

Oliver Forge and Brendan Lynch Ltd.

Miniature Paintings
from the Indian and Islamic World



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Oliver Forge and Brendan Lynch Ltd.

Exhibition of
Miniature Paintings
from the Indian and Islamic World

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Weekend hours:

Saturday 6 November, 10 am – 5 pm

St. James's Open Day:

Sunday 7 November, 11 am – 9 pm



2 Georgian House
10 Bury Street
St. James's
London SW1Y 6AA

Telephone +44 20 7839 0368
www.forgelynch.com

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Miniature Paintings
from the Indian and Islamic World

1.

**A leaf from a copy of the Holy Qur'an
Iraq or Iran, circa 1300-1325**

A single leaf containing XXII, al-Hajj, 40-45 in five lines of gold *muhaqqaq* script on each side, with petalled rosettes heightened in blue and red marking the end of each verse and marginal ornaments to mark each fifth and tenth verse, the scribe has re-written part of verse 45 above line four on the verso side: *ahalaknaha*, "have we destroyed" *Gold outlined in black ink on paper, 31.5 by 23 cm.*

Although Qur'an manuscripts from the Mamluk and Ilkanid dominions in the first half of the fourteenth century appear similar, this page is from a copy made in Iraq or Iran. The text is in gold *muhaqqaq* script, outlined in black which is not common in Mamluk Qur'ans from the first half of the fourteenth century.

The form of the final letter *kaf* in line three on the recto side is written with the extension stroke omitted and a small black letter *kaf* written above. This occurs in Ilkhanid manuscripts, for example in the famous thirty part Qur'an commissioned by Oljaytu (1304-1317) and copied in Mosul (Lings, no. 53). Such a feature is rare in Mamluk Qur'ans. The circular marginal decorations with long hair-like strokes used to indicate each fifth verse hardly appear in Mamluk manuscripts before circa 1350, though they are common in Ilkhanid copies of the Qur'an.

Finally, the paper is typical of that used in the Ilkhanid dominions and is distinct from paper used by fourteenth century Mamluk scribes, lacking the horizontal chain lines typical of Mamluk papers.

For a Qur'an leaf attributed to Mosul circa 1310, with similar gold-outlined gold script, in the Khalili Collection, London, see James, no. 23.

Provenance

Private collection, Derbyshire, 2000-2010

References

Lings, M., *The Qur'anic Art of Calligraphy and Illumination*, London, 1976
James, D., *The Master Scribes*, London, 1992

قَوْمُ نُوحٍ وَعَادٌ وَثَمُودٌ وَقَوْمُ إِبْرَاهِيمَ وَقَوْمُ لُوطٍ

وَأَصْحَابُ مَدْيَنَ وَكَذَّبَ مُوسَى فَأَمَلْنَا



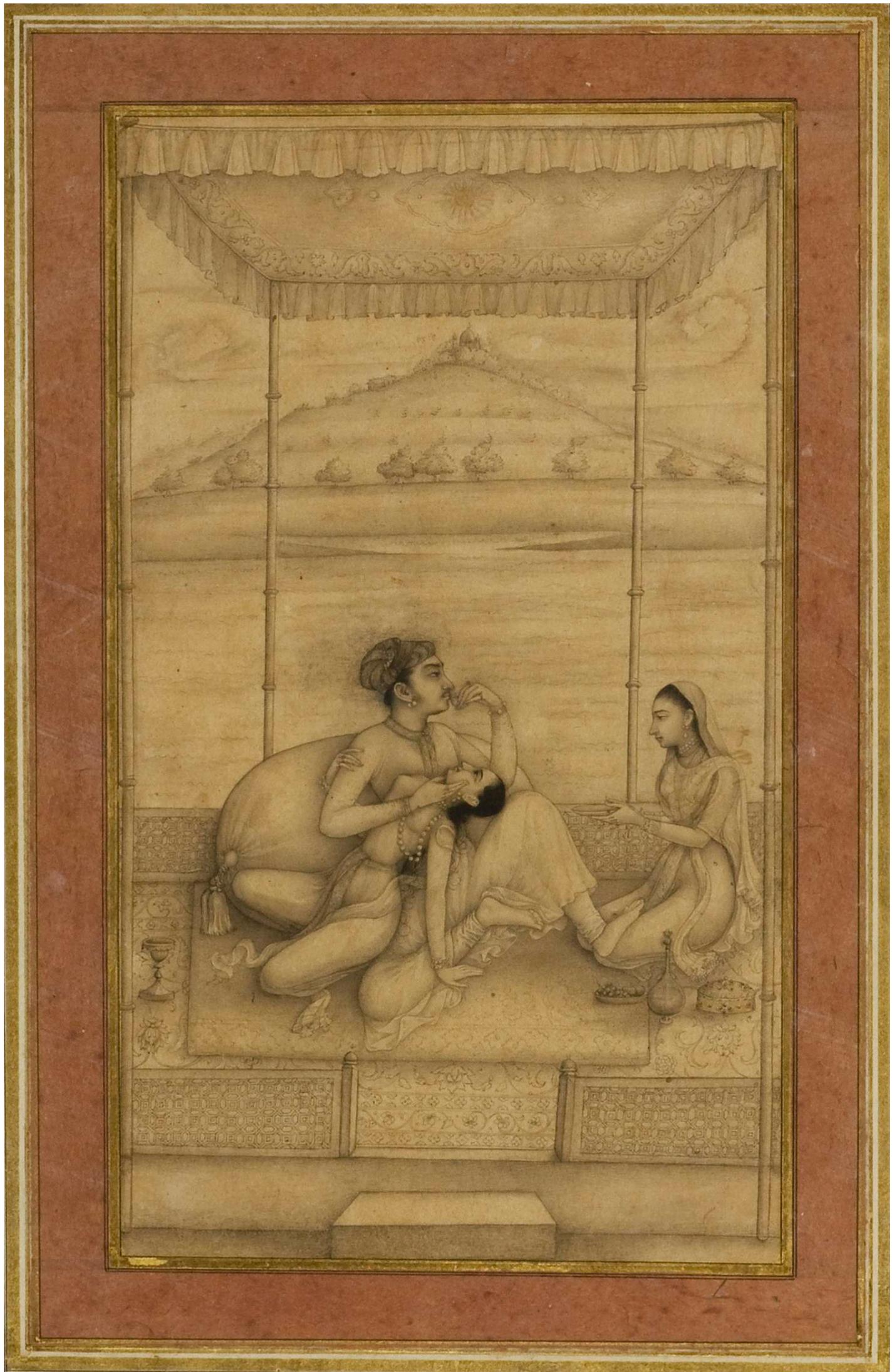
لِلْكَافِرِينَ ثُمَّ أَخَذْنَا مِثْقَالَ نَجْمٍ

أَمْ لَمْ نَكُنَّا

فَكَانَ مِنْ قَبْلِهِ أَمْ لَمْ نَكُنْ فِي ظِلْمَةٍ فَمَنْ

خَائِبٌ عَلَى عُرُوشِهِمْ وَمَعَطَلَةٌ وَقَضَى مَشِيدٌ





2.

A prince amusing himself with two women

Mughal, circa 1645

Brush drawing in the *nimqalam* style, mounted in an album page with unfinished gilt decoration
19 by 11 cm. painting, 45 by 28 cm. album page

A prince is seated on a terrace under a canopy, sipping from a cup of wine. His mistress leans back against him looking up at him passionately while he abstractedly fondles her face. He is far more interested in the attendant woman at whom he gazes fixedly while he pushes his left foot against her leg. She kneels facing them holding out a tray with her eyes modestly downcast. Around the figures are a flask of wine, cups and containers for the prince's delectation, the whole scene framed by the poles of a canopy. Beyond the terrace are a lake and a bare hillside crowned by a domed building.

The drawing is fully finished and a work of art in its own right rather than being a preparatory drawing for something else. It is remarkable for the expressive interplay between the three figures and for its intense, albeit suppressed, eroticism. While the latter might be thought to be more characteristic of the eighteenth century, the quality of the line, brushstrokes and modelling (note the refinement of the way the mistress's cheek is modelled for instance) supports an earlier date.

Romantic compositions wherein prince and beloved stare into one another's eyes are a feature of Mughal painting in the mid-seventeenth century. Balchand's painting of Shah Shuja' and his beloved gazing at each other is perhaps the most famous (Welch, no. 65), but see also two anonymous lovers in the Johnson collection in the British Library (Falk and Archer, no. 100, re-dated in Losty and Leach, no. 8, to the 1630s), where an interest is taken similar to our drawing in the careful rendering of fluttering draperies and of clothes crumpled underneath the body. Here, however, such is the refinement of the portraiture that it recalls that of the anonymous but still beautifully handled young men and women in the Dara Shikoh Album of the 1630s.

Provenance

Sold Christie's, *Islamic, Indian, South-East Asian Manuscripts, Miniatures and Works of Art*, London, 11 June 1986, lot 146 (monochrome illustration)

Margaret Tyler, London, 1990

Private collection, Derbyshire, 1990-2010

References

Welch, S.C., *A Flower from Every Meadow: Indian Paintings from American Collections*, New York, 1973

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

Losty, J.P., and Leach, L.Y., *Mughal Paintings from the British Library*, London, 1998



3.

Two Saiva yoginis in a landscape

Deccan, circa 1650-75

Opaque watercolour and gold on paper

15 by 10.4 cm. painting, 19.8 by 15.2 cm. page

Both *yoginis* have Saiva sectarian ash marks on their foreheads. One *yogini* wears her hair in a traditional topknot and carries a Saiva trident. Her dress with its four points at the lower hem reflects the way *yoginis* were traditionally depicted in Bijapur as in the famous *yogini* in the Chester Beatty Library (Zebrowski, pl. XII). Differently coloured rags attached to a string round her neck suggest the coloured patchwork cloaks associated with dervishes. The other *yogini* wears her hair loose and has a much looser robe as well. She carries a wooden staff or crutch and a peacock feather fan or *morchhal*. A string round her neck carries a little cylinder, reminiscent of the *lingam* carried by Saiva priests of the Lingayat sect of Karnataka.

