2012, p. 43, no. 19

Private collection, London, 2012-19





28. AN ENAMELLED SILVER DOCUMENT CASE
TUGHRA OF ABDULMEJID I (1839-61)
OTTOMAN TURKEY, NINETEENTH CENTURY

Decorated around the exterior with a repeating design of single leaves, each enamelled in silver and dark red, the upper portion unscrewing, its lid removable to reveal a chalk sprinkler, the top and foot each with foliate decoration, *tughra* marked on the underside.

Height 27 cm.

Diameter 4.3 cm.

In the eighteenth and nineteenth century document cases of this type were used at court or whilst travelling, so that a letter could be written, the ink dried with chalk from the container, and swiftly dispatched.

PROVENANCE

Private collection, Switzerland



29. **AN EQUESTRIAN PORTRAIT OF A (?)MARATHA PRINCE**
NORTHERN DECCAN, CIRCA 1800

Opaque pigments with gold on paper.
31 by 22.5 cm.

What appears to be a Maratha prince is depicted riding through the countryside with a small number of men, while his accompanying troops march in the distance. He wears a long white *jama* trimmed in gold, the top being of diaphanous figured *jamdani* work, along with a brocade *patka* and a gilt leather harness for his sword. His flat Maratha style cone-centred turban of figured red silk is encircled by pearls and a *sarpech*. The lower part of his grey stallion is painted with henna edged with a row of poppies, and is as gorgeously caparisoned as his rider.

He is followed by five attendants on foot with a *huqqa* and insignia of arms and by four red-coated soldiers carrying sheathed muskets on their shoulders. A guide with tucked-up *jama* precedes them. In the distance in front of a small fort marches a small body of troops with uniforms like those of the men following the prince. They are marching through a green landscape dotted with small clumps of flowering plants and with lotus ponds and some groves of flowering trees. Regular rounded hills edged with trees line the horizon dotted with temples.

This style has retained many of the features associated with Deccani painting in the eighteenth century but we have clearly moved on into a different milieu with the somewhat regimented followers, stiff landscape and uniformed troops. Uniforms had been introduced into the Maratha armies by the French generals who served Sindhia and other Maratha chiefs. Little has been published in western languages on painting for the Marathas, but see Shaffer.

PROVENANCE

Acquired in Paris, 1950s

Private collection, by descent, Utah, 1950s-2019

REFERENCES

Shaffer, H., "'Take All of Them': Eclecticism and the Arts of the Pune Court in India, 1760–1800', *The Art Bulletin*, 2018, vol. 100, no. 2, pp. 61-93

Zebrowski, M., *Deccani Painting*, London and Los Angeles, 1983



30. RADHA AND KRISHNA TAKE SHELTER IN A TREE
GARHWAL, 1820-30

Opaque pigments and gold on paper, within a blue margin with white lattice work and a pink surround.

Painting 15.5 by 12.7 cm.

Folio 22.5 by 17.4 cm.

Krishna and Radha have taken shelter from a storm in a hollowed-out tree, where they embrace closely.

Wearing his usual yellow *dhoti* and *dupatta* and crown with a peacock finial adorned with sprigs of flowers, Krishna holds his flute in his right hand, while Radha is only clad in a diaphanous white sari. The vast trunk of the tree with a single leafy branch rises abruptly from a somewhat bare hillside below a stormy sky of thunderous clouds. The artist takes a rather impressionist view of the bad weather.

The artist has fun depicting the long and thick black rope of Radha's hair through the diaphanous *sari*, a kind of hair style that Garhwal artists paid particular attention to in the 1820s (Archer: Garhwal nos. 32-33). Krishna has a slightly unusual profile for this period with a more prominent nose and slightly protruding upper lip, as found in a Garhwal painting in the Victoria and Albert Museum, London (*ibid.*, no. 33). Perhaps also of significance, his crown too has rather more peaks than usual and some of his hair falls loose in front of his ear.

PROVENANCE

Christie's, London, 10 October 1989, lot 59

Private collection, Derbyshire, 1989-2020

REFERENCE

Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York & Delhi, 1973



**31. PORTRAIT OF LIEUTENANT JASPER TROWER,
OF THE BENGAL HORSE ARTILLERY
SIGNED BY JIVAN RAM, RAJA (FL. 1825-1840)**

Oil on canvas, signed and dated *Jeewun Ram 1827* in red at lower left, name also in red *nasta'liq*.
35.5 by 31 cm.

