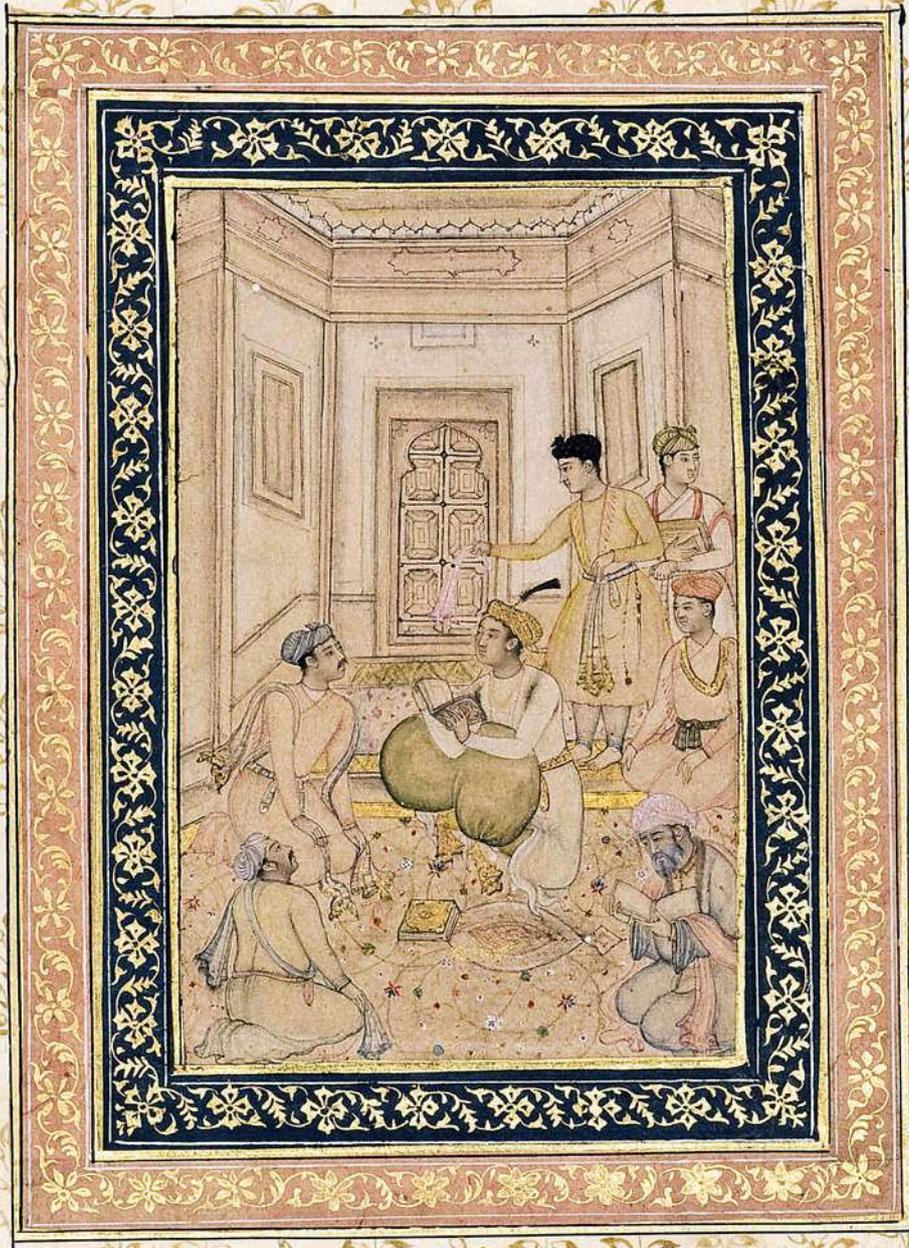


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CATALOGUE  
**J.P. LOSTY**

Front Cover  
A LADY WITH A TAMBURA  
KISHANGARH, CIRCA 1760 (*Detail of album page, No. 8*)

Left  
A PRINCE INSPECTING MANUSCRIPTS IN A PALACE LIBRARY  
ATTRIBUTED TO MANOHAR, MUGHAL, CIRCA 1600 (*No. 1*)

Inside Back Cover  
THE BATTLE BETWEEN THE GODS AND THE DEMONS  
KANGRA, CIRCA 1815 (*No. 22*)



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## 1 A PRINCE INSPECTING MANUSCRIPTS IN A PALACE LIBRARY

### MINIATURE

HEIGHT: 13.8 CM, 5 ⅜ IN

WIDTH: 8.6 CM, 3 ⅜ IN

### ALBUM PAGE

HEIGHT: 37.5 CM, 14 ¾ IN

WIDTH: 26 CM, 10 ¼ IN

*Nim qalam* drawing with light washes of colour, laid down in a white album page with repeated gilt floral sprigs and orange border

### PROVENANCE

Sotheby's, London, 1983

Maggs Bros., London, 1986

Sotheby's, London, 1991

Margaret Tyler, London, 1991-2

Private collection, England, 1992-2012

### PUBLISHED

Sotheby's, *Fine Oriental Miniatures and Manuscripts including Drawings from the Pan Asian Collection*, London, 20th June 1983,

lot 12 (monochrome illustration)

Maggs Bros., *Oriental Miniatures and Illumination*, London, bulletin no.40,

October 1986, pp. 82-83, no. 81 (monochrome illustration, detail on cover)

Sotheby's, *Oriental Manuscripts and Miniatures*, London, 26th April 1991, lot 62

### ATTRIBUTED TO MANOHAR MUGHAL, CIRCA 1600

This scene of book reading is set within a closed room, rendered in European perspective with the participants sitting or standing on a summer carpet. The young prince rests his arms comfortably on a cushion in order to support the book that he is reading while conversing about its contents with two other young men. An aged scholar is wrapped up in his own book in the foreground, while behind the prince are various attendants, one of whom is bringing a new book. Depictions of rooms enclosing the viewer in an enclosed space are fairly rare in Mughal painting (see Bautze 1997, no. 5).

The sub-genre of princes and their books is found fairly frequently at the turn of the seventeenth century (e.g. Falk & Archer 1981, nos. 5, 9, 21, 37 & 38), but normally with the prince in a commandingly authoritative position as books are presented to him. Here on the contrary the viewpoint is lowered so that the viewer can participate in the gathering. This peculiarly intimate type of group portrait is associated with the artist Manohar, (fl. 1582-1624), an important painter active in the imperial atelier of both Akbar and Jahangir, (see Seyller 2011, pp.135-152), who was expanding the parameters of Mughal group portraiture in the early seventeenth century. A particularly relevant example here is the double portrait of the princes Daniyal and Murad (Losty 2011, no. 1), ascribed to Manohar, and executed in a very similar style in which the artist has eschewed the normally hard *nim qalam* technique, in favour of the softer handling achievable with a plain thin brush and added soft washes of colour.

Our artist has closely followed Manohar's compositional conventions, interest in modelling his figures, and the rendition of draperies, while the quality of our drawing is such that there seems no reason not to attribute it to his hand. The prince and his interlocutor, the attendant and the two foreground figures echo the composition of the scene with Daniyal and Murad. There the figures are obviously portraits, whereas here the somewhat expressionless faces of the young men suggest that Manohar is experimenting at the beginning of the genre. Fresh from his brilliant, highly coloured, polished work on the 1595-97 poetical manuscripts, he is trying his hand at simplicity and working out how to compose group portraits.

### REFERENCES

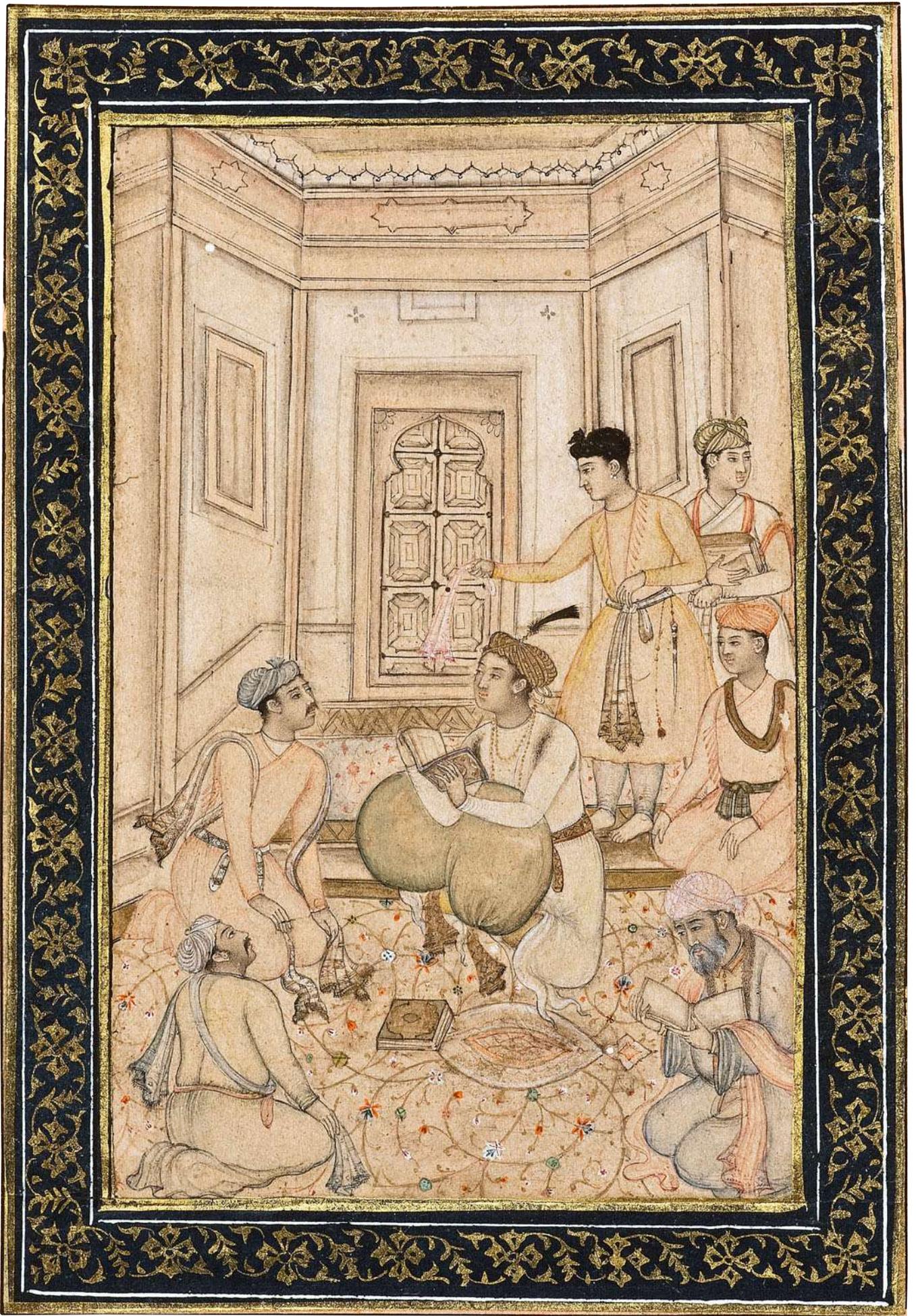
Bautze, J., *Indian Miniature Paintings, c.1590-c.1850*, Galerie Saundarya Lahari, Amsterdam, 1987