Although the traditional rendering of *yoginis* in Deccan painting survived well into the eighteenth century, as far instance in *Kedara ragini* in the Johnson Hyderabad ragamala c. 1760 (Falk & Archer, no. 426x), the expressions on the faces of these two, almost masculine in their intensity, suggests a much earlier date.

Provenance

Bikaner Royal Collection (*obliterated stamp on reverse*)

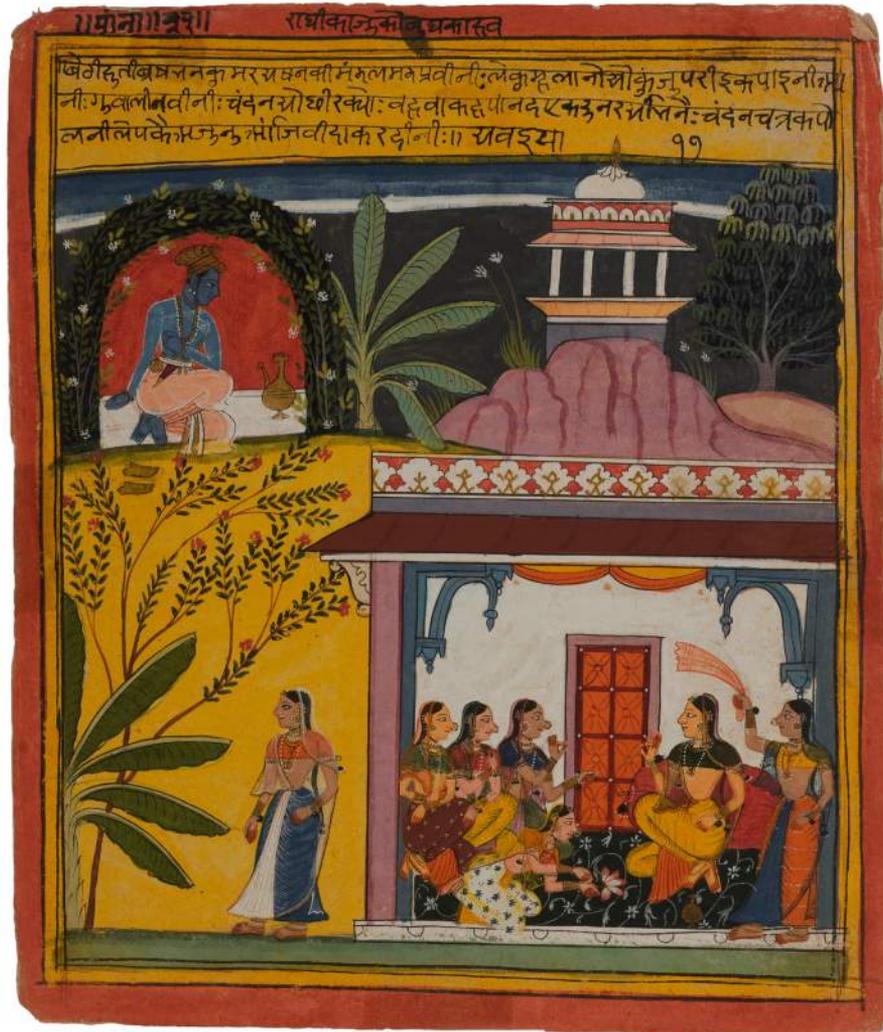
Private collection, La Jolla, California, acquired 1992

Private collection, U.S.A., 1992-2010

References

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

Zebrowski, M., *Deccani Painting*, London, 1983



4.

Illustration to the Rasikapriya:

**Radha closeted with her ladies in a pavilion sends a messenger to Krishna who sits in isolation from her
Mewar, circa 1660**

A *sakhi* leaves the pavilion to bring a message to from Radha to Krishna, who is seated in anticipation in a bower above, three lines of Nagari in a panel above with the relevant verse from the *Rasikapriya*, two further lines in the upper border, a third on the verso

Opaque watercolour on paper with gold

24 by 20.4 cm. painting; 25.4 by 21.6 cm. page

In 1591 the court painter of Orcha in Bundelkhand, Keshav Das (1555-1617), composed his masterpiece, the *Rasikapriya*, which classifies heroes and heroines (*nayakas* and *nayikas*) in literature. Here is an episode dealing with ‘love in separation’ - *mana*.

This painting, from a series of about circa 1660-65 (see Topsfield 2002, p.91), is derived from an earlier series by the artist Sahibdin. For an essay on the development of seventeenth century painting at Udaipur, see Topsfield 1986, pp.18-32.

Inscriptions

Above are inscribed: *mana* ?? [illegible].. and *Radhikaju ko budh ka hava* and on the reverse *budh ka hava Radhika ko* ‘love in separation’ and ‘Radha addresses her mind’

Provenance

Mewar Royal Collection

Sold Sotheby’s, *Indian and Southeast Asian Art*, New York, 4 June 1994, lot 145

Private collection, U.S.A., 1994-2010

References

Topsfield, A., “Sahibdin’s Illustrations to the Rasikapriya” in *Orientalism*, vol.17, no.3, March, 1986

Topsfield, A., *Court Painting at Udaipur: Art under the Patronage of the Maharanas of Mewar*, Zürich, 2002

5.

**Portrait of a standing figure of a royal courtier with white beard
A quatrain in nasta'liq signed Haji Mahammad al-Husayni on the reverse
Mughal India, circa 1680**

Ink and opaque watercolour with gold on paper
19 by 10.8 cm. painting; 17.5 by 8.8 cm. calligraphy

This fine portrait of an unidentified elderly courtier, perhaps one of the officers of the Deccan wars, dates from the reign of Aurangzeb (r.1658-1707) and depicts a figure of great dignity. The artist has observed every detail from the carefully combed beard and facial wrinkles, to the three weapons and his fine court clothing: gilt-decorated *pathka*, chevrons on his gold brocade turban-band, his monochrome *jama* simply heightened in white.

Inscriptions

The signature of the calligrapher appears in the lower left:
"Haji Muhammad Husayni wrote it, [God] forgive his sins"

Haji Muhammad is only known from four pieces of calligraphy, one of which is dated A.H. 1077/1666-67 A.D., see Bayani, M., *Ahval va athar-e khosh nevisan-e nasta'liq*, vol. III, Tehran, 1348/1969, p.709.

Provenance

Private collection, England



6.

**Illustration to a Malkos Raga: a prince playing a vina on a palace terrace attended by two ladies
Sirohi, circa 1680**

With a single line of identifying Nagari reading “Malkos Raga no. 7” along the upper border

Opaque watercolour on paper

18.7 by 13 cm. painting; 21.6 by 16.1 cm. page

Painting at Sirohi is remarkable for its unique tradition of Ragamala painting, for a detailed account see Ebeling, K., *Ragamala Painting*, Basel, 1973, pp.92-4. The subject of this painting is treated in a manner peculiar to the Sirohi style, where instead of the usual male figure being offered pan, there is in addition the female figure feeding a peacock, which has perhaps been borrowed from *Madhumadhavi ragini*.

Exhibited

The Flute and the Brush: Indian paintings from the William Theo Brown and Paul Wonner Collection, Newport Harbour Art Museum, California, 20 January - 20 February 1976; and five other venues 1976-77.

Provenance

Collection of the painters William Theophilus Brown (b.1919) and Paul Wonner (1920-2008), San Francisco, 1970s-1993. Brown and Wonner were founder-members of the Bay Area Figurative group, a loose association of artists known for their expressionist style and ‘aggressive’ palette, many of whose works are now found in major East and West Coast institutions.

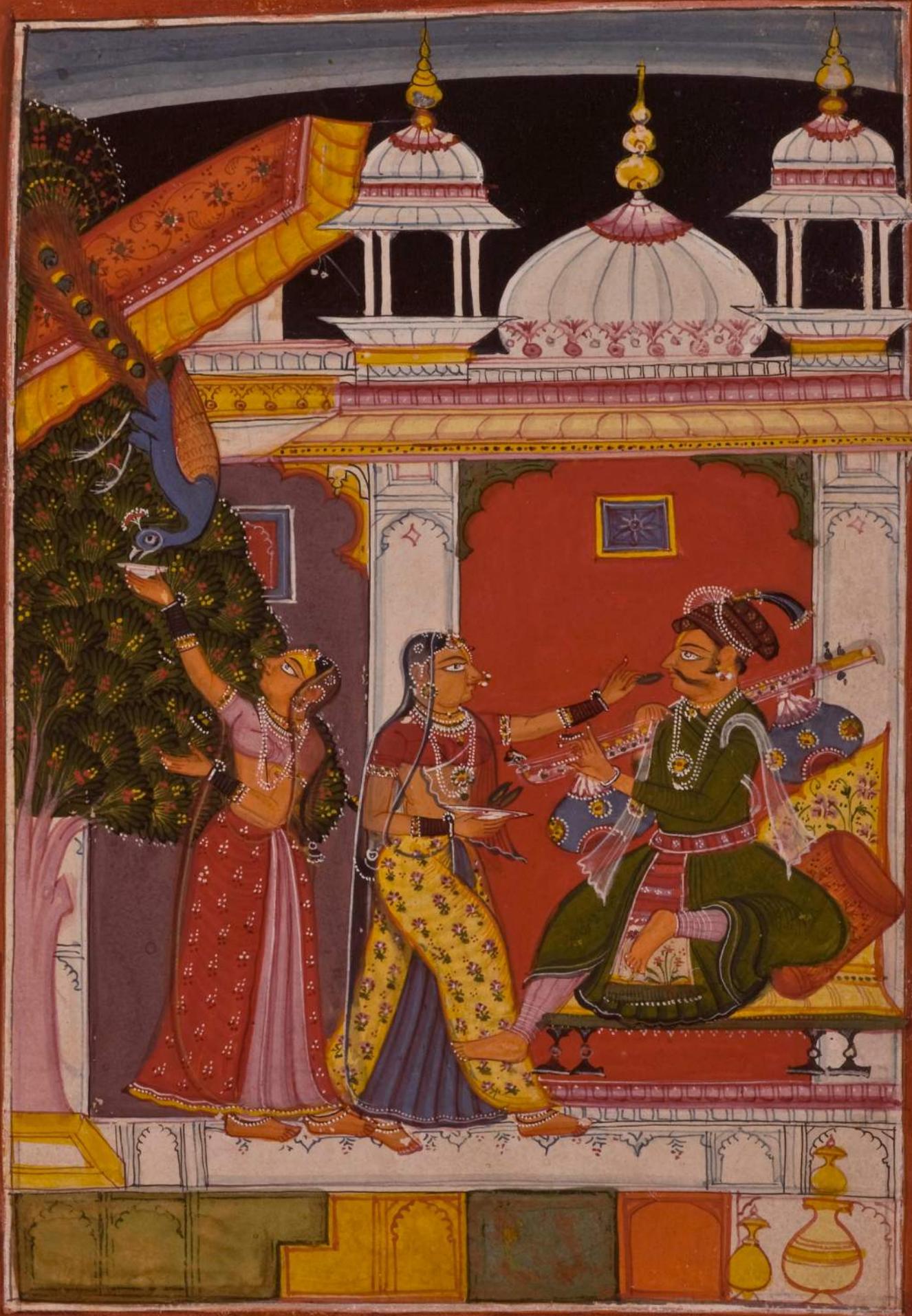
Sold Sotheby’s, *Indian and Southeast Asian Art*, New York, 17 June 1993, lot 179