THE SITTER

Lieutenant Jasper Trower of the Bengal Horse Artillery, later a Captain in the 7th Light Field Battery, is portrayed as a handsome young man with curly hair and a distinctively long nose. He was killed in action during the Battle of Mudki, Punjab in 1845. For his intervening career see Hodson, vol. 4.

THE ARTIST

A well-known painter, whose known work dates from the 1820s-30s Jeevan Ram was much patronized by the British of Meerut and Delhi, on account of his ability to draw and paint portraits in a naturalistic European manner in both watercolour on ivory and oil on canvas. Several pictures of both media are in the British Library, see Losty 2015, figs. 2-4, 14-18 and 21. After the ending of the Bharatpur campaign many officers had their portraits painted by him in oils in 1827, as did young Lt. Trower.

Colonel William Sleeman refers to him in terms which show the painter's high social status, recording that he had painted the Akbar II's portrait, hence perhaps him being granted the honorific title of raja. (Sleeman, vol. II, pp. 285-90). Emily Eden refers to him when staying at Meerut in 1838, where Jivan Ram painted miniature portraits of her nephew and her brother, the Governor-General Lord Auckland. For other references in travellers' accounts, see Bautze, pp. 97-99, 185-90, and Losty 2015.

Ram's other known body of work was for the Begum Samru of Sardhana, who had her family and members of her eccentric court, painted, some dated 1835 and signed, in the Bodleian Library in Oxford and the former Government House, Allahabad (listed by Cotton, see Losty 2015, figs. 11-13).

His portrait miniatures are usually signed and dated more fully than his oils, see Losty 2012, no.24 for an example dated 1824, now in a Maryland private collection, where he tells us that he was a resident of Delhi and the son of La'lji (Losty 2015, *Additional Note*, figs. 18 and 20). This presumably is the Patna and Delhi artist La'lji, often referred to but difficult to pin down, who seems to have been the first Delhi artist to paint in a European-influenced naturalistic style.

PROVENANCE

Lt. Col. Jasper Trower (circa 1807-45)
Trower family, England, by descent until 2015

REFERENCES

Bautze, J., *Indian and Western Painting 1780-1910*, The Ehrenfeld Collection, Alexandria, Va., 1998
Cotton, Sir E., *The Sardhana Pictures at Government House*, Allahabad, Allahabad, 1934
Eden, E., *Up the Country*, London, 1866
Hodson, V.C.P., *List of the Officers of the Bengal Army, 1758-1834 ... with Biographical and Genealogical Notices*, London, 1827-47
Losty, J.P., *Indian Painting 1600-1870*, New York exhibition catalogue, Oliver Forge and Brendan Lynch Ltd., London, 2012
Losty, J.P., 'Raja Jivan Ram: a Professional Indian Portrait Painter of the Early 19th Century,' *eBLJ* (2015), art. 3, pp. 1-29 (<http://www.bl.uk/eblj/2015articles/article3.html>).
Losty, J.P., 'Raja Jivan Ram: a Professional Indian Portrait Painter of the Early 19th Century – an Additional Note' (2015) (https://www.academia.edu/11259761/Raja_Jivan_Ram_A_Professional_Indian_Portrait_Painter_of_the_Early_Nineteenth_Century_An_Additional_Note)
Sleeman, W., *Rambles and Recollections of an Indian Official*, London, 1844



**32. A PROPHET BEING CARRIED THROUGH THE SKY
LUCKNOW, CIRCA 1850**

Opaque watercolour with gold on paper, gold borders with green, black and white rules, with three cursive devanagari inscriptions.

Painting 22.2 by 31.9 cm.

Folio 24.1 by 33.5 cm.

In this wonderfully eccentric painting, one of the holy figures in Islam is being transported through the sky in a golden palanquin borne by angels. He is preceded by animal-headed creatures (*djinn*s) bearing banners and playing musical instruments, and followed by peris, two of them on horseback. A simurg flies above leading the way. Two cherubs pour gold over the bearded prophet who has a flame halo and is telling his beads, angels with morchhals and a jewelled gold parasol above. A vast scroll-snouted dragon issuing flames has inserted itself into the procession before the palanquin, but the henna-handed angels, who wear long tunics, fur-trimmed hats and jewellery, seem to be flying through it. Various birds including parakeets, crows and a peacock and large exotic insects are part of the cavalcade. The sky is blue and white clouds are massed above, as they fly over a landscape depicted through masses of rock on either side. A lake beyond has fish, ducks and cranes while deer run through the land beyond.