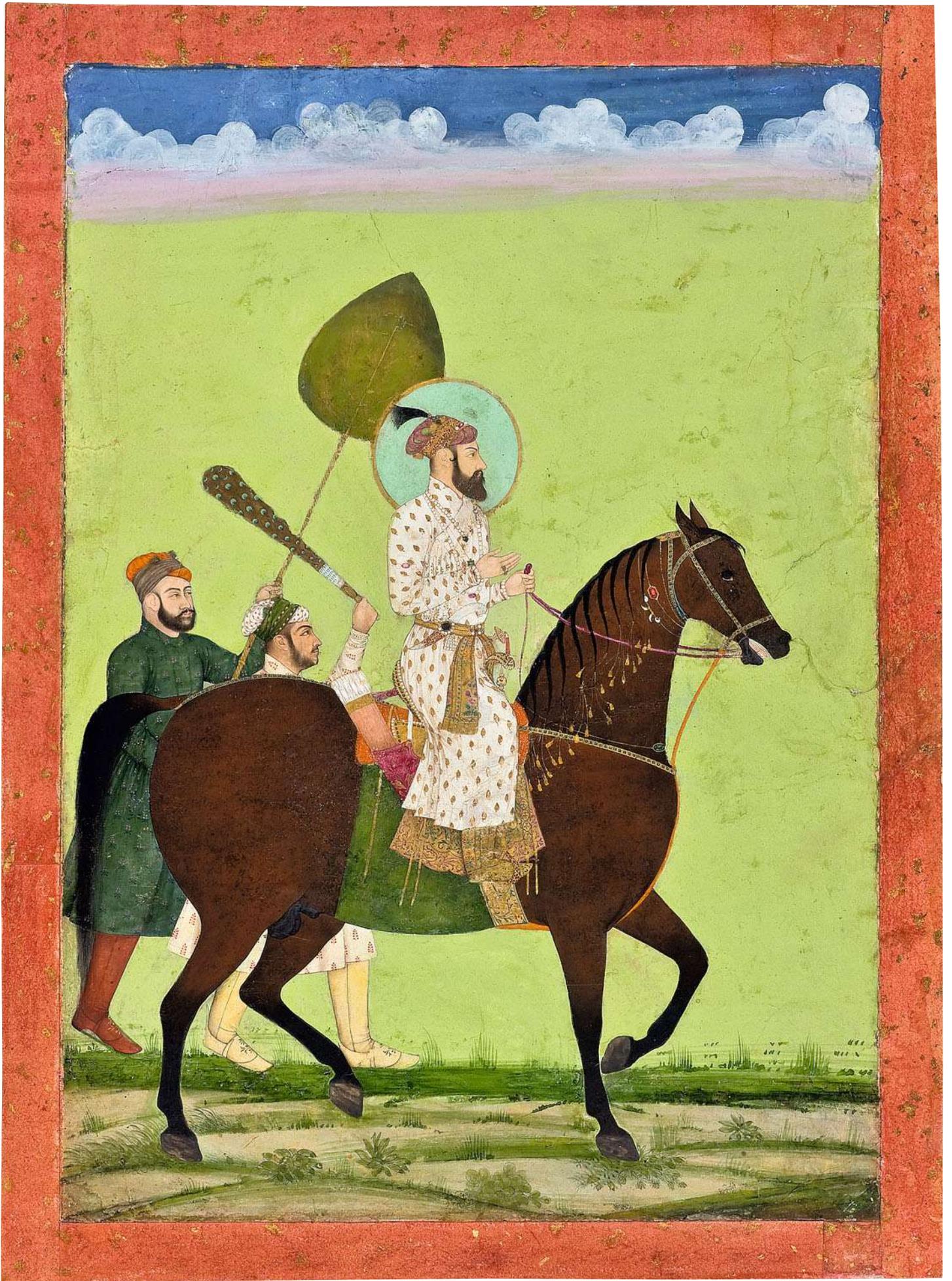
Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981

Losty, J.P., *Indian Miniature Paintings from the Lloyd Collection*, Oliver Forge & Brendan Lynch Ltd., New York, 2011

Seyller, J., "Manohar" in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011

*Album page illustrated  
on inside front cover*





## 2 EQUESTRIAN PORTRAIT OF EMPEROR BAHADUR SHAH (1643-1712) AS A PRINCE

### MINIATURE

HEIGHT: 29.3 CM, 11 ½ IN

WIDTH: 20.5 CM, 8 ⅞ IN

### PAGE

HEIGHT: 36.7 CM, 14 ½ IN

WIDTH: 28 CM, 11 IN

Opaque watercolour with gold on paper; erroneously inscribed on reverse in Nagari:

*Sabi Jahan Patasya* "Shahjahan Padshah"

### PROVENANCE

Private collection, England, 1970s - 2012

### MUGHAL, CIRCA 1670

The royal horseman can be shown to be Prince Mu'azzam Shah 'Alam, who was born in Burhanpur in 1643, the second son of the Emperor Aurangzeb, despite the inscription put on later at a Rajput court such as Kishangarh. He spent his youth in the Deccan when his father was engaged in conquering the kingdoms of Bijapur and Golconda, and was appointed Subahdar of the Deccan from 1667-73 and again 1678-80. Aurangzeb having finally achieved his dream of conquest in 1686-87, his son fell out of favour and was imprisoned along with his own son Azim ush-Shan 1687-95 on suspicion of embezzlement. He was then restored to favour and was appointed Governor of Lahore and the north-western *subahs*. He was in Kabul when Aurangzeb died in the Deccan in 1707 and had to fight to seize the throne from his younger brother and his father's favourite 'Azam Shah, his elder brother having predeceased him (see catalogue no. 5). Having disposed of both 'Azam Shah and another younger brother Kam Bakhsh in battle, he reigned until 1712, whereupon another bloody struggle for the throne ensued among his own sons.

The portrait is intended to be of this prince when relatively young. Riding on a bay horse, he is dressed in a long *jama* with a dagger inserted in his cummerbund, his sword protruding at the far side and a quiver of arrows suspended from his saddle. One attendant carries a *morchhal* and another a large sunshade, emphasising his royal status, as does the gold-edged plain green nimbus. While this was possibly added after the death of Aurangzeb in 1707, his eldest surviving son may have thought himself safe in having this eagerly anticipated full imperial honour added to an existing portrait before then.

The painting is closely related in style and format to another equestrian portrait formerly in the Ehrenfeld collection (Ehnbom 1985, no. 28), identified by inscriptions as Shah 'Alam Bahadur when governor of Aurangabad in the Deccan (1667-80) and the artist as Hunhar. All three figures seem to be about ten years younger in our painting. McNerney (1982, no. 15) accepts the evidence of the inscription, but Ehnbom suggests that in fact this is Bahadur Shah's father Aurangzeb (1658-1707), painted in the 1660s. Hunhar's painting style would seem to rule this out, while the long ankle-length *jama* did not come into fashion until the end of the century. On the painting's recent reappearance, Losty also argues for the acceptance of the inscriptional evidence (2008, no. 13).

The Ehrenfeld painting was formerly in the Kishangarh collection. Bahadur Shah's second wife was a Kishangarh princess who bore him his favourite son Azim ush-Shan, killed in 1712, whose own son Farrukhsiyar came to the throne in 1713. The latter's overthrow and replacement by Muhammad Shah in 1719 meant the end of the Kishangarh connection at the imperial court and the displacement of artists such as Bhavani Das to Kishangarh, where they clearly took paintings and sketches with them. Like the Ehrenfeld painting, the landscape and background of ours seem to have been retouched at Kishangarh. For a portrait of Bahadur Shah as a young man, showing similarities to ours, previously published as Aurangzeb like so many bearded portraits of the later seventeenth century, see Hurel 2010, no. 109.

### REFERENCES

- Ehnbom, D., *Indian Miniatures: the Ehrenfeld Collection*, New York, 1985  
Hurel, R., *Miniatures et Peintures Indiennes*, Paris, 2010  
Losty, J.P., *Paintings from the Royal Courts of India*, Francesca Galloway, London, 2008  
McNerney, T., *Indian Painting 1525-1825*, London, 1982



### 3 PORTRAIT OF A STANDING NOBLEMAN

#### MINIATURE

HEIGHT: 19 CM, 7 ½ IN  
WIDTH: 9 CM, 3 ½ IN

#### PAGE

HEIGHT: 22.9 CM, 9 IN  
WIDTH: 13 CM, 5 ¼ IN

#### CALLIGRAPHY

HEIGHT: 17.2 CM, 6 ¾ IN  
WIDTH: 10.5 CM, 4 ¼ IN

Drawing with opaque watercolour and gold on paper, in a reduced album page with a specimen of calligraphy on the reverse

#### PROVENANCE

Private collection, Switzerland

#### MUGHAL, CIRCA 1660 - 80

The nobleman facing right is dressed in a simple white *jama*, wearing painted and gilded boots and a *patka* decorated with large poppies. He rests his hands on the hilt of his sword which is pointing to the ground, while a jade-handled dagger is pushed through his cummerbund. The background is totally unpainted save for a narrow strip at the bottom showing grass and a few flowers. Such austerity was the fashion in the early Aurangzeb period. Despite Aurangzeb's ban of history painting in 1668, numerous surviving portraits up to the end of his reign testify that portraiture remained a flourishing art patronised by princes and noblemen, the artists presumably being those let go from the imperial studio; see Falk & Archer 1981, pp. 406-17.

#### Calligraphy by the master Mir 'Imād al-Hasani (?1554-1615)

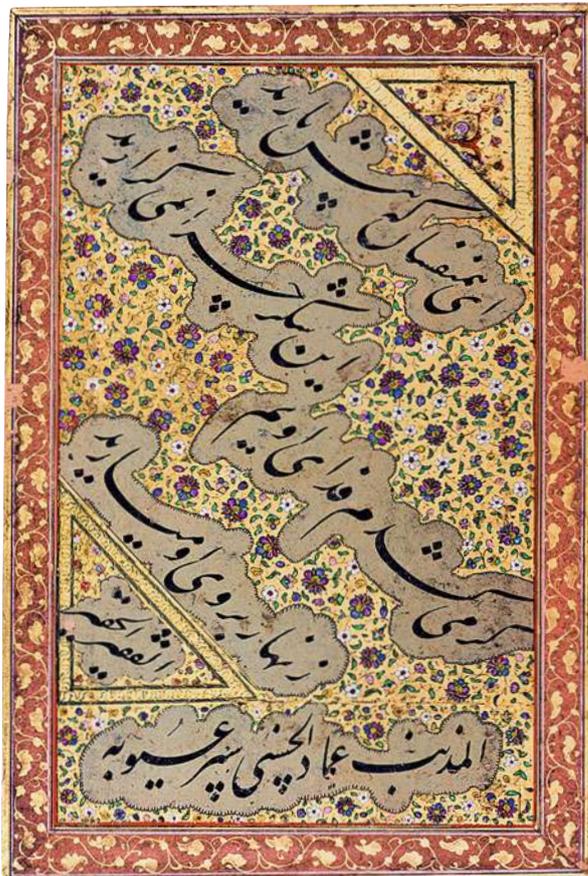
This calligraphic composition in *nasta'liq* script by one of the great Persian masters of that hand, Mir 'Imād al-Hasanī, probably dates from circa 1600-15. He was from Qazvi but moved to Isfahan where he died in 1615, reputedly murdered after falling foul of Shah 'Abbas. His work, and that of Mir 'Ali Heravī, was admired and avidly collected by the Mughal emperors Jahangir and Shah Jahan, both of whom had it included in imperial albums, see Thackston 2008, pp. 153-163.

This example, consisting of some Persian verses, set on clouds against a gold ground covered with sprays of hibiscus and other flowers, is prominently signed in the lower panel:

*'The wretched, sinful pauper, Mir 'Imād al-Hasanī.  
May his sins be forgiven.'*

#### REFERENCES

Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981  
Thackston, W.M., "Calligraphy in the Albums" in Wright, E., ed., *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library Dublin*, London, 2008



## 4 PORTRAIT OF A BIJAPUR NOBLEMAN

### MINIATURE

HEIGHT: 19.2 CM, 7 ½ IN

WIDTH: 11.7 CM, 4 ¾ IN

### PAGE

HEIGHT: 26.5 CM, 10 ⅝ IN

WIDTH: 18.5 CM, 7 ¼ IN

Opaque watercolour and gold on paper;  
inscribed lower right in Persian:  
*'amal-i 'Abd al-Qadir va Ibrahim Khan*

### PROVENANCE

Château de Bussy-Rabutin, Burgundy,  
seat of the Comtes de Bussy

### ASCRIED TO 'ABD AL-QADIR AND IBRAHIM KHAN BIJAPUR, CIRCA 1670 - 80

The subject stands facing left, dressed in a simple white *jama* sprinkled with gold flowers, encircled by a gold *patka*, also wearing gold slippers and a white and gold turban. Only the long white scarf draped around his shoulders betrays his Deccani origin. He holds a long straight sword and scabbard before him and carries a shield slung from his right shoulder, behind which two sword scabbards are visible suspended from his waistband wherein a *katar* is also inserted.

The two named artists collaborated on another portrait, of a young prince aged about twelve years old, in the Fondation Custodia, Paris. It is considered to be either the young Sultan 'Ali 'Adil Shah, circa 1650, painted during the reign of his father (Gahlin 1991, no. 41, pl. 40), or the boy Sultan Sikandar 'Adil Shah, circa 1680, (Zebrowski 1983, pl. 118). In the latter painting Ibrahim Khan is also called a *naqqash*, normally taken to be an illuminator in such inscriptions but it can mean designer or painter as well. He also collaborated with another artist, Haidar 'Ali, portraying Muhammad 'Adil Shah on an elephant with his vizier Ikhlas Khan, circa 1650, now in the Howard Hodgkin collection (Zebrowski 1983, pl. 100; Topsfield 2012, pp.94-5, no. 36).