Private collection, U.S.A., 1993-2010

Published

Pal, P., *The Flute and the Brush: Indian paintings from the William Theo Brown and Paul Wonner Collection*, exhibition catalogue, Newport Harbour Art Museum, 1976, no.24 (illustrated)

मालकौशिकराज



7.

Portrait of the stallion Bado Samandu and his groom

By Vajida, Isarda, circa 1690

Two short Nagari inscriptions, one naming Vajida, on the reverse

Opaque watercolour on paper

29 by 35.5 cm. *painting*, 32 by 38.7 cm. *page*

This strikingly bold image of a named and obviously prized stallion comes from the small feudatory court of Isarda, some eighty miles south-east of Jaipur in Rajasthan, whose princes were descended from Raja Man Singh of Amber (1550-1614). Though obviously influenced by Mughal painting techniques, both the vibrant palette and the stark, proud image of the horse, which towers symbolically over his venerable groom, are distinctly Rajput. The artist Vajida is considered the Isarda master and some dozen paintings by him are known, (a number in the Victoria & Albert Museum and the British Library), mainly portraits and equestrian portraits of the *thikana*'s princes. For an account of painting at Isarda, see Pasricha, I., "Painting at Sawar and Isarda in the Seventeenth century," *Oriental Art*, vol. XXVIII, no.5, 1982, pp. 257-269.

Exhibited

Painted Delight, Philadelphia Museum of Art, 26 January-20 April, 1986

Provenance

Collection of Dr. Alvin O. Bellak (1928-2004), Philadelphia, whose renowned collection of Indian painting is now in the Philadelphia Museum of Art
Sold Sotheby's, *Indian and Southeast Asian Art*, New York, 17 June 1993, lot 189
Private collection, U.S.A., 1993-2010

Published

Kramrisch, S., *Painted Delight: Indian Paintings from Philadelphia Collections*, exhibition catalogue, Philadelphia Museum of Art, 1986, p.88, no.81





8.

**Equestrian portrait of Kunwar Bakhtavar Singh Rathor
Bikaner, circa 1700**

Opaque watercolour on paper, painting laid down on page with borders
26.5 by 19 cm. painting, 35 by 25.2 cm. page

The *Kunwar* or Prince Bakhtavar Singh is dressed in a white *jama* and a red turban, holding a flower and riding a grey stallion with hennaed hooves. The ground is just suggested beneath the horse and the rest of the background is a stark indigo blue sky. Bakhtavar Singh is a Rathor or member of the ruling clan of Marwar, Bikaner and Kishangarh, among other western Rajput states, but he is not recorded as being in the royal genealogies of these kingdoms. He would seem to be a *thakur* or feudatory chief.

A village Budhadeval is recorded as being in Malpura district, Rajasthan, in the former Jaipur state. It is not clear whether the prince or the horse is from Budhadeval, although it is more likely to be the horse in view of that village not being in Rathor territory.

Inscriptions

Inscribed above in Nagari:

Kavar Sri Bakhtavar Syangh ji Rathod Budhadeval ka ghodo Candan

‘Kunwar Bakhtavar Singh Rathor - of Budhadeval - the horse [is] Candan’

Provenance

Margaret Tyler, London, 1992

Private collection, Derbyshire, 1992-2010

कचरजी श्रीवधतावरस्य घनीराजसि वुजदवलका
घोडाचंद्रण



9.

Illustration to a Ragamala series: Dipasadhika Ragini

Malwa, circa 1710-20

Depicting a lady attended by three maids gesturing at a stormy sky as she rushes into the bedchamber occupied by a prince on the right, who reclines on a palace terrace having his feet massaged, a line of Nagari script above, four further lines on the reverse

Opaque watercolour with gold on paper

35.5 by 26.2 cm. painting, 39 by 30 cm. page

Dipasadhika is a *ragini* that assumes the place of Madhumadhavi in Malwa *ragamalas* of the later seventeenth century and onwards. The iconography involves a lady avoiding the oncoming storm and rushing in to her lover's bedchamber where he is asleep. See Ebeling, K., *Ragamala Painting*, Basel, 1973, fig. 207 for the same subject in a Malwa ragamala, circa 1680, also p. 60, no.122.

Inscriptions

The title *Dipasadhika 23* appears above as well as a line of a Sanskrit *ragamala* verse in Nagari:

'The fine-haired Dipasadhika is wearing yellow garments while the clouds above thunder and her steps are checked as she goes to meet her sleeping lover'

Four further lines of the verse in Hindi are on the reverse.

Provenance

Sold Sotheby's, *Indian and Southeast Asian Art*, New York, 24 September 1997, lot 194
Private collection, U.S.A., 1997-2010

रीतं वसानाक्सनं शुक्लेशुभ्रप्रियंगजितकृष्णपादे। जन्थायमेवैवकितातिनीतानिवारयंती किल दीपसाधिका ॥





10.

Illustration to a Ragamala series:

Kedara Raga: a prince eating paan whilst a woman cooks outside a palace

Bilaspur, circa 1730-40

Inscribed in Nagari and Takri

Opaque watercolour on paper

21.8 by 13 cm. painting, 26.9 by 17.5 cm. page

For other paintings from this series, see Archer, W.G., *Indian Paintings of the Punjab Hills*, London, 1973, vol. I., p.237 & vol. II, p.179.

Inscriptions

Identifying Nagari inscription on the reverse:

megha raga da putra kadara raga tritiya pu[tra] patra 8 and in takri: megha raga da putra kedara pu 3
Kedara raga, third son of Megha Raga - leaf 8

Provenance

Sold Sotheby's, *Indian and Southeast Asian Art*, New York, 4 June 1994, lot 371

Private collection, U.S.A., 1994-2010



11.

Four ladies seated on a terrace

By a Mughal artist in the style of Govardhan, circa 1735-40

Opaque watercolour with gold on paper, with an erased seal at top right and lower left, in a reduced album page

10.5 by 10 cm. painting, 20.5 by 15.5 cm. page

The four ladies all appear equal in rank and are seated in conversation on a terrace. The vivid and contrasting colours of their clothing make a splendid show against the white of the wall. Beyond is the distant view of a river and a town, with an orange-streaked sky of purple clouds above.

Govardhan was the principal court artist in the second half of the reign of Muhammad Shah (1719-48) and was Citarman's pupil and successor. For his work see Falk, T. & Archer, M., *Indian Miniatures in the India Office Library*, London, 1981, nos. 168-74. One of his principal mannerisms is the gold edge of the ladies' dupatta making a wavy line as it falls from hair to shoulder, as here.

Provenance

Nineteenth century French private collection

12.

**Svadhinapatika Nayika: the greatly loved nayika with her consort
Mewar, circa 1740**

Opaque watercolour heightened with gold on paper
36 by 22.5 cm. painting, 39.7 by 26.4 cm. page

The setting is an elaborate garden landscape with a pool of fish and rows of blossoming poppies and roses. The prince is seated in a pavilion smoking a hookah while his lady companion offers him a cup of wine. Six lady musicians and a dancer entertain him in the foreground. Kama, the god of love, with his flowery bow and a companion are represented in a tree to the left.

Nayikabheda or classification of heroines is one of the staples of classical Hindi literature. The most well known of course is the *Rasikapriya* of Kesavadas. There are many possible classifications. Kesavadas, whom our unknown author seems to be following, at one stage divides them into eight main types, of which this one, the *Svadhinapatika*, 'she whose husband is centred on her', is the first. See Randhawa, M.S., *Kangra Paintings on Love*, New Delhi, 1961, pp. 63-5, where the illustration of this same *nayika* shows Krishna kneeling at Radha's feet and washing them.

Despite her husband being devoted to her, the artist here depicts her as waiting on him as he complacently smokes his hookah and she hands him a cup of wine. The point of the presence of Kama, or Ananga, 'the Body-less one' as the text calls him, is to transfix the pair with his flowery arrow thereby sealing their devotion. Although the hero is not one of the Ranas of Mewar, despite the beginnings of a nimbus, his face is sufficiently individual to suggest that this might be a representation of the patron.