The Prophet of course was carried aloft on the steed Buraq but this seems unlikely to be him, since the figure is not veiled as was usual in depicting him. Otherwise it might be intended for the prophet Idris or Enoch, who too was carried bodily into heaven, but the inscription Aveman Bhagmar is at present mysterious. Oddly the language of the inscription seems more Rajasthani than Awadhi but it is possible that it was added later.

Of course, many literary figures are carried by djinns aloft in palanquins, such as Saif al-Mulk and his beloved Badi-al-Jamal, and also in earlier Awadhi painting from Farrukhabad. For a painting in the Bodleian Library, Oxford, depicting the former see Topsfield, no. 72. Nineteenth century painting under the last Kings of Awadh has not been much studied, but see Losty, pp. 118-33 and Roy, pp.165-185.

INSCRIPTIONS

Inscribed in Rajasthani/Gujarati above the central figure:

hazrat Aveman Bhagmar ki tasvir cha

‘this is a portrait of the Blessed Aveman Bhagmar’

and also with words including in *nasta'liq*, *simurgh*; below the snake *ajdaha* (‘python’) in *devanagari* and in *nasta'liq*, *azdarha* (‘dragon’)

PROVENANCE

Private collection, Germany, 1980s-2019

REFERENCES

Losty, J.P., ‘Painting at Lucknow 1775-1850’ in Llewellyn-Jones, R., *Lucknow Then and Now*, Bombay, 2003

Roy, M., ‘Origins of the Late Mughal Painting Tradition in Awadh’ in Markel, S., and Gude, T.B., eds., *India’s Fabled City: The Art of Courtly Lucknow*, New York, 2010

Topsfield, A., *Paintings from Mughal India*, Bodleian Library, Oxford, 2008



हजरत अली के नाम पर मशीन खरीदी



33. A RARE QAJAR MILITARY MANUSCRIPT COMMISSIONED BY THE PRIME MINISTER OF PERSIA

MUHAMMAD ALI YAVAR ANJUDANI BOOK OF EIGHTEEN MANOEUVRES (KITAB-I HIJDAH HAKAKAT) COMMISSIONED BY AMIR KABIR, PRIME MINISTER PERSIA, DATED A. H. 1267 / 1851 A. D.

Ink on paper with some colour, boards with morocco spine.
44.5 by 36 cm.

This is a manual of military manoeuvres written by a certain Muhammad Ali Yavar Anjudani, son of Adjutant Yaqub Khan, commissioned on 15th Rabi' al-Thani 1267 / 17 February 1851, year of the dog, by the minister Amir Kabir and completed on 19th Jumada al-Awwal 1267 / 22 March 1851, year of the pig.

Comprising eighty-four pages, most densely filled with closely-written *nasta'liq*, military diagrams in more emphatic script and several pages of massed infantry arranged in annotated charts. Each regiment is depicted with its own standard flying from a flag-pole with hand of Fatima terminal. The soldiers wear short jackets, and the distinctively Qajar slanting felt hat with ballooning trousers tucked into black boots.

This manuscript is a rare survivor from an age when Persia was beginning to open up to the West. This resulted in cordial relations with powerful countries such as Britain who could counter-balance the increasing threat from Russia – ever eroding Iran's northern borders – and thus trade links were established with resulting influences on both military and civil society.



Eastern gate of Dar al-Funun, Tehran
(Courtesy of Neda Alipour, CC BY-SA)

However, the purpose of writing the manual was the education of Ali Khan Sarhang, the son of Aziz Khan Mukri Ajudan (1792-1871), Chief Adjutant to the Shah, whose name is also mentioned in the preface. For a biographical note see: <http://www.iranicaonline.org/articles/aziz-khan-mokri-sardar-e-koll>

Dar al-Funun, precursor to the University of Tehran

Though not stated, it is highly likely that this work was commissioned in the context of Dar al-Funun, the polytechnic college and first institute of higher education in Iran, founded by Amir Kabir, of which 'Aziz Khan was to become director for a short period in 1852. That both the college and this manuscript date from 1851 is highly significant.



Portrait of Muzaffar al-Din Shah and Aziz Khan Mukri by Muhammad Hasan Afshar, circa 1865. (Reproduced courtesy of Musee du Louvre, MAO.2313/Faqsc, CC BY-SA).