This significant new attributed painting, with its plain green background, would seem to come from later in the century and hence reinforce the later dating of the portrait of the boy prince. It resembles in style the many albums of Deccani portraits that were produced from the 1680s onwards, after the final fall of Bijapur and Golconda to Aurangzeb, for the consumption of curious Mughal commanders and Europeans.

### REFERENCES

- Gahlin, S., *The Courts of India: Indian Miniatures from the Collection of the Fondation Custodia, Paris*, Zwolle, 1991  
Topsfield, A., *Visions of Mughal India: the Collection of Howard Hodgkin*, Oxford, 2012  
Zebrowski, M., *Deccani Painting*, London, 1983





## 5 PORTRAIT OF PRINCE 'AZAM SHAH (1653-1707)

### MINIATURE

HEIGHT: 15.2 CM, 6 IN  
WIDTH: 8.2 CM, 3 ¼ IN

### ALBUM PAGE

HEIGHT: 39.1 CM, 15 ½ IN  
WIDTH: 28.2 CM, 12 IN

Opaque watercolour with gold on paper,  
laid down in an album page with  
large blue floral sprays on a cream ground

### PROVENANCE

Colonel Antoine Polier (1741-95)  
Private collection, London

### A LEAF FROM THE POLIER ALBUM

MUGHAL, CIRCA 1675

WITH ADDITIONS IN THE STYLE OF MIHR CHAND, 1775-80

### SUBJECT

The young prince, dressed in a cream *jama* sprigged with gold floral sprays and matching accoutrements, stands holding a long sword, a *katar* in his cummerbund and a shield and another sword in a scabbard suspended on his left side. He is nimbate with an open gold circle round his head. A flat landscape with small distant trees is at his feet and behind is a blue sky with clouds above.

'Azam Shah (1653-1707) was Aurangzeb's third surviving son and his father's favourite. In two portrait groups, in the Chester Beatty and British Libraries, (Leach 1995, 4.7, col. pl. 74; Falk & Archer 1981, no. 97), he is depicted in three-quarter view with his beard confined to his jawline. His appearance closely resembles that in our painting in a third group portrait in the Binney Collection, San Diego (Haidar 2011, fig. 2), where he is younger and very slim as in our painting, again with distinctive beard.

Despite Aurangzeb's 1668 ban of history painting, portraiture obviously did continue, patronised by the princes perhaps after the emperor's final departure to the Deccan in 1681, as well as by important nobles. As Subahdar of Gujarat at Ahmadabad, 'Azam Shah claimed the throne following Aurangzeb's death in 1707 and the nimbus here denotes his brief imperial status. He was shortly afterwards defeated and killed by his elder brother Mu'azzam who was based in Kabul and Lahore and ascended the throne as Bahadur Shah I.

### POLIER

The Swiss patron Col. Antoine Louis Henri de Polier (1741-95), who arrived in India in 1757, and having worked for both the French and English East India Companies, left in 1788 to live in Paris. As a military engineer and architect, he worked for, amongst others, the Nawab Vizier of Avadh, Shuja' al-Daula (1732-75), and his successor Asaf al-Daula (1748-97). His collection of albums was sold to the English collector William Beckford, and then passed to his daughter the Duchess of Hamilton. They are now mostly in the Islamische Museum and Museum für Asiatische Kunst, Berlin (Weber 1982 and Hickmann & Enderlein 1979).

Polier's Persian correspondence tells us about his practice of purchasing what he thought were 'unfinished' drawings, especially in his time in Delhi (1775-80), and having his retained artist Mihr Chand both 'finish' them in colours and have them made up into the lavish albums that characterise his collection (see Polier 2001). Portrait drawings and *nim qalam* studies were thus fully painted and often had landscape backgrounds in the latest Avadhi style added, as here, in Mihr Chand's manner.

### REFERENCES

- Haidar, N., 'Bhavanidas', in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, pp. 531-46
- Hickmann, R., and Enderlein, V., *Indische Albumblätter, Miniaturen und Kalligraphien aus der Zeit der Moghul-Kaiser*, Leipzig, 1979
- Leach, L.Y., *Mughal and other Indian Paintings in the Chester Beatty Library*, London, 1995
- Polier, A., *A European Experience of the Mughal Orient: the I'jaz-i Arsalani (Persian Letters 1773-79) of ... Polier*, translated and edited by Muzaffar Alam and Seema Alavi, New Delhi, 2001
- Weber, R., *Porträts und historische Darstellungen in der Miniaturensammlung des Museums für Indische Kunst Berlin*, Berlin, 1982

## 6 A COMPOSITE HAMSA BIRD

### MINIATURE

HEIGHT: 24.4 CM, 11 5/8 IN  
WIDTH: 15 CM, 8 3/4 IN

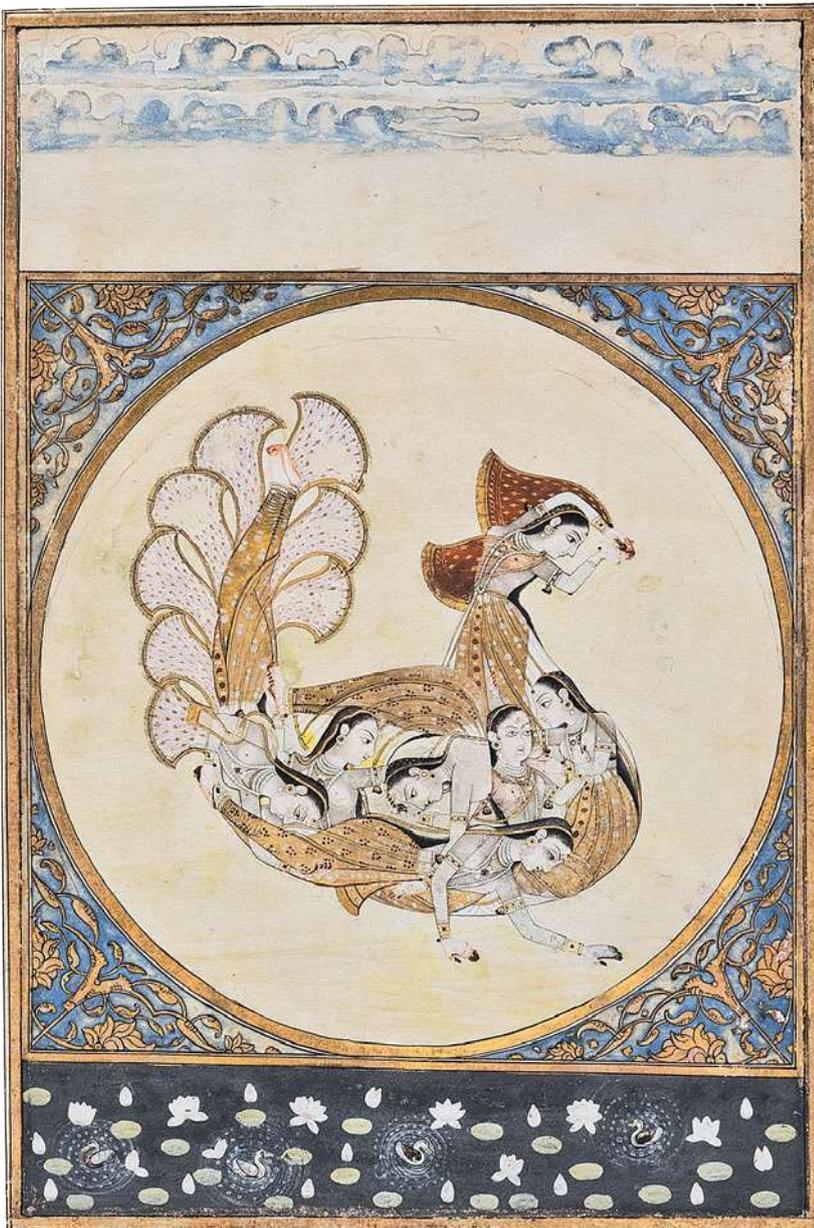
### PAGE

HEIGHT: 29.4 CM, 11 1/2 IN  
WIDTH: 21.3 CM, 8 3/8 IN

Opaque watercolour and gold on paper

HYDERABAD, 1700 - 20

Seven exquisitely painted girls are entwined together to form the body of the sacred *hamsa* bird. One girl's hands and arms form its feet, another's arms and veil form its head and crest, a third girl's upside down body forms its wings, while a fourth swoops down into the *mélée* with her flying skirts forming the tail feathers. The verve with which the latter is done recalls the swooping angels in a painting from the *Gulshan-i 'Ishq* of Nusrati now in the Metropolitan Museum of Art, New York (Losty 2011, no. 12).



While the forms of animals and Krishna themes are the usual subjects for this type of composite image, it is rare to find a *hamsa* bird performing this function. The *hamsa* is entwined in ancient Indian mythology but its precise zoological identification is uncertain, the *anser indicus* or bar-headed goose being the most likely candidate. Its symbolic form as represented here is different from the outline of any bird. It is depicted within a circle painted light yellow, with decorative scroll work forming the spandrels. Below is a lotus lake with ducks swimming in circles and the sky above. For other composite animal drawings see Bibliothèque Nationale 1986, nos. 132-35, Del Bonta 1996 and 1999.

### PROVENANCE

Château de Bussy-Rabutin,  
Burgundy, seat of the Comtes de Bussy

### REFERENCES

- Bibliothèque Nationale, *A la cour du Grand Mogol*, Paris, 1986  
Del Bonta, R., 'Indian Composite Paintings: a Playful Art' in *Orientalism*, January 1996, pp. 31-38  
Del Bonta, R., 'Reinventing Nature: Mughal Composite Animal Paintings' in *Flora and Fauna in Mughal Art*, ed. S.P. Verma, Mumbai, 1999, pp. 69-82  
Losty, J.P., *Indian Miniature Paintings from the Lloyd Collection*, Oliver Forge & Brendan Lynch Ltd., New York, 2011

## 7 A PRINCELY COUPLE HAVING A PARTY

### MINIATURE

HEIGHT: 21 CM, 8 ¼ IN  
WIDTH: 13.2 CM, 5 ⅛ IN

### PAGE

HEIGHT: 27.5 CM, 10 ¾ IN  
WIDTH: 18.6 CM, 7 ⅛ IN

Opaque watercolour and gold on paper, inscribed *Sri Rag* on the reverse in Persian

### SRI RAGA: AN ILLUSTRATION TO A RAGAMALA SERIES HYDERABAD, 1725-50

A prince and his mistress are having a vibrant party as they dance to the rhythm of drums while attendants pour wine over them. The scene is set on a terrace overlooking a garden. Overturned urns and broken bottles litter the foreground.

The inscription identifies the scene as Sri Raga, the iconography of which normally involves a prince listening to a musical party (e.g. Ebeling 1973, C42).

Other Deccani interpretations of Sri Raga sometimes have a horse-headed musician (e.g. Seyller & Seitz 2010, no. 46; Falk & Archer 1981, no. 426, xxiii) and sometimes not (*ibid.*, 431, vii). The musical party is normally decorous, not at all like this riotous assembly.