Inscriptions

Inscribed above, with a Hindi verse no. 26 from an unknown *Nayikabheda* series, the name of the *raga* the verse is to be sung to, namely *Vasant*, and the classification of the *nayika*: *Svadhinapatika Nayika*

Provenance

Mewar Royal Collection
Sold Sotheby's, *Indian and Southeast Asian Art*, New York, 4 June 1994, lot 146
Private collection, U.S.A., 1994-2010

सवया।

॥ कुंजसमाजरथो है प्रवीन जहाँ ततकारतरंगनिको है ॥ भूषनसोभितमोदिनकेतनअंबर
॥ कैयकरंगनको है ॥ घुंजतअपेसनेहमरी सुखवीलोवनाउमंगनिको है ॥ आजुसषीसिर
॥ द्वारमहासुषलेतअनेकअनंगनिको है ॥ २६ ॥ बसंत ॥ स्वाधीनपतिका ॥



13.

The angels bring food to Ibrahim Adham at dawn

A panel of calligraphy on the reverse

Hyderabad, circa 1750-75

Opaque watercolour with gold on paper, with double foliate borders, mounted on a gold-sprinkled album page

25.6 by 18 cm. painting, 46.5 by 35.7 cm. album page

‘Abraham son of Adam’ is pictured asleep beneath a rock at sunrise leaning on his fakir’s crutch, warmed by a fire, wearing a patchwork dervish cloak, while two angels swoop down through the trees to bring him food in gold dishes. The scene is set in a striking landscape with a flower- and bird-filled lake in the foreground and another behind the saint, leading to a rocky landscape typical of the Deccan with buildings perched on conical hills.

Ibrahim ibn Adham was an eighth-ninth century King of Balkh who sought God but through several spiritual visitations realised that he could not find Him whilst living the luxurious life of the palace. Surrendering his kingship, he became a wandering dervish and achieved semi-mythical status. The subject of this painting illustrates one of the most popular stories about him and was frequently depicted in eighteenth century Mughal India. For examples from Avadh and Murshidabad, see Falk and Archer, nos. 325 and 367, respectively; Kühnel, pl. 140, (Avadh), and Hurel, no. 211, (Murshidabad).

Exhibited

Worlds Beyond: Death and the Afterlife in Art

Cartwright Hall, Bradford, December-February 1993;

Castle Museum, Nottingham, March-April 1994;

Walsall City Art Gallery, May-June 1994

Inscription

‘Ibrahim Adham [God’s] mercy be upon him’

On the reverse is a Persian prose text in *nasta’liq* on the life of Ibrahim Adham.

Provenance

Sold Sotheby’s, *Fine Oriental Manuscripts and Miniatures*, London, 14 December, 1987, lot 16 (*unillustrated*)

Private collection, Derbyshire, 1987-2010

References

Kühnel, E., ‘*Mihr Tschand, ein unbekannter Mogulmaler*’, in *Berliner Museen*, 43, 1922

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

Hurel, R., *Miniatures et Peintures Indiennes*, Paris, 2010





14.
A leaf depicting the Mi'raj, with a diagram of the Holy City of Medina on the reverse
Provincial Mughal, Murshidabad or the Deccan, circa 1760
 Opaque watercolour with gold on paper
 24.2 by 15.2 cm.

Paintings of the Muslim holy places have appeared in Islamic manuscripts from the earliest times. This is probably an illustration from an eighteenth century Indian copy of the *Futuh al-Haramayn* 'The Conquest of the Holy Places' of Muhyi al-din Lari (d. 1526), an account of the Hajj, dedicated to the ruler of Gujarat and written in Persian by an Indian who had made the pilgrimage. This work usually included illustrations of sites en route as well as those of Mecca and Madina.

For a note on depictions of the Holy City, see note to catalogue entry no. 21.

Inscriptions

Inscribed in Persian: *rawza-ye an hazrat*
 "The garden [i.e. tomb] of that revered one"

Provenance

Private collection, England



15.

**Illustration to a Nala and Damayanti series:
Damayanti faints and is revived by her six maids
Bilaspur, circa 1760-70**

Opaque watercolour on paper

15.6 by 24.7 cm. painting, 19 by 27.7 cm. page

Nala has gambled away his kingdom and is exiled to the forest, where he abandons his wife Damayanti. Six women surround Damayanti, two reviving her with hand-massages, others holding a woven fan, an ewer and a dish of water, in a pastoral setting enclosed by a ring of trees and four birds.

Other illustrations from this series are published in Archer, pp.184-7, nos. 43 (i-xi), all in the Victoria and Albert Museum. Also see Galloway & Kwiatkowski, no.33.

Inscriptions

Inscribed on the reverse with the relevant Hindi verses in Nagari script and an identifying pencil inscription in English

Provenance

Sold Sotheby's, *Indian and Southeast Asian Art*, New York, 4 June 1994, lot 368
Private collection, U.S.A., 1994-2010

References

Archer, W.G., *Indian Paintings from the Punjab Hills*, London, 1973
Galloway, F. & Kwiatkowski, W., *Indian Miniatures from the Archer and other private collections*, London, 2005



16.

**Illustration to the Bhagavata Purana:
Kartavirya in his palace defending himself against Parasurama
Nepal, circa 1775**

Depicting Kartavirya entwining a serpent round the body of Parasurama, others slain before him, Siva and attendants to the left, ladies in a pavilion to the right, a vigorous flame border below, a single line of Nagari script on the lower border, annotations to either side

Opaque watercolour with gold on paper
34 by 51 cm. painting, 38 by 55.5 cm. page

This much-discussed series of illustrations is well-known and has led to obvious conclusions of Indian influence if not participation in their execution. The style of painting relates most closely to Central Indian painting of the eighteenth century. For references see Pal, P., *The Classical Tradition in Rajput Painting*, New York, 1978, no.73 and Pal, P., *Art of Nepal: Painting*, Leiden & Cologne, 1978, no.35 a-b.

Provenance

Sold Sotheby's, *Indian and Southeast Asian Art*, New York, 17 June 1993, lot 190
Private collection, U.S.A., 1993-2010



17.

**Illustration to the Bhagavata Purana:
Indra visits Krishna in his heavenly city of Amaravati
Nepal, circa 1775**

Depicting Krishna and his consort receiving Indra who has just arrived at the palace by elephant, Krishna flying above a town on the back of Garuda at upper right, with a row of boats in the foreground, a single line of Nagari above, two further lines at lower right

Opaque watercolour with gold on paper

32 by 50.6 cm. painting, 37 by 56 cm. page

Provenance

Private collection, U.S.A., 1983-1993

Sold Sotheby's, *Indian and Southeast Asian Art*, New York, 17 June 1993, lot 191

Private collection, U.S.A., 1993-2010

Published

James, M., "The Townscape: a Nepalese Interpretation", *Architectura*, 1983, pp.169-86, fig.3.

18.

Illustration to the Gita Govinda:

Radha is led by the sakhi to her tryst with Krishna

Attributed to a master of the first generation after Nainsukh

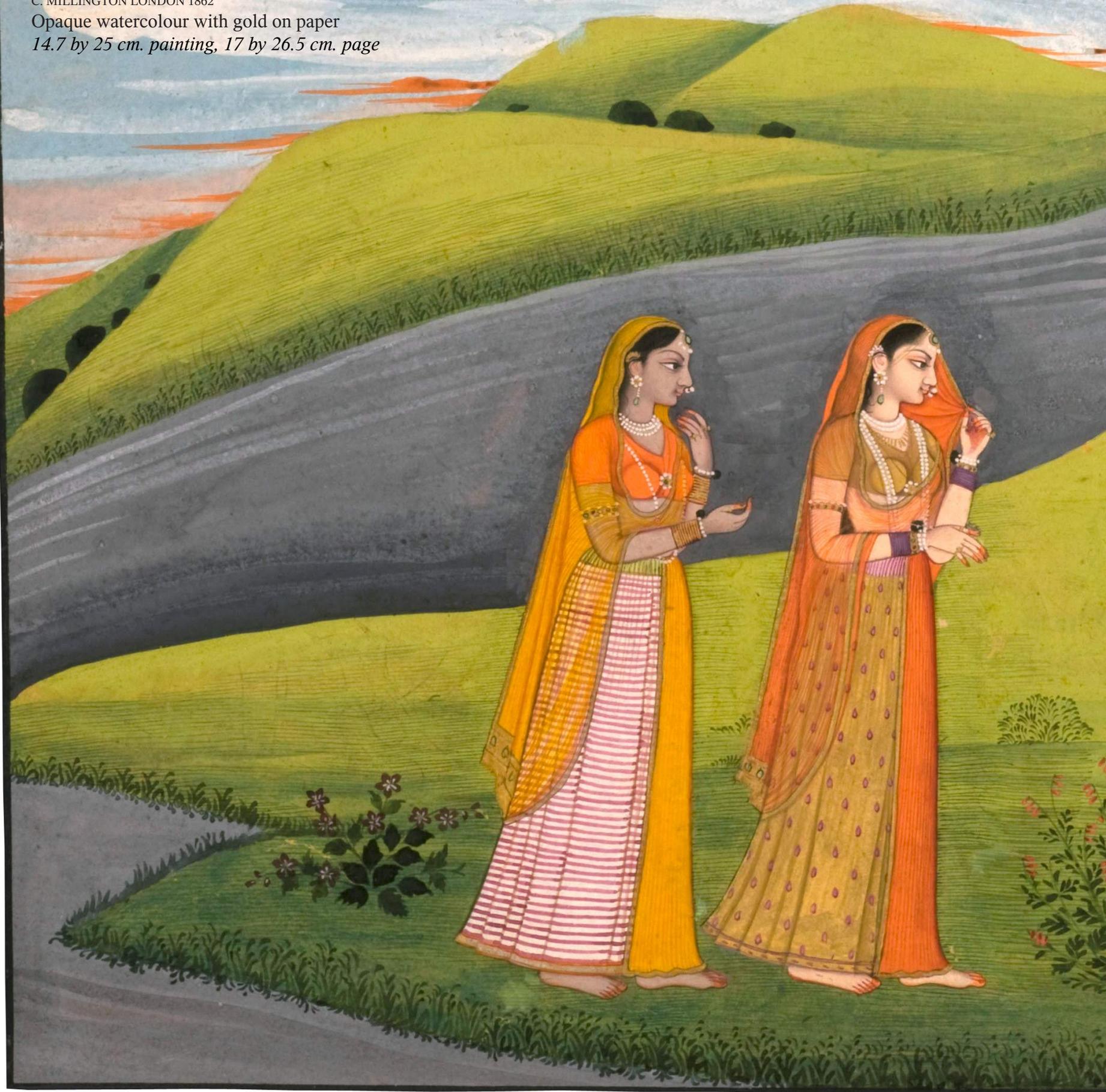
Kangra, circa 1780

Inscribed on the reverse with a verse from the Gita Govinda, as well as "Canto 11" and various numbers (69, 86; 36; 11), with a green ink handwritten nineteenth century monogram on reverse; the miniature with a blue laid paper covering watermarked

C. MILLINGTON LONDON 1862

Opaque watercolour with gold on paper

14.7 by 25 cm. painting, 17 by 26.5 cm. page





No.18, *continued from previous page*

The 'Early Kangra' *Gitagovinda* has been widely praised as one of the most important and beautiful of all the Pahari sets of illustrative paintings. 'This series ranks amongst the finest achievements of Pahari painting...' according to Goswamy and Fischer (1997, p.312).