Naser al-Din Shah Qajar (1831-96), Shah of Persia
(Courtesy of Galicia Digital Library)



Amir Kabir, Prime Minister of Persia, 1849

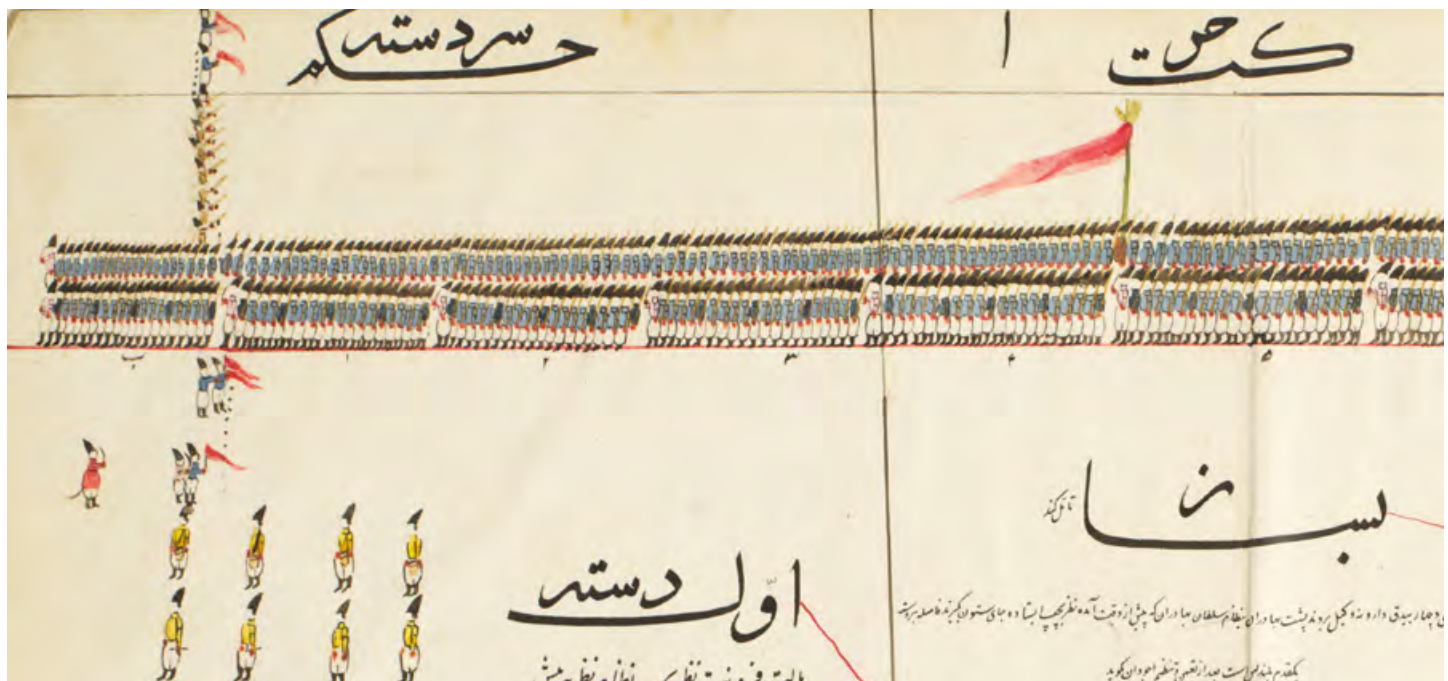
Naser al-Din Shah Qajar, Shah of Iran from 1848-95, was a reforming monarch and the first to visit Europe, in 1873, 1878 and 1889. As his prime minister, it fell to Amir Kabir (1807-52) to introduce his modernising policies – defeating rebels, reforming the legal system, balancing the budget, founding the first newspaper, modernising cities and establishing relations with foreign powers such as Russia and Britain. It was as part of these westernising reforms that the Dar al-Funun was conceived as an elite school, staffed by both Persian and foreign professors. Over one thousand students had graduated by 1891. However,