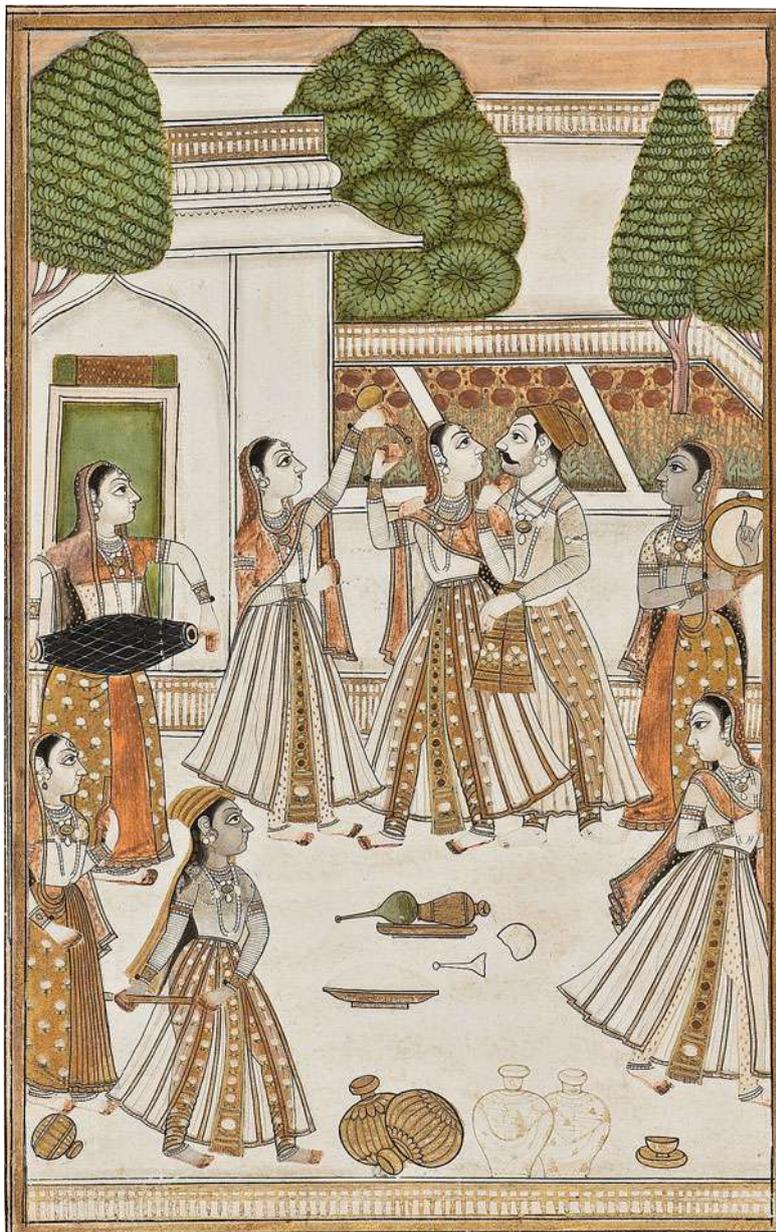
The overly white style was common in Hyderabad in the eighteenth century, derived possibly from the dispersed manuscript of the *Gulshan-i 'Isbq* from earlier in the century (Zebrowski 1983, figs. 197-98; Gahlin 1991, no. 46, pl. 41). The highly stylized trees are again common to many paintings from this period, e.g. Zebrowski 1983, fig. 221, or Leach 1995, 9.689.

### PROVENANCE

Château de Bussy-Rabutin,  
Burgundy, seat of the Comtes de Bussy

### REFERENCES

- Ebeling, K., *Ragamala Painting*, Basel, 1973  
Gahlin, S., *The Courts of India: Indian Miniatures from the Collection of the Fondation Custodia*, Paris, Zwolle, 1991  
Leach, L.Y., *Mughal and other Indian Paintings in the Chester Beatty Library*, London, 1995  
Zebrowski, M., *Deccani Painting*, London, 1983





## 8 A RAJA DRESSED FOR PUJA WITH AN ATTENDANT

### MINIATURE

HEIGHT: 12.5 CM, 4 7/8 IN

WIDTH: 16.7 CM, 6 5/8 IN

### PAGE

HEIGHT: 17 CM, 6 3/4 IN

WIDTH: 21.8 CM, 8 1/2 IN

Opaque watercolour and gold on paper

### PROVENANCE

The Earl and Countess of Sandwich,  
Hinchinbrook Castle, Cambridgeshire

### DECCAN, CIRCA 1750-75

Our Hindu raja is something of a dandy – one notes his carefully curled moustache that matches the similar curl in his sideburn, as well as his dress of the thinnest of thin muslin *dbotis* and a matching shawl all edged with heavy gold borders. His hair is tied up in a chignon with a thick gold band and a delicate muslin scarf covers the rest of his head. He wears two enormous gold rings in each ear as well as more gold jewellery and golden slippers. Almost unnoticed in all the gold is the golden scabbard of his sword which he holds in his right hand. With his left hand he is picking up some flower garlands from a golden dish held out by an elderly retainer dressed in a much coarser white muslin *dboti* and cummerbund. Both men are dressed as is appropriate for *pūja*, i.e. for worshipping a deity, dressed in simple unstitched lower and upper garments. They are silhouetted against a vivid blue background with white strips for a floor and white strip-clouds at the top.

In two related paintings from the same group (Bonham's 2005, p. 199), the raja is dressed in Mughal style, and as here in easy conversation with his armed entourage sitting on European style chairs of circa 1700-50.

The relationship between the later styles of the northern Deccan and Hyderabad and that of Tanjore is obvious in such paintings but it still makes it difficult to determine a provenance. The Mughal style of turban in the related paintings rules out Tanjore itself, where men wore an extremely wide type of turban depicted in a 'fore and aft' design, as indeed it does the northern Maratha controlled Deccan, where men wore a more conical shaped turban (e.g. Zebrowski 1983, pl. XXIII; Leach 1995, col. pl. 150). The later Hyderabad style of portraiture with the subject silhouetted against a vivid blue background seems relevant here but this does in fact go back to the seventeenth century (e.g. Colnaghi 1979, no. 37).

A set of portraits and character types with Dutch cover papers, sold at Sotheby's in 1951, now mostly divided between the British Library (Falk & Archer 1981, nos. 423, i-iii), the Victoria and Albert Museum and the British Museum, is related to our group. Falk and Archer date the set to circa 1745 and place it in Hyderabad, remarking on the long-continued life of the late seventeenth century Golconda style. For the European clientele for whom the set was made, the subject matter included a wide swath of the sub-continent including both Hyderabad and Tanjore.

Two of the drawings from this group show a lady dressed in the south Indian style, with transparent muslin garments edged with gold and deep blue background with white strip clouds, as found here, except that here the viewpoint has been lowered to a more naturalistic one indicating a slightly later date. For a contemporary Tanjore painting of Raja Amar Singh, in similar style with clear cut outlines, delicate modelling and brilliant colours, see Topsfield 2004, no. 134.

### REFERENCES

- Bonham's, *Islamic and Indian Art*, London, 12 October 2005, lots 375 & 376  
Colnaghi, P. & D. & Co., *Paintings from Mughal India*, London, 1979  
Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981  
Leach, L.Y., *Mughal and other Indian Paintings in the Chester Beatty Library*, London, 1995  
Topsfield, A., ed., *In the Realm of Gods and Kings: Arts of India*, London, 2004  
Zebrowski, M., *Deccani Painting*, London, 1983

## 9 A LADY WITH A TAMBURA

### MINIATURE

HEIGHT: 23.5 CM, 9 ¼ IN

WIDTH: 16 CM, 6 ¼ IN

### ALBUM PAGE

HEIGHT: 59.5 CM, 23 ¾ IN

WIDTH: 38 CM, 15 IN

Opaque watercolour and gold on paper;  
laid down in a gilt-ground album  
page decorated with rows of  
repeating lotus flowers

### PROVENANCE

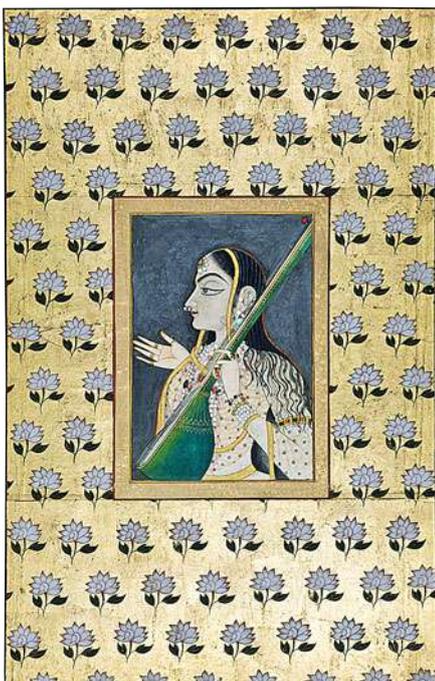
Swiss private collection, 1970s-2012

### KISHANGARH, CIRCA 1760

The subject represents a *nayika*, or ideal heroine, plucking the strings of a green and gilt *tambura* which divides the page diagonally. This appears to be a later version of a similar picture in the collection of Sir Howard Hodgkin, which is larger and some twenty years earlier in date. The subject matter in each is almost identical but they are mirror images in terms of layout. This picture varies in several respects, not least the use of impasto to emphasise the pearls, a technique familiar to other eighteenth century Rajasthani schools.

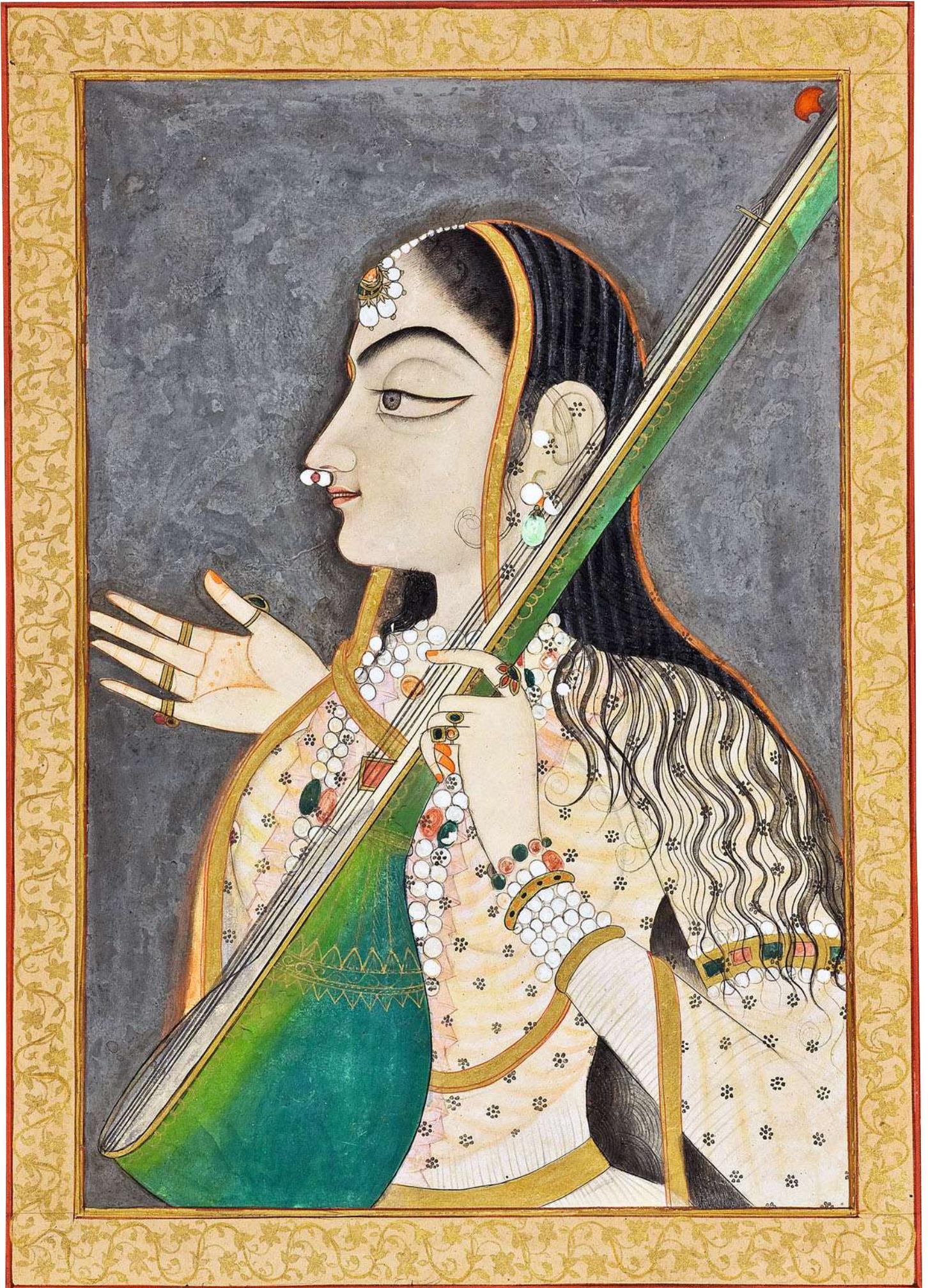
The same *tambura* player seems the subject of an earlier and more naturalistic portrait of about 1735 now in the Metropolitan Museum of Art, New York (Kossak 1997, no. 37; Crill & Jariwala 2010, no. 57). In small half-length format, she is seated in three-quarter view with a bolster behind her, the *tambura* similarly forming a diagonal across the picture plane. Her long black hair cascades down her back and over her shoulders as here, but there she wears a turban and a shawl as opposed to her diaphanous *dupatta* here.