Over 140 paintings are known and they were considered by Archer to be by Sansar Chand's favourite artist, Kushala, working with another court artist, Gaudhu (Archer, p. 292). When first published the manuscript was in the collection of the Maharajas of Tehri-Garhwal who probably acquired it with the marriage of two Kangra princesses to Raja Sudarshan Shah in 1829. A set of 151 drawings in the National Museum, New Delhi, represents the drawings for the complete set, which is thought to have originally been prepared for the marriage of Raja Sansar Chand of Kangra in 1781.

The shy Radha is led by her companion (*sakhi*) to the bower of leaves which Krishna has prepared and where he eagerly awaits her, in the shade of a blossoming tree on the banks of the river Yamuna. His ardent glance causes her to hide her face behind her veil. The inscription here occurs in the poem after a key crux in the narrative. The *sakhi* has stopped describing the wonders that await Radha if she enters Krishna's bower and Radha has in fact done so and set eyes on him. The verse on this painting is the second verse in which Jayadeva describes Krishna's beauty as it appears to Radha. Our painting however clearly illustrates the story two verses before the point where the *sakhi* has finished her description. A similar painting is illustrated in Randhawa, pl. XII, where Radha and her companion are approaching the bower but at night.

Whereas other paintings in this extensive series are remarkable for the intricate beauty of the trees and flowers in an idyllic landscape, used expressively to paint visual images matching the erotic nature of the text, here the artist has kept such effects to a minimum, with just a branch of prunus above Krishna and clumps of flowers decorating the ground. He has concentrated instead on the intense interchange between the three figures. The *sakhi* looks slightly hesitant as she gestures towards Krishna - 'see, I have brought her' - while Krishna has eyes only for Radha, transfixing her with his burning glance as she modestly averts her eyes and veils her face. Their eyes are painted at the same level across the centre of the page. Behind the river Yamuna rushes down from between green hills, its waters rippling as it imitates the poetic imagery of the previous verse.

Other paintings from this series are in collections including the Bharat Kala Bhavan, Varanasi, the Museum Rietberg, Zürich, the Kronos Collection, New York and the Philadelphia Museum of Art, see Goswamy and Fischer, pp.320-30. Others are published in Randhawa.

Inscriptions

Inscribed on the back with four lines of a verse from the *Gitagovinda* of Jayadeva, canto XI:

*[Ha]ram amalatarataram urasi dadhatam parirabhya viduram
sphu?ataraphenakadambakarambitam iva yamunajalapuram
syamalam?dulaka[leva]ramandalam adhigatagauradukulam
nilanalinam iva pitaparagapa?alabharavalayitamulam*

The sense continues from the previous verse, wherein Radha sees Krishna waiting in the bower and the poet describes him:

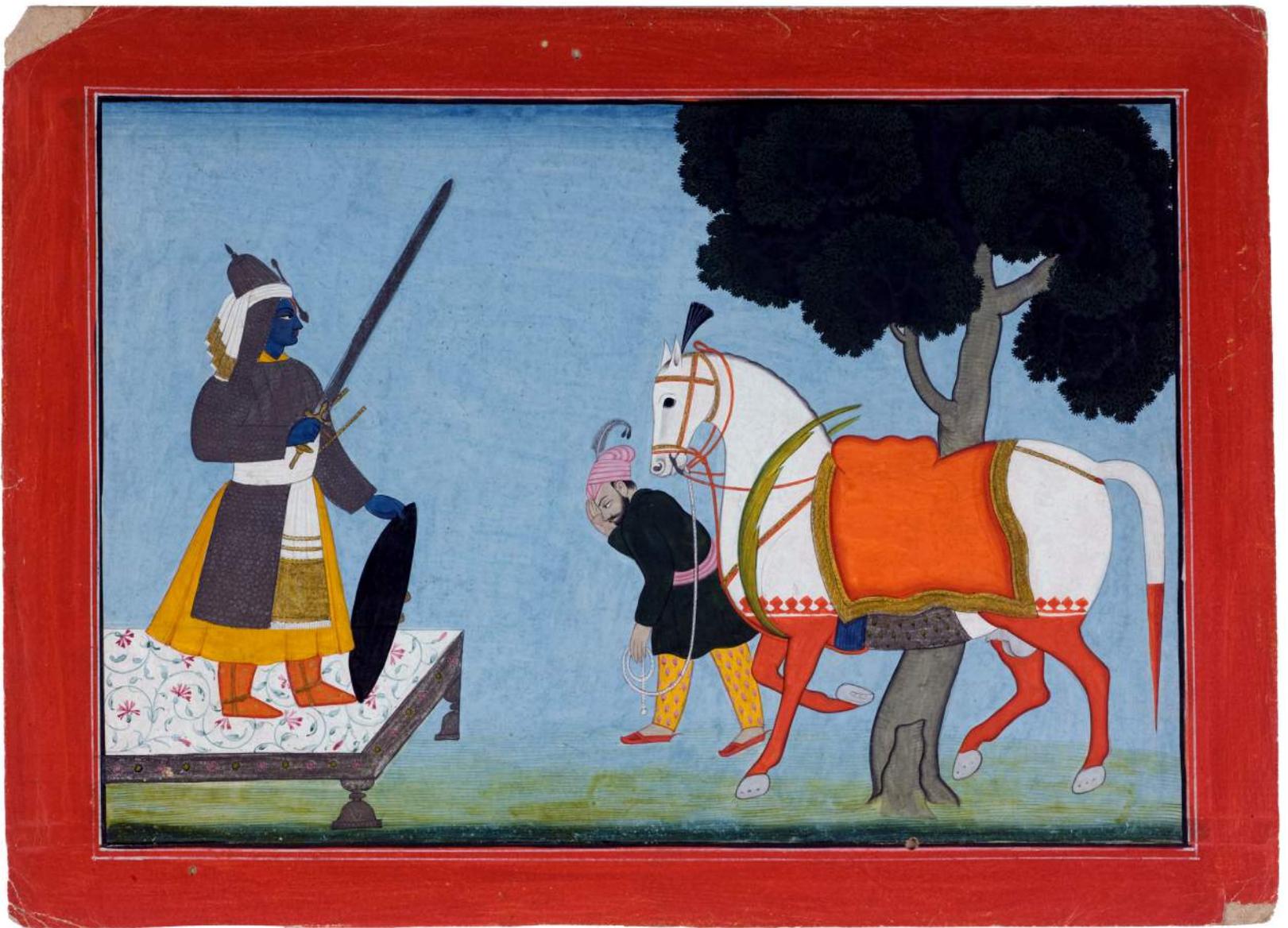
'[She saw] him wearing on his chest necklaces of the purest pearls agitated like the streaming waters of the River Yamuna filled with foaming pearly bubbles, his body dark and soft wearing a yellow garment like the dark blue lotus whose root is spiralled with yellow pollen'

Provenance

Collections of the Maharajas of Tehri-Garhwal
Sold Sotheby's, *Indian and Southeast Asian Art*, New York, 17 June 1993, lot 199
Private collection, U.S.A., 1993-2010

References

Randhawa, M.S., *Kangra Paintings of the Gita Govinda*, New Delhi, 1963
Archer, W.G., *Indian Painting from the Punjab Hills*, London, 1973
Goswamy, B.N., and Fischer, E., *Pahari Masters: Court Painters of Northern India*, New Delhi, 1997



19.

Illustration to a Dasavatara series:

Kalki Avatar

Garhwal, circa 1785

Kalki stands wearing a mail coat, helmet and boots, holding a sword and shield, while a bowing syce brings his winged horse from beneath the shade of a tree, numbered 10 on paper cover

Opaque watercolour with gold on paper

16.5 by 23.5 cm. painting, 20.2 by 27.5 cm. page

From a series depicting the incarnations of Vishnu, this is the tenth and final avatar where Kalki is predicted to appear on a winged white horse to crush the current degenerate age (*Kali Yuga*) and replace it with a new world order. Topsfield suggests this may be from a Rukmini-harana or Krishna-Rukmini series, see Pal, no.63 and Archer, Garhwal, no.20.