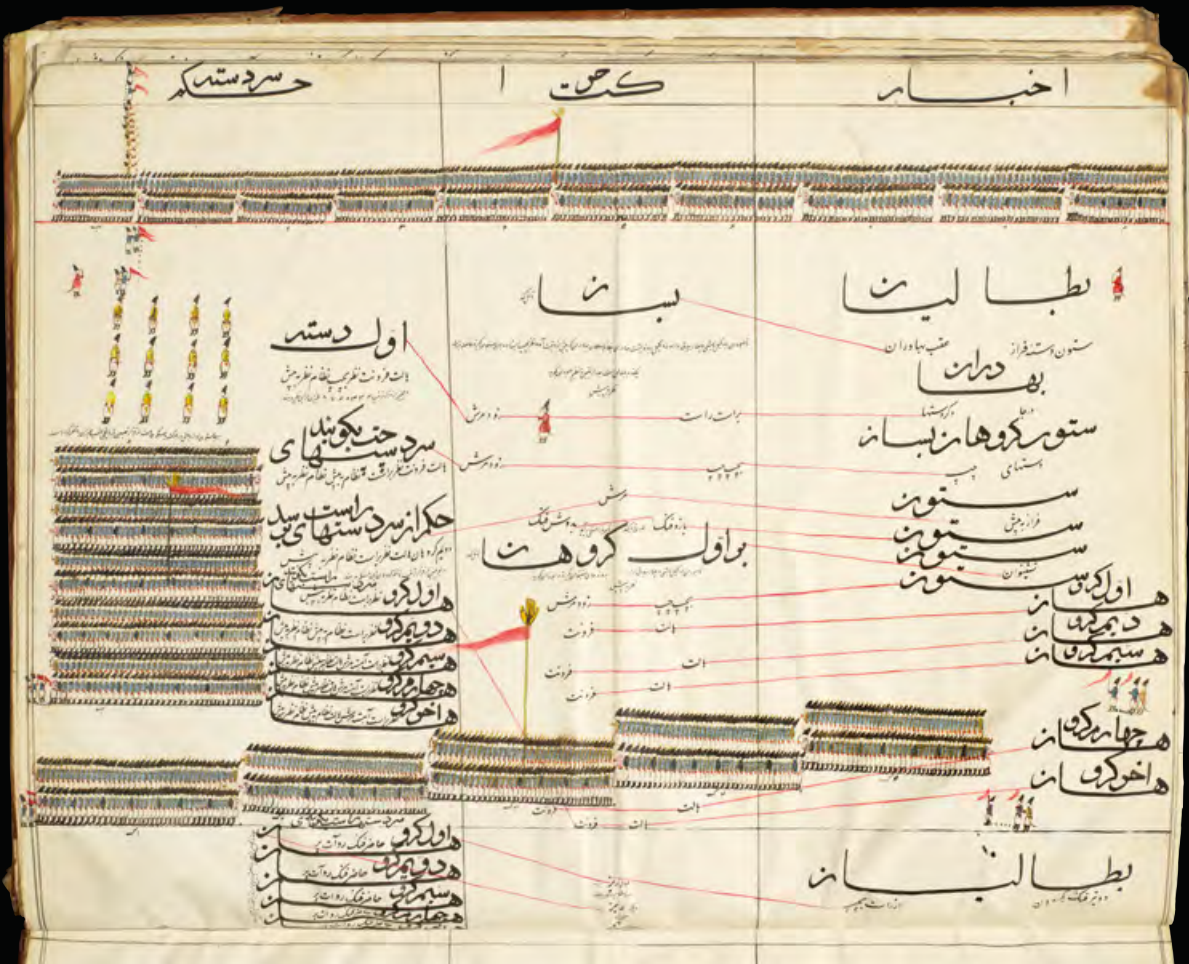
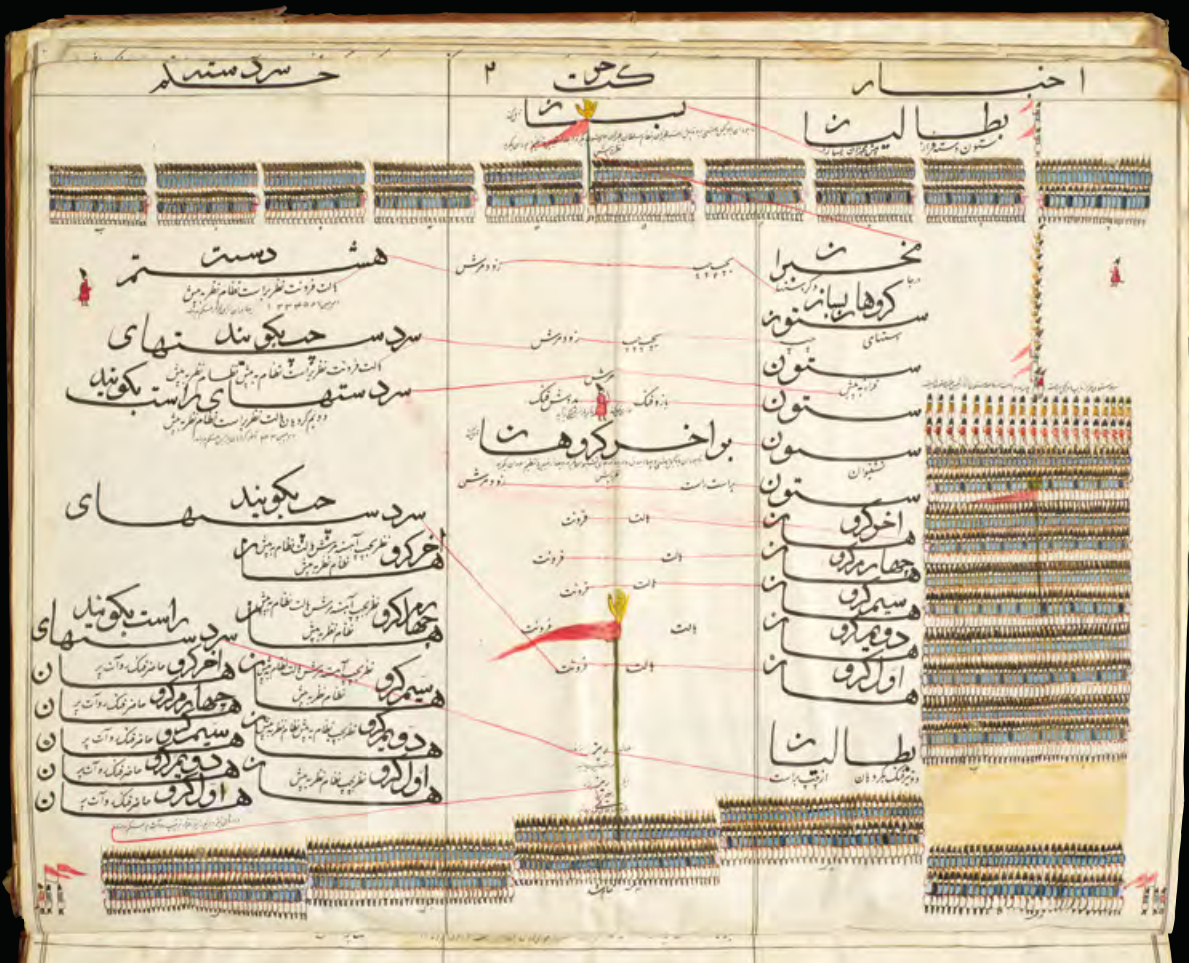
the reforms came at a high price for Amir Kabir – they were highly unpopular, forcing the Shah to distance himself from his prime minister, and eventually to order his assassination in 1852.