The Mughal artist Bhavani Das, who painted imperial portraits under Bahadur Shah, came to Kishangarh in 1719 under Raja Raj Singh (reg. 1706-48). He was followed by his son Dalchand, who also painted in Jodhpur, and nephew Kalyandas in 1725-26. These artists brought the latest Mughal style to Kishangarh and profoundly influenced the development of the Kishangarh style towards an expressive naturalism in the reign of Raj Singh. He and his son Savant Singh (reg. 1748-57) were both devotees of Krishna. The poet Raja Savant Singh from his youth patronised the artist Nihal Chand, who created lyrical masterpieces in idyllic settings corresponding to the idealised sacred places of Braj from about 1735 onwards, most of which remained in the former Kishangarh durbar, now in the National Museum, New Delhi, see Dickinson and Khandalavala 1959, and Mathur 2000. Nihal Chand increasingly distorted the human figure to create an ecstatic expressiveness corresponding to the religious and poetical fervour of the poems of his royal master who wrote under the name Nagari Das. Krishna and Radha are both depicted with impossibly slender waists, arching backs and sloping profiles with huge eyes upturned at the corner, the Radha figure supposedly based on Savant Singh's mistress Bani Thani. Nihal Chand still placed his figures in the naturalistic architectural or landscape surrounds derived from Muhammad Shah period painting, but the earlier concern with naturalistic figural painting slowly hardened into the more abstract forms favoured generally by Rajput artists. But Nihal Chand's mannerisms for the human figure continued to dominate Kishangarh painting for the rest of the century, becoming increasingly atrophied.



### REFERENCES

- Crill, R., and Jariwala, K., ed., *The Indian Portrait 1560-1860*, London, 2010  
 Dickinson, E. and Khandalavala, K., *Kishangarh Painting*, New Delhi, 1959  
 Kossak, S., *Indian Court Painting 16th - 19th century*, New York, 1997  
 Mathur, V.K., *Marvels of Kishangarh Painting from the Collection of the National Museum, New Delhi*, New Delhi, 2000  
 Topsfield, A., and Beach, M.C., *Indian Paintings and Drawings from the Collection of Howard Hodgkin*, London, 1991



## 10 AN ENCOUNTER AT A WELL

### MINIATURE

HEIGHT: 29 CM, 11 ½ IN  
WIDTH: 20.8 CM, 8 ¼ IN

### PAGE

HEIGHT: 32.8 CM, 12 ¾ IN  
WIDTH: 24.2 CM, 9 ½ IN

Opaque watercolour and gold on paper, inscribed above: *'alam pad*[shah], a no doubt fanciful reference to Shah 'Alam I or Bahadur Shah (1707-12) as a young prince; and at lower left with indecipherable numbers.

### PROVENANCE

Private collection, Belgium

### ATTRIBUTED TO MUHAMMAD FAQIRALLAH KHAN AVADH, CIRCA 1760

A prince taking time off from an expedition pauses at a well where girls are drawing water. One of the girls holds out to him a gold vessel full of water, the others pause in their work and use the opportunity to gossip among themselves. The young prince is mounted on a bay stallion coloured with rich gold trappings. An attendant stands stiffly in the front holding a chowrie. This is a common theme found in all styles of painting in the eighteenth century. Sometimes the girls, despite their being village girls at the well, are dressed as richly as if they had just left court (Losty 2011, no. 9). The normal point of the encounter is the 'meeting of the eyes' when the prince pauses in his drinking to gaze into the girl's eyes.

This romantic scene may derive from more than one literary source. It was a popular subject in eighteenth century Indian painting since it afforded artists an opportunity to display their control of landscape and of the generation of emotion. The artist has inherited the open type of landscape seen in the paintings of the Muhammad Shah period with a few folded hills in the distance. The green plain gives way to hills gently rising and falling, a town perched among them, their contours marked by lines of trees.

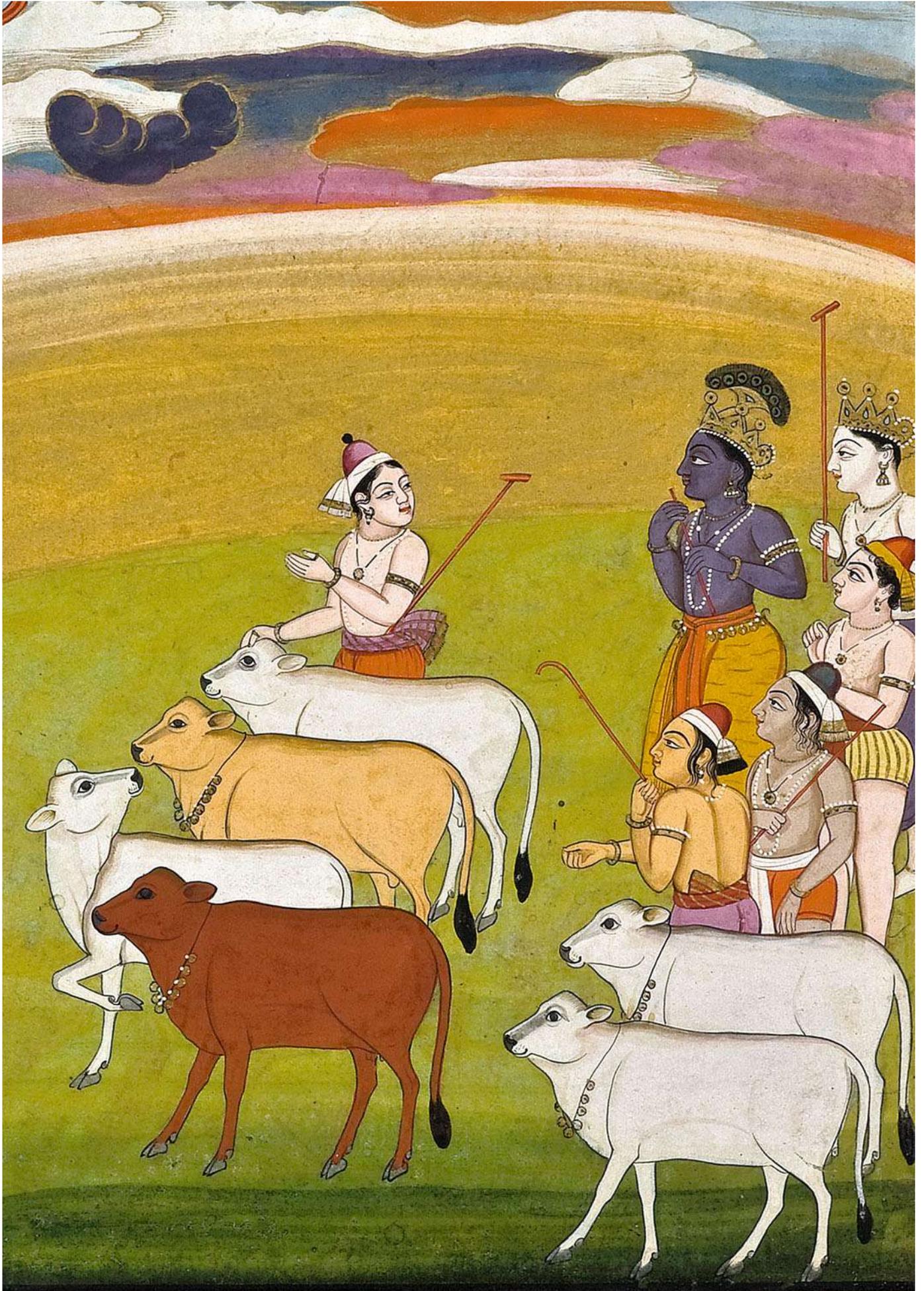
The elegant long-faced females of this painting were the invention of the artist Muhammad Faqirallah Khan, who is documented in Delhi from the 1740s (e.g. Falk & Archer 1981, no. 180; Bibliothèque Nationale, nos. 128 & 131) and then in Faizabad and Lucknow, the provincial capitals of Avadh (Leach 1995, nos. 6 & 320). The groupings of the females in our painting recall those in the latter signed painting in the Chester Beatty Library, Dublin, while the adherence to the earlier landscape formula of the Muhammad Shah period, with a procession depicted in miniature, suggests that this painting dates from near the beginning of Khan's career in Avadh. (e.g. McNerney 2002, fig. 15).

Faqirallah Khan's followers were responsible for introducing his style in the 1760s into Farrukhabad, the capital of the Rohilla Afghans, where it is combined with a distinctive palette of orange, yellow and brown (e.g. Falk & Archer 1981, nos. 362, i-vi, 363-64; Seyller & Seitz 2010, nos. 26-27). An Avadhi version of this subject is in the Gentil collection in Paris, clearly based on something very similar to this painting (Hurel 2010, no. 140, p. 28).

### REFERENCES

- Bibliothèque Nationale, *A la cour du Grand Mogol*, Paris, 1986  
Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981  
Hurel, R., *Miniatures et Peintures Indiennes*, Paris, 2010  
Leach, L.Y., *Mughal and other Indian Paintings in the Chester Beatty Library*, London, 1995  
Losty, J.P., *Indian Miniature Paintings from the Lloyd Collection*, Oliver Forge & Brendan Lynch Ltd., New York, 2011  
McNerney, T., 'Mughal Painting during the Reign of Muhammad Shah' in Schmitz, B., ed., *After the Great Mughals: Painting in Delhi and the Regional Courts in the 18th and 19th Centuries*, Bombay, 2002, pp. 12-33  
Seyller, J., and Seitz, K., *Mughal and Deccani Paintings*, Zürich, 2010





## 11 THE HOUR OF COWDUST

### MINIATURE

HEIGHT: 22.9 CM, 9 IN  
WIDTH: 33.7 CM, 13 ¼ IN

### PAGE

HEIGHT: 30.2 CM, 11 ¾ IN  
WIDTH: 40 CM, 15 ¾ IN

Opaque watercolour and gold on paper, inscribed on the reverse: *Citra 63* [picture 63], *adhyaya 15*, and verse 46 of chapter 15 of the tenth canto of the *Bhagavata Purana* in Sanskrit

### PROVENANCE

Collection of Mrs. F. K. Smith, England  
Sotheby's, London, 1960  
Maggs Bros., London  
Sotheby's, London, 1978  
Gloria Katz and Willard Huyck  
Collection, U.S.A., 1978-2002  
Sotheby's, New York, 2002  
Simon Ray, London, 2003  
Private collection, England, 2003-2012

### PUBLISHED

Sotheby's, *Important Western and Oriental Manuscripts and Miniatures*, London, 1st February 1960, lot 67 (unillustrated)  
Sotheby's, *Fine Oriental Miniatures, Manuscripts and Qajar Paintings*, London, 4th April 1978, lot 285 (monochrome illustration)  
Sotheby's, *Important Indian Paintings from the Gloria Katz and Willard Huyck Collection*, New York, 22nd March 2002, lot 46  
Simon Ray, *Indian and Islamic Works of Art*, London, 2003, no. 49

### ILLUSTRATION TO THE BHAGAVATA PURANA ATTRIBUTED TO FATTU, SON OF MANAKU BASOHLI, CIRCA 1760-65

*Yasodā and Rohini most lovingly catering to the desires of their two sons presented to them at the right times the finest offerings. [44] The weariness of the road vanished after bathing and massaging and such, after which they were dressed with a charming cloth around their waist and were adorned with divine garlands and fragrances. [45] With the delicious preparations offered to them they ate their fill and thus pampered by their mothers they fell happily into their fine beds asleep in Vraja. [46]* After Bhaktivedanta Svami's translation of *Bhagavata Purana*, X, 15, verses 44-46

At dusk Krishna, Balarama and their fellow boy cowherds are returning to their village with their cows under a sky of the most vivid hues, meant perhaps to suggest the dust in the air kicked up by the cattle and the consequent refraction of the evening sun's rays. Yasoda and Rohini await their boys' return and look on with Nanda whilst they are fed, after which the boys retire upstairs to the same bed.

This large series shows the vigorous early Basohli style succumbing to the charms of a softer, Mughal-influenced type of painting style from Guler, according to Archer (1973, vol. I, pp. 49-51). Archer speculates that the basic idiom is that of a pupil of Manaku who has come under the influence of Manaku's younger brother Nainsukh, who after the death of his patron Balwant Singh in 1763 took service with Amrit Pal of Basohli. Goswamy and Fischer (1992, p. 314) prefer to place the series in the developing Guler idiom between Manaku, who they see as purely a Guler artist, and Nainsukh. They all agree that this is possibly in part the work of Fattu, Manaku's son, but clearly several different hands were involved in this extensive series.