Provenance

Private collection, England, 1986-1994

Sold Sotheby's, *Indian and Southeast Asian Art*, New York, 4 June 1994, lot 370

Private collection, U.S.A., 1994-2010

Published

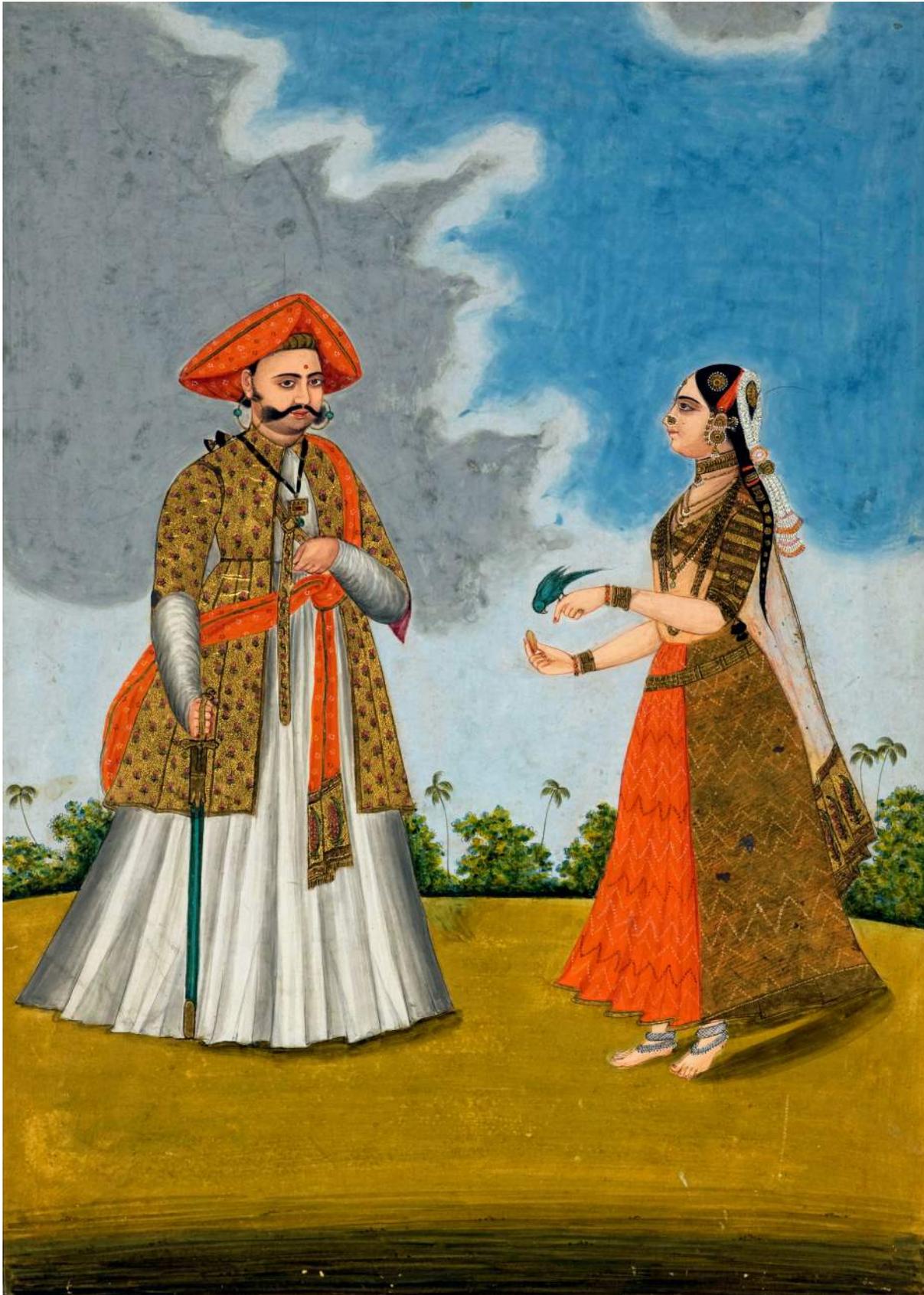
Topsfield, A., *Paintings from the Rajput Courts*, London, 1986, no.26

References

Archer, W.G., *Indian Paintings from the Punjab Hills*, London, 1973

Pal, P., *The Classical Tradition in Rajput Painting*, New York, 1978

Topsfield, A., *Paintings from the Rajput Courts*, London, 1986



20.

A Maratha prince and his wife

Tanjore, circa 1780-90

Opaque watercolour with gold on paper

35.3 by 25.5 cm. painting, 39.3 by 29 cm. page

Provenance

Miss Norgate, Norwich (*nineteenth century inscription on the reverse*)

Private collection, U.S.A., 1993-2010

21.

Two views of the Islamic Holy Places: Mecca and Madina

Northern India

Late eighteenth-early nineteenth century

Two diagrammatic views of (i) the enclosure at Mecca containing the Ka'ba and (ii) the Prophet's mosque at Madina showing his tomb and those of his daughter Fatima and his Companions; the various structures and doorways, as well as the pulpit and minbar (*kursi*) identified in black *nasta'liq*

Ink, gold and watercolour on laid Persian, possibly Qajar, paper
15 by 10.2 cm., 15.2 by 10.5 cm.

Paintings of the Muslim holy places have appeared in Islamic manuscripts from the earliest times. The fourteenth century *Jami' al-tawarikh* of Rashid al-Din (Edinburgh University Library) depicts the Prophet at the Ka'ba and the *Anthology* of 1410-11, illustrated in Shiraz and now in the British Library, includes a double-page illustration of Mecca.

Two of the most popular works to depict the holy places were: (i) the *Dala'il al-Khayrat* 'Indications of Good Work' composed in Arabic by Muhammad ibn Sulayman al-Jazuli (d. 1465), who was North African and (ii) the *Futuh al-Haramayn* 'The Conquest of the Holy Places' of Muhyi al-din Lari (d. 1526), an account of the Hajj, dedicated to the ruler of Gujarat and written in Persian by an Indian who had made the pilgrimage. This work usually included illustrations of sites en route as well as those of Mecca and Madina.

It is to copies of the *Futuh* rather than to the *Dala'il al-Khayrat* that these two paintings relate, illustrations to the *Dala'il* tending to be much simpler and realistic. For a northern Indian copy, dated 1711, see Black, C. & Saidi, N., *Islamic Manuscripts*, Sam Fogg, London, catalogue 22, 2000, p.148-51, no. 51.

Here more attention to detail is given, but the stylised diagrammatic two-dimensional format, with identifying inscriptions, is otherwise typical. The absence of text on the back of each confirms that they were not part of a manuscript and must therefore have been painted as independent pictures of Mecca and Madina for display or contemplation. Probably dating from the late eighteenth century, in this context the remarks of Richard Burton, who famously visited Mecca and Madina in 1853, may be relevant:

'At Mecca some Indians support themselves by depicting the holy shrines; their works are a truly oriental mixture of ground plan and elevation, drawn with pen and ink and brightened with the most vivid colours ...'
(R. Burton, *Personal Narrative of a Pilgrimage to El-Medina and Mecca*, London 1852, p.112).

His book included maps of Mecca and Madina, which were amongst the first European depictions of sites that for centuries had been familiar to Muslims from paintings such as these.

Inscriptions

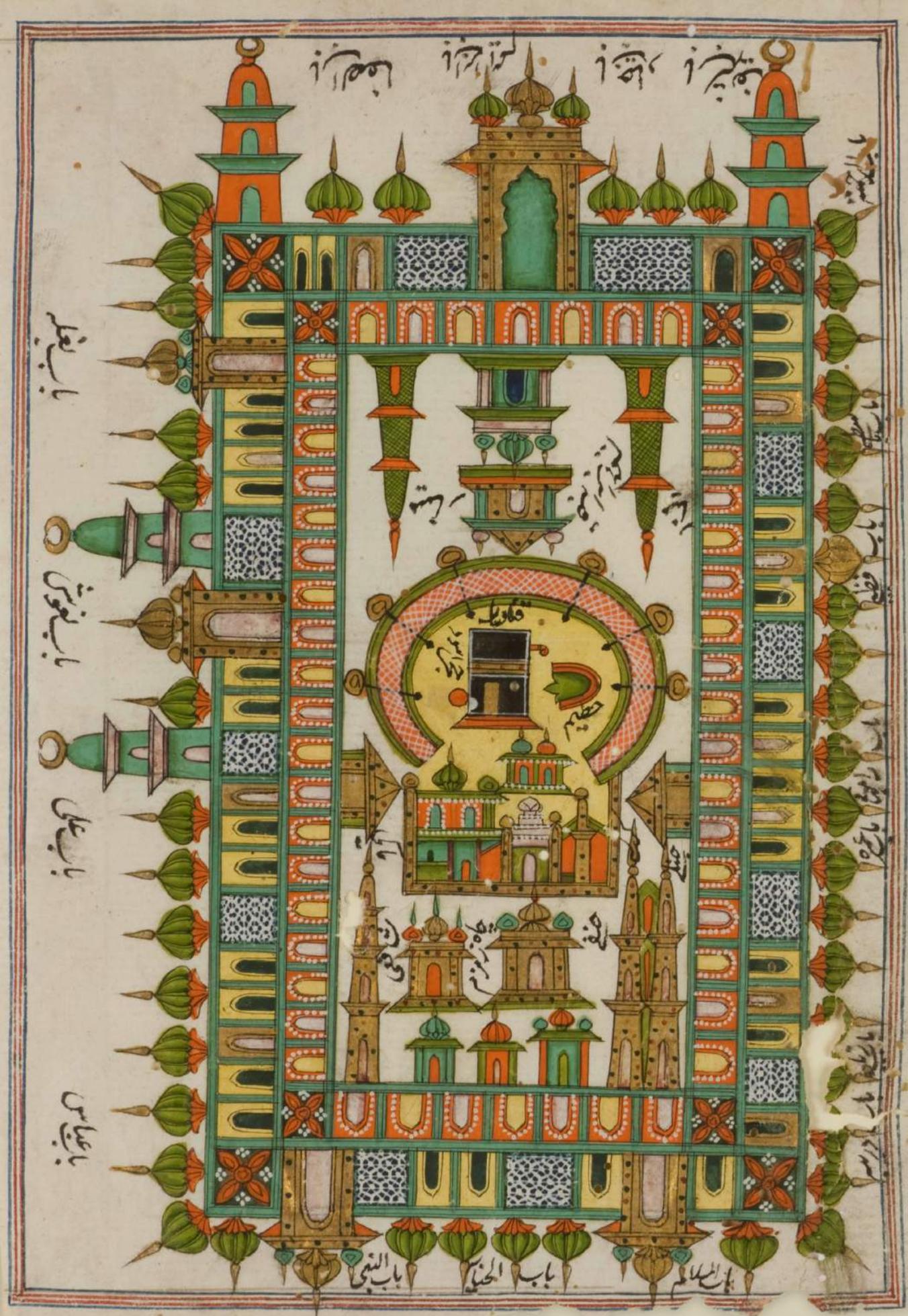
The Ka'ba appears in the centre of the diagram, as a black rectangle with its door located on the lower left and the famous black stone built into its wall indicated by a circle, with the words: *hajar-i aswad* / 'the black stone'. The Prophet's mosque at Madina is identified at the top by two titles in Persian:

naqsha-yi madinat-i munawwara 'a painting of Madina the Illumined';
rawzat-i hazrat-i Muhammad-i mustafa, salla Allah 'alayhi wa-sallam
'the tomb of Lord Muhammad the Chosen, may God bless him and grant him peace'.