PROVENANCE

Foroughi Collection, U.S.A., 1970s
Acquired in New York, 2007

The colophon is illustrated on the back cover





34. A LARGE QAJAR SILVER- AND GOLD-INLAID STEEL BOTTLE
PERSIA, NINETEENTH CENTURY

Composed of three parts joined horizontally around the neck and the centre between paired bands of beading, the surface chased with dense floral motifs, interrupted by irregular pendant medallions with gold-inlaid linear borders, each filled with silver-overlaid floral bouquets.

Height 40.5 cm.

Skilled forging of steel is a long tradition in Iran, where it was employed mainly for the production of weapons and was perfected during the Timurid and Safavid periods. It survived a transition to mainly court weapons in the later period, but in the nineteenth century there was a fashion at court for objects made of steel, inlaid or overlaid in silver or gold. These included bowls, vessels, begging bowls, animals, birds and fruit.

This bottle however, is highly unusual in that it displays an elaborate combination of techniques: the chased surface is also inlaid with gold and overlaid in silver. In shape and style of decoration it harks back to the Safavid period, the pear-shaped form having precedents in pottery and the chamfered foliate panels on the neck in architecture. The elegant symmetrical design enables each technique to be exhibited to perfection, resulting in a work of art of outstanding virtuosity.

An almost identical bottle is in the Metropolitan Museum of Art, New York.

PROVENANCE

Art market, London, 1980s-2007

Private collection, London, 2007-20

Detail illustrated on inside back cover



**35. SARUP SINGH AT TARGET PRACTICE
IN A GARDEN STEEL BOTTLE
BY THE ARTIST TARA
MEWAR, CIRCA 1855 A.D.**

Opaque watercolour with gold on paper, acid yellow border with white margin and black and red rules, inscribed in *devanagari* on the reverse.

Painting 21 by 30.5 cm.

Folio 25.9 by 35.5 cm.

A number of works by Tara show Sarup Singh, Maharana of Mewar, (r. 1842-61), at target practise, either with a gun, as here, or with a spear as in a larger work of 1844-45, formerly in the collection of the British Rail Pension Fund (Topsfield, 2002, p. 256, no. 228; Losty, p. 30, no. 15). Here he aims and shatters one of two melons held pendant by a servant at the window of a building opposite.