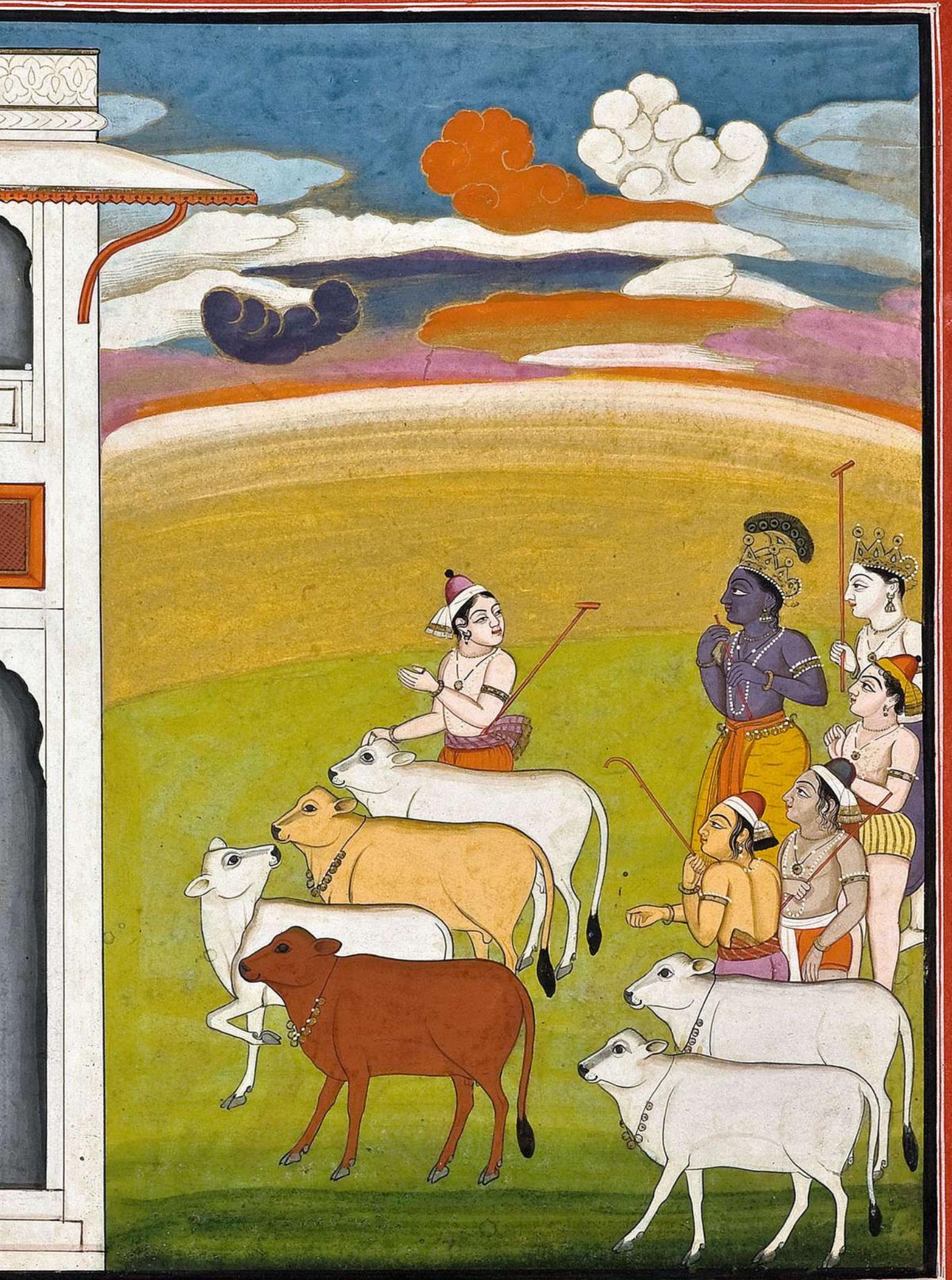
This series is one of the most important achievements of Pahari artists, and the most influential in determining the development of Pahari painting at Guler and Kangra in the illustration of poetical Vaishnava texts. Whereas Manaku's work rarely allows the possibility of opening up the landscape, the influence of Nainsukh can be seen here in the exploration of space through the use of a bird's eye viewpoint. We are able, in many of the paintings, to observe that the artist has placed his subjects precisely in their own space and in relation to their neighbours. The page apparently dated 1769 in San Diego (Goswamy & Smith 2005, no. 93) is a case in point, even though its depiction of space is decidedly old-fashioned by this time when compared with Nainsukh's own work for Balwant Singh of Jasrota. Similarly the stocky figural types with large heads here are derived from those of Manaku in his 1730 *Gitagovinda*. The way the building rises straight from the bottom of the picture, as in catalogue nos. 13, 14 and 15, is in the traditional manner Pahari uninfluenced by concerns with naturalism. The charming grouping of the boys on the right does, however, show the influence of Nainsukh in the way they are placed in space. The vivid hues of the sky and the rolling clouds found also in other paintings of the series suggest influence from the painting styles of Avadh, which Nainsukh at least must have been exposed to when he accompanied his new patron Raja Amrit Pal of Basohli on pilgrimage to distant Puri in 1763.

Eleven paintings are reproduced in Archer 1973 (Basohli 22) including examples from the Victoria and Albert Museum and the former Archer collection. Other examples are in museums in Boston, San Diego, Cleveland, Edinburgh, Dublin, Lahore and Varanasi, and in private collections such as those of Cynthia Haszen Polsky and the Howard Hodgkin.

### REFERENCES

Archer, W.G., *Indian Painting from the Punjab Hills*, London, 1973  
Goswamy, B.N., and Fischer, E., *Pahari Masters: Court Painters of Northern India*, Delhi, 1992  
Goswamy, B.N., and Smith, C., *Domains of Wonder: Selected Masterworks of Indian Painting*, San Diego Museum of Art, 2005





## 12 AN ENCOUNTER IN A GARDEN

### MINIATURE

HEIGHT: 21.5 CM, 8 ½ IN

WIDTH: 15.2 CM, 6 IN

### PAGE

HEIGHT: 27.5 CM, 10 ¾ IN

WIDTH: 19.5 CM, 7 ¾ IN

Opaque watercolour and gold on paper

### PROVENANCE

Collection of Carter Burden (1942-96),  
New York  
Sotheby's, New York, 1991  
Private collection, England, 1991-2012

### PUBLISHED

Sotheby's, *The Carter Burden Collection  
of Indian Paintings*, New York,  
27th March 1991, lot 52

### GULER, CIRCA 1760-70

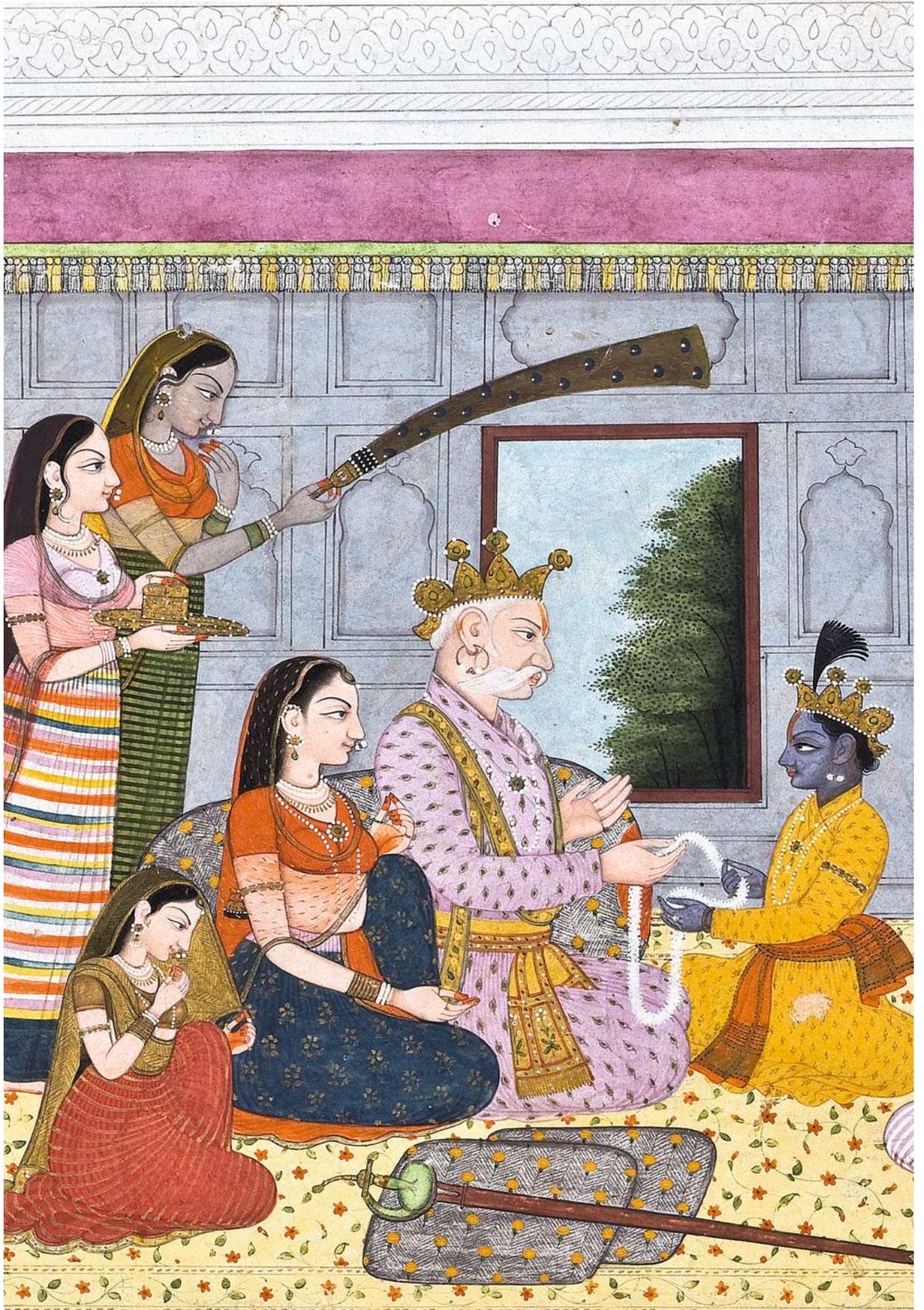
A woman with a basket on her head stands watching a young man who sits operating a Persian wheel from his seat on the contraption. He is guiding a pair of oxen to walk round and round in a circle thereby working the shafts and wheels which draw up water from a well to irrigate the flower garden. The garden is laid out in a series of rectangular flower beds containing orange poppies and other white and lavender flowers laid out in staggered rows. A gardener with a mattock stands in the foreground. A *sal* tree with its light green leaves, each separately shown, dominates the left half of the composition. At the rear is a row of dark trees laden with creepers in full flower. This method of showing trees is something of a Guler trademark (e.g. Archer 1973, Guler 42, 44 & 54).

For an almost identical version of this painting in the British Museum, see Archer 1973, vol. 1, p. 159, no. 44; vol. II, p. 110, no. 44. Archer remarks of the British Museum painting that the 'structure involves a total rejection of depth, perspective and recession and is strongly affirmative of the Guler principles of composition in terms of angular geometry and single flat planes.' Archer also draws attention to the composition being similar to the romantic encounter of Krishna first setting eyes on Radha in a bucolic 'meeting of the eyes'. Though the young man is depicted smaller and meant to be further away, their eyes are level when viewed in two dimensions across the picture plane. A pair of cranes swoop and dive in the sky in support of that interpretation, but be that as it may, the painting is also simply a fascinating and rare depiction of daily life in the Punjab Hills as lived by villagers as opposed to the ruling elite and the religious and poetical texts they favoured.

### REFERENCES

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





13 **RAMA HONOURED BY HIS FATHER  
KING DASARATHA OF AYODHYA**

**MINIATURE**

HEIGHT: 16.2 CM, 6 3/8 IN  
WIDTH: 25.5 CM, 10 IN

**PAGE**

HEIGHT: 18.4 CM, 7 1/4 IN  
WIDTH: 27.5 CM, 10 3/4 IN

Opaque watercolour and gold on paper

**PROVENANCE**

Sotheby's, London, 1996  
Private collection, England, 1996-2012

**PUBLISHED**

Sotheby's, *Oriental Manuscripts and Miniatures*,  
London, 16th October 1996, lot 109

**LEAF FROM AN UNIDENTIFIED RAMAYANA SERIES  
ATTRIBUTED TO NIKKA, SON OF NAINSUKH  
CHAMBA, CIRCA 1780**

In the first book of the *Ramayana*, the elderly King Dasaratha decides to cede regal authority to his beloved eldest son Rama. Here he is honouring him with a garland, a symbol of the authority with which he is investing him, while his three brothers Laksmana, Bharata and Satrugna look on. Beside Dasaratha sit Rama's mother Kausalya and Kaikeyi the mother of Bharata, who hides her face with a veil as she plots to push her own son forward at Rama's expense. Two women behind Dasaratha hold a *morchhal* and a *pan* box, both symbols of royalty. Behind Rama and his brothers stand three women, one holding a similar *pan* box, while another holds his bow and quiver of arrows. These are all symbols of the state he will have as *Yuvaraja* or Young King. The expressions on the participants' faces are noteworthy: the pride and affection on Dasaratha's, Rama's modest acceptance of his new status, Kausalya's loving gaze contrasting with Kaikeyi's scheming introspection, and the three brothers happy acceptance of their beloved eldest brother's new status.