In the top right-hand corner are an identification mark(?) and the numeral fifteen.

Provenance

Private collection, California



باب بغداد

باب نعوش

باب على

باب عباس

باب النبی
باب الخندق
باب السلام

باب السلام
باب الخندق
باب النبی



TWO MINIATURE PAINTINGS FROM THE COLLECTION OF ARTHUR WELLESLEY, FIRST DUKE OF WELLINGTON, ACQUIRED IN INDIA PRIOR TO 1805

22.

Illustration to a Ragamala series:

A reluctant maiden being led to a prince reclining on a terrace

Avadh, circa 1800

Opaque watercolour with gold on paper, mounted on a gold-sprinkled album page
25.7 by 18 cm. painting, 42.5 by 30.5 cm. album page

This late Mughal style of painting, with its vibrant palette and lavish use of gold, is typical of that of the court of Avadh (Oudh) at Lucknow in the late eighteenth and early nineteenth century.

Provenance

From an album acquired in India between 1796-1805 by Arthur Wellesley, first Duke of Wellington (1789-1852) and by descent to the present Duke
Sold Sotheby's, *Islamic and Indian Art, Oriental Manuscripts and Miniatures*, London, 10-11 October 1991, lots 785 & [?], part of a group of fourteen miniatures
Private collection, London, 1991-2010



23.

Illustration to a Ragamala series:

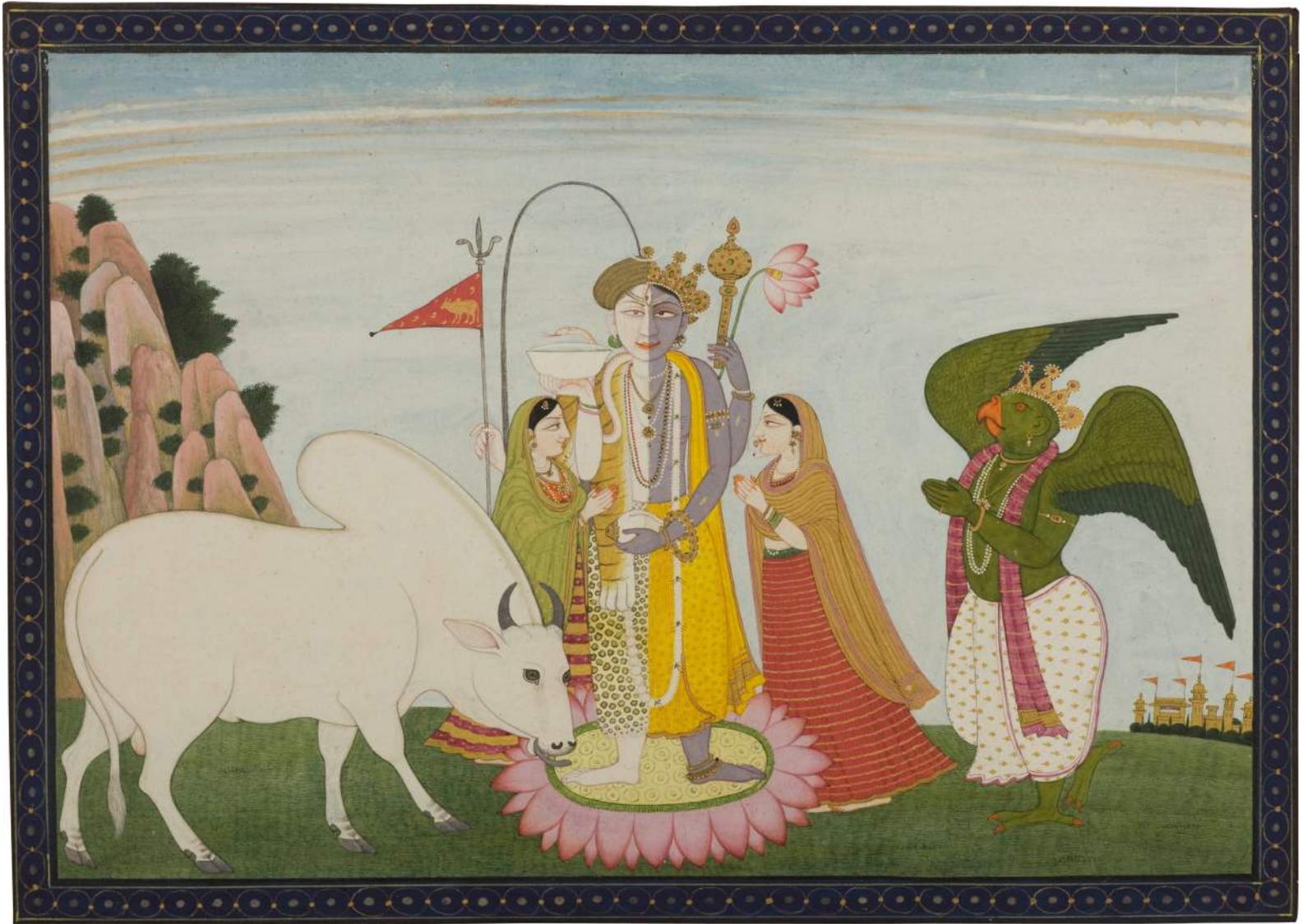
A princess visiting a holyman and worshipping a lingam at night

Avadh, circa 1800

Opaque watercolour with gold on paper, mounted on a gold-sprinkled album page
22.7 by 17.2 cm. painting, 42.5 by 30.5 cm. album page

Provenance

See note to catalogue no.22



24.

**Harihara flanked by Nandi and Garuda and the goddesses Parvati and Lakshmi
Kangra, circa 1820**

Opaque watercolour with gold on paper; inscribed on the reverse with a verse in Sanskrit
15.2 by 22.2 cm. painting, 24 by 30 cm. page

For a depiction of Ardhanarishvara, the combined half-Siva, half-Parvati manifestation of Siva, from the same series, see Fantoni, G., *Indian Paintings and Manuscripts*, Sam Fogg, catalogue no.21, London, 1999, p.106, no.69

Inscriptions

The verse has been translated:

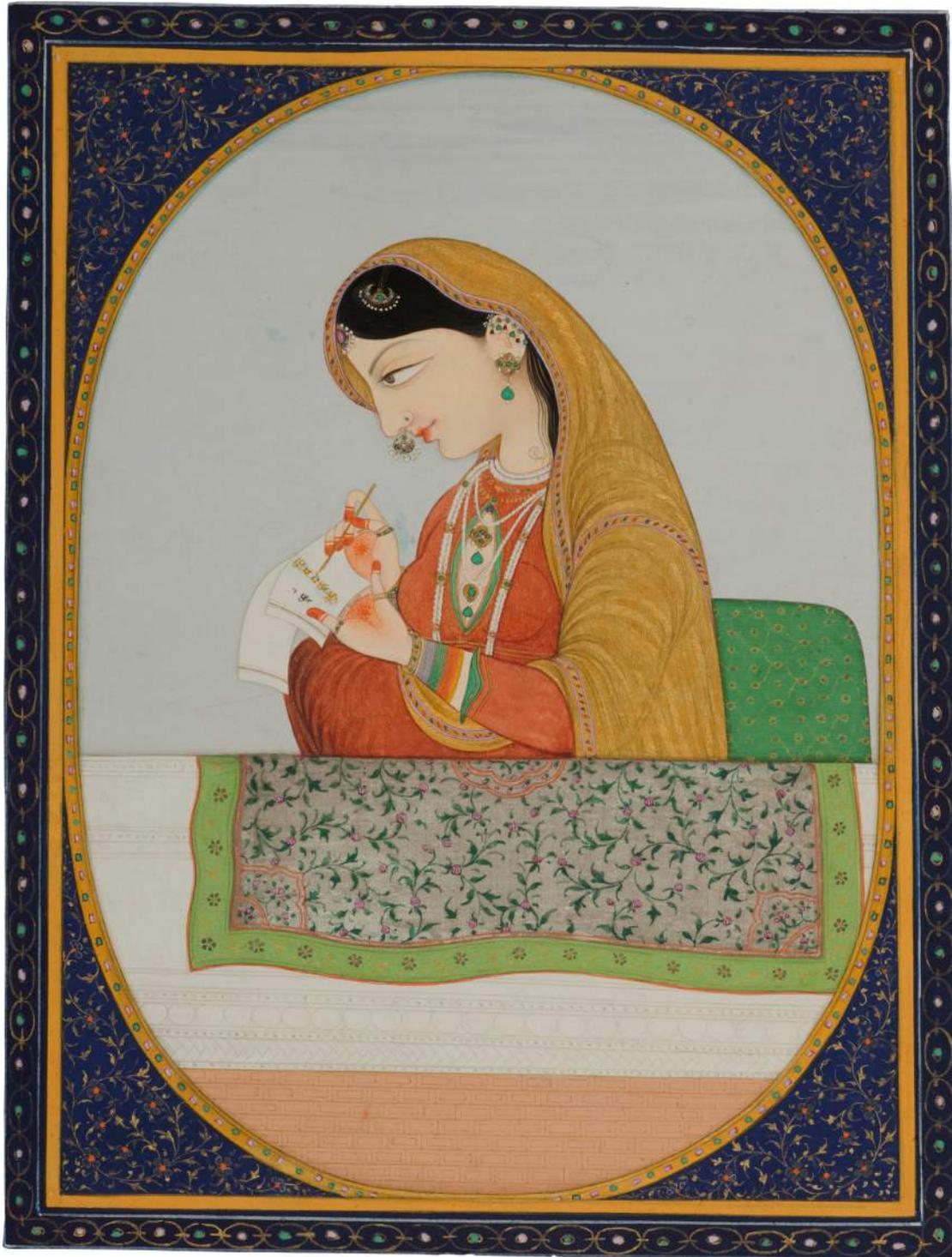
“May thou two gods, Harihara, whose hands are adorned by a conch and a skull, who wear a garland of wild flowers and of bones, whose abodes are Dwarka and the cremation ground, whose mounts are Garuda and Nandi, who are two-eyed and three-eyed respectively, who destroyed the sacrifices of Bali and Daksha, bellowed of Shri and of Parvati, bearers of the Srivatsa and Ganga, remove my sins”

Provenance

Private collection, California, 1990s

Sold Sotheby's, *Indian and Southeast Asian Art*, New York, 15 October 2001, lot 175

Private collection, U.S.A., 2001-2010



25.