THE ARTIST TARA

Tara was one of the most distinguished and prolific nineteenth century artists at the Mewar court, where he was active under the patronage of Maharana Sarup Singh. As Topsfield (2002, p. 253) writes "The basis for this last... flowering of the Mewar school was laid by the steady hand of Tara..." Topsfield's essay on him (*op. cit.*, pp. 255-67) reveals an accomplished artist who though following the established Mewar tradition was not afraid of innovation, if largely inspired by the ruler himself. Spanning the period 1836-70, his larger and more detailed earlier works developed to favour more pared down backgrounds and the European green ground found here is a hallmark of his style. It is found in the 1851 copy of William Carpenter's famous portrait of Maharana Sarup Singh, see Topsfield 2002, p. 264, no. 239 and in another depicting the Maharana shooting boar from an elephant, circa 1855, in the Victoria & Albert Museum, London. Another such scene, from the Paul Walter Collection, was sold at Bonhams, New York, 19 March 2012, lot 1213.

One of Tara's most famous works, *Maharana Sarup Singh inspects a stallion*, is in the Metropolitan Museum of Art.

INSCRIPTIONS

As well as the artist's name and date it entered the royal collection, Samvat 1912 / 1855 A.D., the inscriptions record the names of the Maharana and his nobles:

In front of him: Rawat Kuman Singh of Asind Kala (uncle) Chandji holding a gun; Dhikarya Udai Ram; Dhikarya Tej Ram holding the fan and Dhabhai Chamano.

PROVENANCE

Mewar royal collection, Udaipur, 1855

Private collection, North Carolina, until 2019

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36. MAHARAO RAM SINGH OF KOTA AND HIS SON SHOOTING TIGERS
KOTA, 1855-60

Drawing with some watercolour, with numerous Rajasthani inscriptions.
48.5 by 70.5 cm.

Maharao Ram Singh II of Kota (1827-66) is tiger-shooting, in the company of a young man who must presumably be his son Maharajkumar Bhim Singh (the future Maharao Shatru Sal II, 1866-89). The two are in an *odi* (shooting-box) along with three other men who are preparing their guns for them. Five magnificent tigers stride or run through the undergrowth. All these are fully drawn and painted, while the other figures and the landscape are sketched in briefly. As always with Kota drawings, one admires the splendidly sure line with which the tigers and main trees are sketched in, even though this is a working drawing and *pentimenti* are visible – the legs and tail of the nearest tiger and the gun of one of the attendants.

The presence of Rajkumar Bhim Singh, who looks as he does in a drawing published by Bautze, fig. 2 allows us to date our painting in the last decade of Ram Singh's life. Bhim Singh was born 1839/40, and his small moustache and growing sideburns indicate an age of at least 16.

Finished paintings of Ram Singh hunting tiger are rare, although other drawings exist: Christie's, London, 12 June 2018, lot 69, and Philadelphia Museum of Art (Cameron, pl. 20). A drawing of Chattar Sal shooting tiger is in the Mittal Museum in Hyderabad (Topsfield, no. 115). The hunting of the tiger in Kota was clearly not held in such high regard as the hunting of the royal animal *par excellence*, the lion, or of the fierce water buffalo which held a ritual significance at Dassehra, and for both of which numerous finished paintings exist.

PROVENANCE

Private collection, London, 1982-2020

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કાપોતકુડી ૧૪
 ઉમેદગોડાકોડી
 નારકોગોડી
 જનરીવવાપાઠનારકો
 કાપોતકુડી



ગરવારા
 પાડેશીમારલો

કુવનવારકોડી
 જુ

હાજતોવજુરાયુનીયાપાશીમાડુ

37. BEYKOZ CUT-GLASS EWER AND BASIN
TURKEY, CIRCA 1820

Comprising a deep basin, its strainer and ewer with stopper: the basin with squat body and broad flaring rim with scalloped edge, painted with a gilt band of sunflower petals surrounded by rows of lozenges enclosing floral sprigs, the exterior wheel-cut, the base facet-cut; the strainer of dished form with seventeen drilled holes, each the centre of a gilt flower-head, surrounded by an olive wreath; the ewer pear-shaped with elongated neck, with gilt wheel-cut decoration comprising a large heart on either side against a ground of lozenges enclosing floral sprigs; the domed gilt stopper facet-cut.

Basin: Diameter 18.2 cm.; Height 11.5 cm.

Strainer: Diameter 15.8 cm.