The composition, figural style and architecture link this painting firmly to one of *Usha awakening from her Dream* from the Chamba Usha-Aniruddha series (Archer 1973, Chamba 38; Goswamy & Fischer 1992, no. 146; Goswamy & Fischer 2011, list no. 10), probably done in part by Nainsukh's son Nikka for Raja Raj Singh of Chamba, circa 1775-80. The pavilion, *chajja*, canopy supported by poles, and side walls of brick with white arcaded capping stones are all identical. Nikka is known to have been granted land in Chamba during the time of Raja Raj Singh (Goswamy & Fischer 1992, p. 309). Nikka brought to Chamba painting his very Guler sensibilities and in particular an intense expressiveness as can be seen in this painting and other Krishna series done in Chamba (Archer 1973, Chamba 39; Goswamy & Fischer 1992, no. 147). Unlike his father, he seems to have little interest in naturalistic depiction of space – his pavilion runs from top to bottom of the picture plane and is unrelated spatially to its surroundings, while it is architecturally unlikely that a pavilion in this position would have a low window giving on to a garden. Nainsukh of course sometimes filled his entire page similarly with a view of a building's interior, but did not then attempt to place it in an exterior space. A *Ramayana* series from Chamba at this time does not seem otherwise recorded. There is no text on the reverse to assist in identifying other paintings from the series.

**REFERENCES**

- Archer, W.G., *Indian Painting from the Punjab Hills*, London, 1973  
Goswamy, B.N., and Fischer, E., *Pahari Masters: Court Painters of Northern India*, Delhi, 1992, no. 150  
Goswamy, B.N., and Fischer, E., 'The First Generation after Manaku and Nainsukh of Guler' in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011





14 **THE DHIRA OR STEADFAST HEROINE:  
KRISHNA AND RADHA IN A PAVILION**

**MINIATURE**

HEIGHT: 14.6 CM, 5 7/8 IN  
WIDTH: 23.7 CM, 9 3/8 IN

**PAGE**

HEIGHT: 19.4 CM, 7 5/8 IN  
WIDTH: 28.4 CM, 11 1/8 IN

Opaque watercolour and gold on paper, inscribed on the reverse with Hindi verses numbered 40-43, and no. 22; royal Mandi inventory number 638 on the cover sheet

**PROVENANCE**

Collection of Mandi royal family  
Private collection, Germany  
Sotheby's, New York, 2005  
Private collection, England,  
2005-2012

**PUBLISHED**

Sotheby's,  
*Indian and Southeast Asian Art*,  
New York,  
1st April 2005, lot 113

**LEAF FROM A SUNDAR SRINGARA SERIES**

**ATTRIBUTED TO NIKKA, SON OF NAINSUKH  
CHAMBA, CIRCA 1780-85**

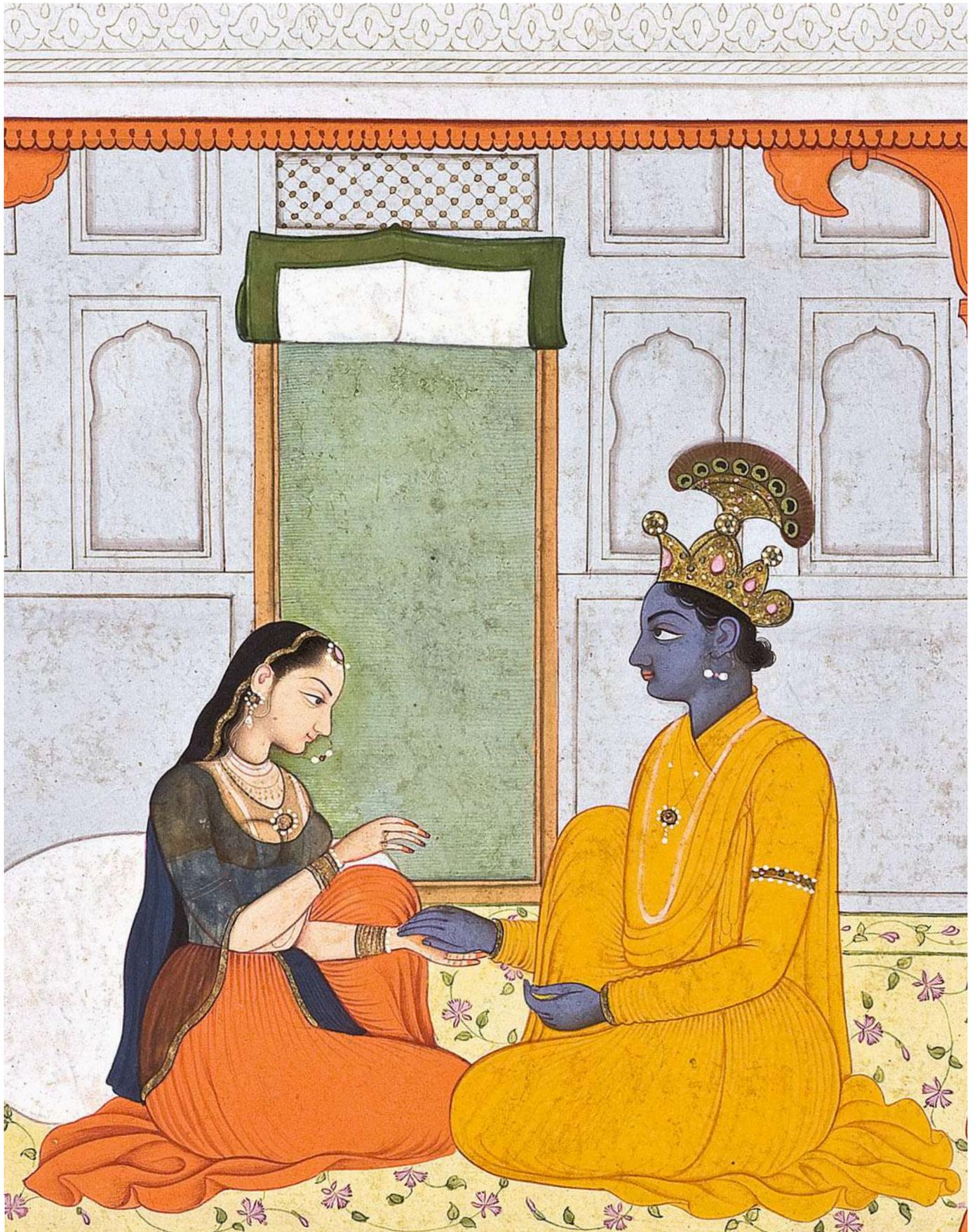
This and the following leaf are from a Sundar Sringara series, a *nayaka-nayika bheda* series on the classification of literary heroes and heroines.

Radha and Krishna are sitting in a pavilion, he places his right hand palm down on her left one, and she is about to place her right palm on top. He gazes raptly at her, but she is concentrating on their hands. He is dressed in a long yellow *jama* with matching shawl, she in bodice and skirt with a dark but transparent veil round her head and shoulders. The pavilion occupies the full height of the page, unrelated to the flat green landscape to the right that in the distance merges into the evening sky.

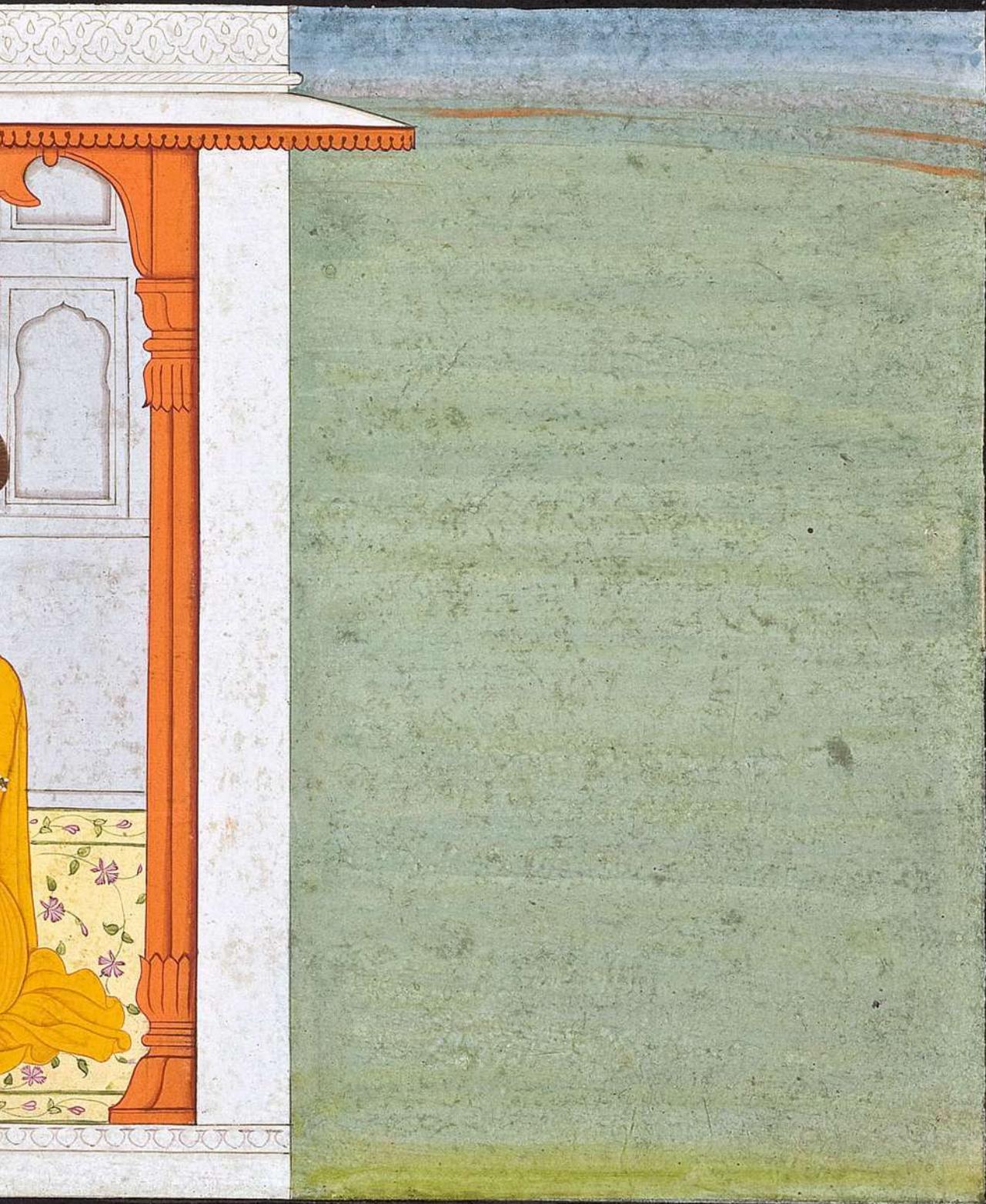
The style of these two beautiful pages suggests kinship with the dispersed *Barahmasa* that Goswamy and Fischer (2011, list no. 18) argue is linked to Nikka at the court of Chamba, see also catalogue no. 13. *Krishna and Radha playing dice* from that series (their fig. 11) has a Radha figure that precisely mirrors ours and save for the position of hands could have come from the one *charba*. Here and in the *Barahmasa* series these artists were interested in exploring the effects of coloured shawls over differently coloured bodices and skirts, in this instance blue over dark blue and orange and blue over purple and orange in the following leaf. In both paintings the artist is uninterested in spatially realistic effects with a pavilion placed to the side, a flat wall beside it and a flat terrace in front of it.

**REFERENCES**

- 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, 1992, no. 150  
Goswamy, B.N., and Fischer, E., 'The First Generation after Manaku and Nainsukh of Guler' in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011







15 **RADHA AND HER CONFIDANTE  
BESIDE A PAVILION**

**MINIATURE**

HEIGHT: 14.3 CM, 5 ½ IN  
WIDTH: 23.4 CM, 9 ¼ IN

**PAGE**

HEIGHT: 19.4 CM, 7 ¾ IN  
WIDTH: 28.4 CM, 11 ¼ IN

Opaque watercolour on paper with gold, inscribed on the reverse with Hindi verses numbered 71-72, and no. 37; royal Mandi inventory number 639 on the cover sheet

**PROVENANCE**

Collection of Mandi royal family  
Private collection, Germany  
Sotheby's, New York, 2005  
Private collection, England, 2005-2012

**PUBLISHED**

Sotheby's,  
*Indian and Southeast Asian Art*,  
New York,  
20th September 2005, lot 109

**LEAF FROM A SUNDAR SRINGARA SERIES  
ATTRIBUTED TO NIKKA, SON OF NAINSUKH  
CHAMBA, CIRCA 1780 - 85**

This and the previous leaf are from a Sundar Sringara series, a *nayaka-nayika bheda* series on the classification of literary heroes and heroines. See note to preceding painting.