Lady at a window writing a letter

Kangra, circa 1830

The letter inscribed in Nagari reading “*Om Sri Ram-ji*”, a single line inscription on the reverse, pink borders

Opaque watercolour with gold on paper

18.5 by 14 cm. painting, 28.5 by 23.5 cm. page

Provenance

Private collection, La Jolla, California

Private collection, U.S.A., 1992-2010

26.

Vallabhacarya installs the image of Srinathji in the temple at Govardhan

Nathdwara, circa 1825-50

Opaque watercolour with gold on paper

15.7 by 22.8 cm. painting, 17.4 by 24.5 cm. page

The idol of Srinathji had been miraculously found buried at Govardhan near Mathura, which turned out to be an image of the divine child Krishna aged seven in the act of holding up that very mountain. The sage Vallabhacarya (1479-1531) enshrined it at Govardhan and built a sect and a philosophy around it. The idol takes the form of the divine boy Krishna holding his left hand up, which he did in the *Bhagavata Purana* to lift the mountain Govardhan in order to shelter the villagers and their cattle, when the god Indra sent a fearsome thunderstorm down on them.

This painting tells the story of its finding and installation. At the top left is the half buried image with a cow standing near it. The nearby villagers realised something was there when they saw a cow let loose its milk into the cleft. It was first installed in a hut (bottom left) by Madhavendra Yati. Vallabhacarya appeared on the scene apparently in 1493 when on a pilgrimage to the area along with two disciples Krishnadasa Meghan and Damodaradas Harasani, directed there by a divine voice. They were greeted at Anyor, the village at the base of the hill (bottom right), by Sadu Pande the chief cowherd of the village along with his wife and daughter. The next morning they all climbed the hill and Srinathji came running forward to embrace Vallabhacarya (top right). Notice that Srinathji's upright arm is in fact embracing the sage. The divine child asked to be placed in a proper temple so that worship could be paid to him and Vallabhacarya duly did so.

Srinathji was the most important image in Braj when, in order to escape the persecutions initiated by the Mughal Emperor Aurangzeb (1658-1707), the pontiff of the sect decided in 1669 to move the sacred image from Mathura into Rajasthan. The *rath* or chariot of Srinathji kept moving ahead confronting all hurdles, until two years later it finally stopped at Sinhada in Mewar, where it was given leave by Maharana Raj Singh of Mewar (1652-80) to remain. A new *haveli* (mansion) was built over the image which became the great shrine of Nathdwara. Srinathji lives in *havelis*, not temples, where he is treated exactly like the child he is - awakened, dressed, fed, entertained, made to take naps, undressed and finally put to bed.

For further information about Vallabhacarya and the sect he founded, see Skelton and for a later painting of the finding and installation of the idol, see Ambalal pp. 50-51. A very similar painting is in the British Museum, see Ahluwalia, pl.18.

Provenance

Private collection, Switzerland

References

Ahluwalia, R., *Rajput Painting: Romantic, Divine and Courtly Love from India*, London, 2008

Ambalal A., *Krishna as Srinathji: Rajasthani Paintings from Nathdwara*, Ahmedabad, 1987

Skelton, R., *Rajasthani Temple Hangings of the Krishna Cult*, New York, 1973







27.

**A lady offering wine to a Prince seated on a terrace at dawn
Pahari, circa 1830**

Two holymen worshipping at a stream in the distant hills

Opaque watercolour with gold on paper

21.9 by 13.5 mm. painting; 27 by 19 cm. page

Provenance

Sold Sotheby's, *Oriental Manuscripts and Miniatures*, London, 12 October 1990, lot 93

Private collection, Derbyshire, 1990-2010



28.

A lady in red awaits her lover on an elaborate garden terrace

Chamba, circa 1820

Opaque watercolour with gold on paper

16.5 by 11.5 cm. painting, 19.5 by 14.6 cm. page

Wearing a red gilt-edged sari and *dupatta*, indicating the ardour she feels as she anticipates the arrival of her lover, the lady holds a huqqa-snake whilst grasping the boughs of a flowering cherry-tree above, casting a knowing glance to the party arriving by elephant and on horseback in the hilly landscape beyond. The garden burgeons with rows of flowering plants and trees, a lotus-edged pool and pavilion beyond, ducks and a fountain in the foreground.

Provenance

Sold Christie's, *Islamic, Indian & South-East Asian Manuscripts, Miniatures and Works of Art*, London, 24 November 1987, lot 23 (*unillustrated*)

Private collection, Derbyshire, 1987-2010

29.

Procession of the Taziyas at Muharram

By the Patna artist Shiva Lal (c.1817 - c.1887), circa 1860

Opaque watercolour on paper, gold-sprinkled border

15 by 22.5 cm. painting, 31.1 by 23.6 cm. page





No.29, continued from previous page

During the month of Muharram, the first of the Islamic calendar, Shia Muslims commemorate the martyrdom of Husain and Hassan, the grandsons of the Prophet, at the Battle of Karbala in 680 A.D. For the first nine days of the festival *majalis* (assemblies) are held every day where Shia orators relate the incident of the martyrdom of Husain and his party in great detail. On the tenth day of Muharram, known as *Ahsura*, the climax of the commemoration, large processions go through the streets holding banners and carrying models of the mausoleums of the martyrs. They also demonstrate their grief by scourging themselves. In India the tombs were carried in procession through the streets and deposited overnight within the confines of an *imambara*, an assembly hall for Shia rites. The ceremonies of the Muharram were especially grand in late eighteenth-century Murshidabad, from which Patna artists seem to have drawn many of their traditions.

We know a great deal about the activities of the Patna school of painters in the nineteenth century through the researches of W.G. and Mildred Archer, who interviewed Ishwari Prasad (1870-1950) in Patna in 1941-42. He was the grandson of our artist Shiva Lal, from whom he had learned his trade as a boy. Shiva Lal was one of the leading Patna artists in the third quarter of the nineteenth century, running a flourishing workshop. According to Mildred Archer, he employed numerous skilled artists in his shop and himself supervised the marketing (Archer 1972, p.100):

'Shiva Lal maintained close contact with certain British officers and appears to have been involved in work for William Tayler, Commissioner of Patna, and Dr. Lyell, Personal Assistant in charge of Opium. He made portraits on paper and ivory and had a regular practice with both European and Indian clients. He was clearly a skilled draughtsman and had a deft and sensitive style.'

Shiva Lal was the son of the artist Fakir Chand Lal (c. 1790-c.1865), who presumably was either related to or trained by the first great Patna artist of the nineteenth century, Sevak Ram, whose attributed works are in an album acquired by the Governor-General Lord Minto in 1807-09, now divided between the British Library, the Victoria & Albert Museum and the Chester Beatty Library. Shiva Lal's Muharram processional scene is clearly derived from that done by Sevak Ram now in the V&A (Archer 1992, no. 49, ill. p. 86). Whereas Sevak Ram's work with its somewhat academic stiffness of posture and composition still shows the influence of British artists such as Zoffany and Devis who passed through Patna, Shiva Lal has absorbed these lessons and achieved much more natural groupings and postures. For other works by Shiva Lal, see Archer 1972, nos. 84-6, pl. 41, and Archer 1992, no. 61, ill. p. 93.

Inscriptions

Inscribed on the reverse in pencil: *Moharam Procession Patna School. By Babu Shiva Lall Sahib maternal grandfather of Prof. Ishwari Prashad Sahib; 1817-87 in ink; a few Persian letters and numbers in blue pencil; and an auction sale date in pencil, 433, 16 January 1992*

Provenance

Private collection, U.S.A., 1992-2010

References

Archer, M., *Company Drawings in the India Office Library London*, 1972

Archer, M., *Company Paintings: Indian Paintings of the British Period*, London, 1992





10





30.

**A royal procession depicting Maharana Fateh Singh
(r.1884-1930) with his entourage
Mewar, circa 1900-1920**

Opaque watercolour with gold on paper
42 by 54 cm. painting, 51 by 64.5 cm. page

The only head of a princely state not to attend the two Delhi durbars of 1901 and 1903, Fateh Singh (1849-1930) also refused to receive Edward VIII when as Prince of Wales he visited Udaipur in 1921, after which he was deposed as ruler being succeeded by his son Bhupal Singh.

Provenance

Acquired Sotheby's, London, circa 1995
Private collection, 1995-2010

Oliver Forge and Brendan Lynch Ltd.
www.forgelynch.com

2 Georgian House
10 Bury Street
St James's
London SW1Y 6AA

9 East 82 Street
New York
N.Y. 10028