Ewer: Height including stopper 35.5 cm.

The town of Beykoz lies on the Anatolian coast of the Bosphorus, before it opens into the Black Sea, where a glass factory was established by Mehmet Dede, a Mevlevi dervish, during the period of Selim III (r. 1789-1808). It was succeeded by another at nearby Incir Koyu, and this expanded once acquired by Sultan Abdulmecit (r. 1839-61) in 1848. The factory is known for its distinctive transparent glass, both wheel- and facet-cut, with parcel-gilt decoration, though other styles developed in the later nineteenth century. Several dated pieces are known in private collections, one as early as 1790.

PROVENANCE

Andreas Metaxa (1790-1860), Athens

Metaxa family, Athens, by descent



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DESIGN BY THE BURLINGTON MAGAZINE
HALL@BURLINGTON.ORG.UK

Printed by Gomer Press Ltd, Wales

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بسم الله تعالى
شانه العنبریز

بداکتا بیجده حکمت مشق قدیم و بعضی ضروریات نظام

بسم الله الرحمن الرحیم

حمد بی حد و سپاس بی قیاس خالق را که نظام بیجده
عالم درید قدرت اوست و ستایش بی اندازه صانع را که ایجا
و ابداع بنی نوع آدم بغیض مکرمت اوست و شکر بی حد و گریه که جبره
و جامه مخلوقات از خزانه واسعه کرم اوست و نیایش بی کرانه پادشاهی که غیبت
و حضور و طلوع و غروب ثوابت و سیاره بوقت مقرر بفرمان و رخصت اوست
و منت بی نهایت پروردگاری که حرکت و دوز افلاک و سکون کره خاک بدار و مرکز آب

بامر نافذ اوست و سلام و صلوات بابرکات بر رسول عربی که دیش ناسخ ادیان و در مرتبه و شرف
سرسنک و سیرخل جمیع پیغمبران دیاورد و ناصر شش صاحب ذوالفقار بران علی عمران **اما بعد** چون در این عهد

فیروزی ممد رای جهان آرای سرکار اعلی حضرت قدر قدرت سکندر حشمت دارا صولت جسم شوکت اقدس تاجاوان
شاهنشاهی روح العالمین فداه بان نظام امور عساکر منصوره نظام تعلق تمام دارد و مؤلف این کتاب فقیر کثیر التفسیر کمتر سر بازان دولت
ابد مدت و احقر خانه زادان خانوادہ سلطنت محمد علی داور سابق العهد انجذافی ولد یعقوب خان اجدان افواج قاهر و عرفانی تنبک
پانزدهم شهر ربیع الثانی من شهر ششم مطابق سال فرخنده فال آیت ایل مبینت تحویل حسب الحکم حکم سرکار عظمت مدار حضرت
امیر کبیر اعظم اردو دیر اجل الفخام آتابیک اعظم میرزا محمد تقی خان امیر نظام و دبیر مهمام دولت جاوید مدت ایران دام ظلہ الی یوم المصیر که الحق منت خدایا
که بخرد و ورین و وقت حقیقت کزین امر و زباعت اجبای دولت و دیند امتحان امور بشق و تربیت فوج حمیت موج منصوره چهارم تومان اول تبریزی
جمعی عالیجاه علی خان سرشنک که حقیقت جوانیت همه صفات مدیکه آراسته و باو از مراتب ساعی و جاهد فنون نظام که از جمله اعمال او باعث تصنیف این کتاب و اخلاق و با
رغبت مصنف و احسان او جامع نقاشی و محرر ابدت بیست روزه شرف اختتام پذیرفت خلف صدق عالیجاه مقرب الخاقان غریز خان اجدان بخشی کل لشکر نظام مبینت انجام
شد لازم دانست که لاجاله کتابی بنویسد که بعضی نکات و دقایق امور نظام بهر خواهر خیریت مظاہر اهل نظام آید لهذا امید بلطف پروردگار است که از مطالعہ ابن مقال ملای نجاطر عاظر آریاب
کمال نرسد بنا بقاعده ضمایر و اشارات مستوره را از قرار تفصیل شناسند اخبار بخجتنق و حرکات بسعینق شریح بقلم خفی مآنشانہ راست حج اشاره چپ ب بهادران و منجز
نقشه مراد از قدم خطوط سرخی مقصود از رادہ و غبار جاده سر باز از روی و اعداد بخط بندسته معین شده ختم کتاب بنایخ نوزدهم شهر جمادی الاول من شهر ششم مطابق سال فرخنده فال کجوال