Radha and her *sakbi* or confidante are standing talking outside an empty, dark pavilion which is situated below a green hillside. It is evening and the almost black trees and cypresses are starkly silhouetted against the darkening sky. The *sakbi* is clearly suggesting that Radha wait in the pavilion for her lover whom she herself will bring to the tryst, but Radha is not so sure that this is a good idea and indeed is looking slightly aggrieved at the suggestion.

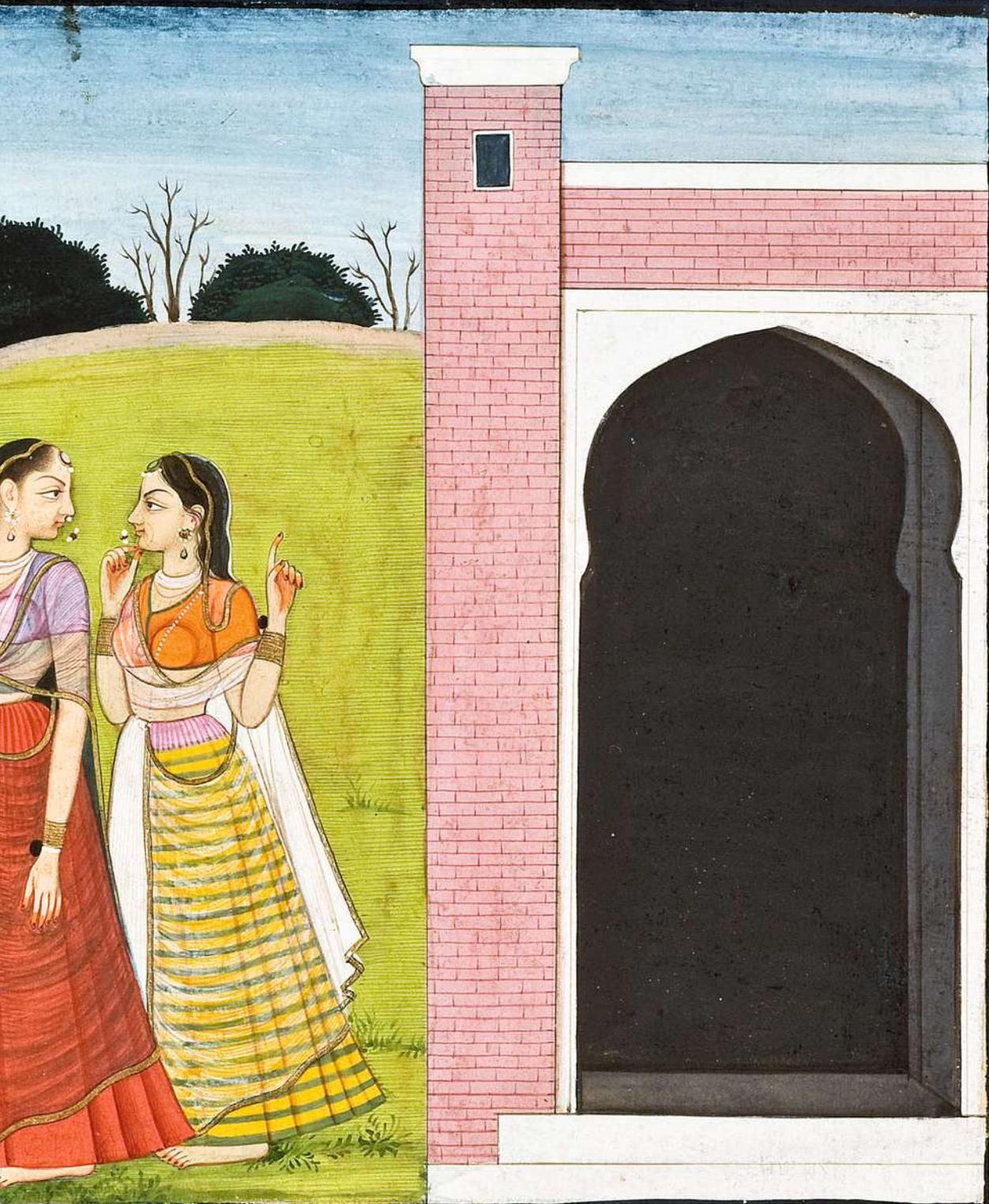
In the previous catalogue entry, *The Dhira or Steadfast Heroine: Krishna and Radha in a pavilion*, the artist is spatially constricted by his horizontal format, but given the potentially more liberating vertical format of the *Barahmasa* series, he has there simply taken the carpet and its occupants outside the pavilion and deposited them on the flat terrace in front. In this painting, the pavilion - built of brick as favoured by the Chamba artists - rises straight from the edge of the paper, as in the previous painting, while the two ladies are almost standing on it. Given the possibility of a landscape behind the ladies here as in the slightly earlier *Gitagovinda* and *Bhagavata Purana* series, he has not taken it, but prefers to construct flat interlocking arcs of green hillside and dark trees. This lack of interest in spatial clarity indicates the waning influence of the naturalism introduced by Nainsukh into Pahari painting and the resurgence of more traditional Rajput concerns with form and colour.

**REFERENCES**

See those for catalogue no. 14







## KRISHNA ON A TERRACE OBSERVED BY TWO LADIES

### MINIATURE

HEIGHT: 19 CM, 7 ½ IN  
WIDTH: 13.2 CM, 5 ⅙ IN

### PAGE

HEIGHT: 20.4 CM, 8 IN  
WIDTH: 15 CM, 5 ⅙ IN

Opaque watercolour and gold on paper, verses numbered 72-74 from the *Sat Sai* of the poet Bihari in Hindi on the cover sheet

### PROVENANCE

Maharaja of Tehri Garhwal Collection  
Sotheby's, New York, 1991  
Private collection, England, 1991-2012

### PUBLISHED

Randhawa, M. S., *Kangra Paintings of the Bihari Sat Sai*, New Delhi, 1966, p.12, fig. 6.  
Sotheby's, *Indian, Himalayan and Southeast Asian Art*, New York, 28th October 1991, lot 57

### LEAF FROM A BIHARI SAT SAI SERIES KANGRA, CIRCA 1785

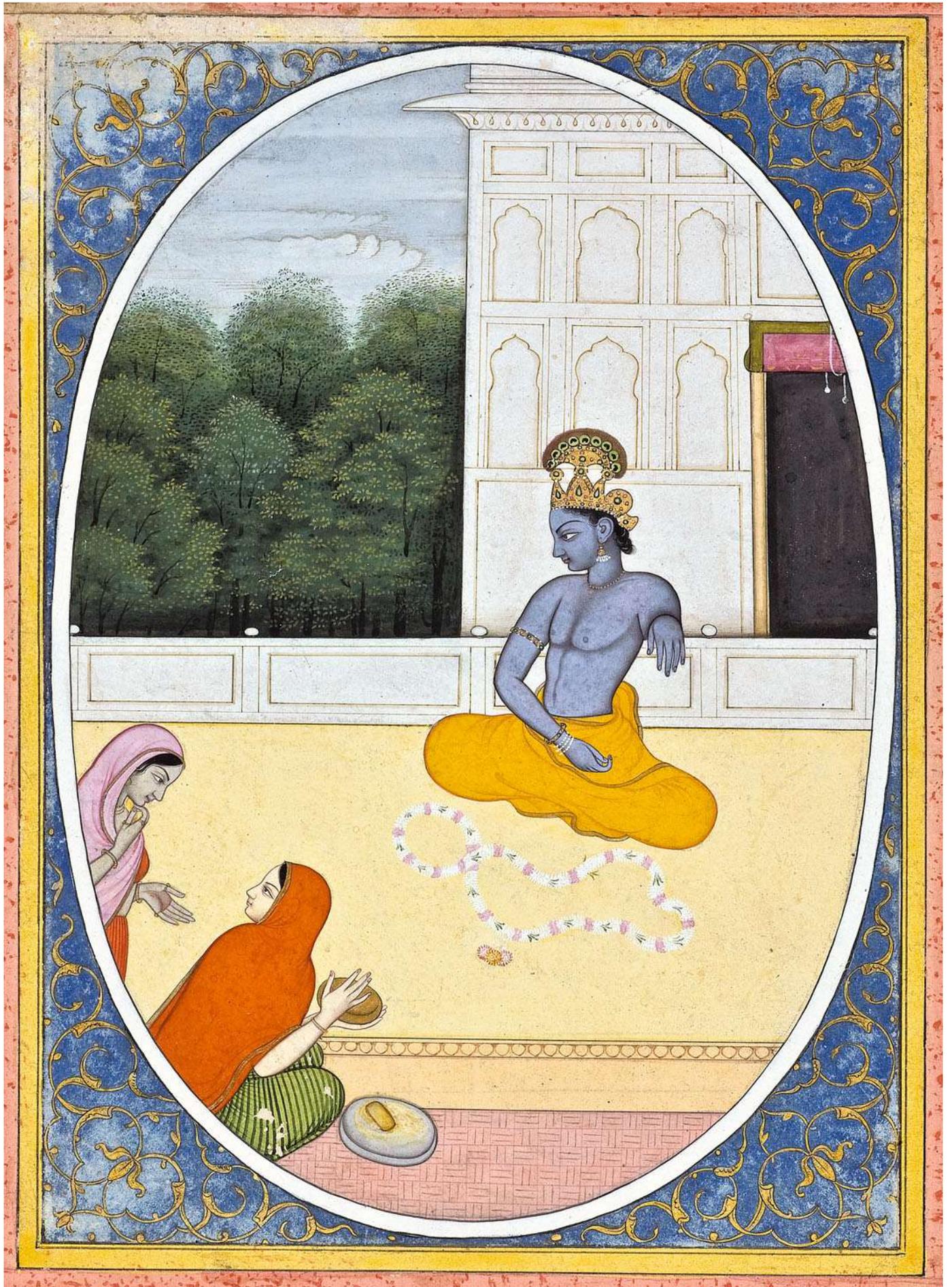
Krishna sits at ease on a terrace, his upper body completely exposed, his left elbow resting on the terrace wall allowing the artist to make a serious attempt at foreshortening his left arm, with his shoulder projecting towards the viewer and his upper arm retreating. He seems to be lost in contemplation perhaps of a night with Radha, and a discarded garland lies in front of him. Across the terrace two girls are preparing *roti*, no doubt gossiping about Krishna's love life. Behind a palace building and a screen of trees close the view.

The painting is from a group of forty that were in the ancestral collection of Tehri Garhwal, brought there - as all scholars of Pahari painting agree - from Kangra on the marriage of Sansar Chand's two daughters to Sudarshan Shah of Garhwal in 1829. Whether all 700 verses of the *Sat Sai* were illustrated at this time is open to question. The terse pithy verses of Bihari were admirably served in this series, one of the first to adopt the oval format allowing a concentration on the essential narrative content, without the need to include discursive material to fill the space. The corner spandrels of the series are all beautifully decorated with gold arabesques against blue.

The series has been attributed to the artist Fattu, Manaku's son, on the basis of a later inscription, but Goswamy and Fischer dispute that. Whoever the artist may have been, he was clearly fascinated by the very masculine torso here displayed by Krishna.

### REFERENCES

- Archer, W.G., *Indian Paintings from the Punjab Hills*, London, 1973, vol. 1, pp. 296-97, vol. 2, p. 214  
Goswamy, B.N., and Fischer, E., *Pahari Masters: Court Painters of Northern India*, Delhi, 1992, no. 150  
Goswamy, B.N., and Fischer, E., 'The First Generation after Manaku and Nainsukh of Guler' in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, pp. 687-718, figs. 19-21



17 **LADY SMOKING A HUQQA CONVERSING  
WITH A CONFIDANTE**

**MINIATURE**

HEIGHT: 17.5 CM, 6 7/8 IN

WIDTH: 11.8 CM, 4 5/8 IN

**PAGE**

HEIGHT: 18.9 CM, 7 3/8 IN

WIDTH: 13.2 CM, 5 1/8 IN

Opaque watercolour and gold on paper

**PROVENANCE**

Sotheby's, New York, 1988

Private collection, England 1988-2012

**PUBLISHED**

Sotheby's, *Indian, Himalayan and  
Southeast Asian Art and Indian Miniatures*,  
New York, 16th March 1988, lot 475

**GULER, CIRCA 1790**

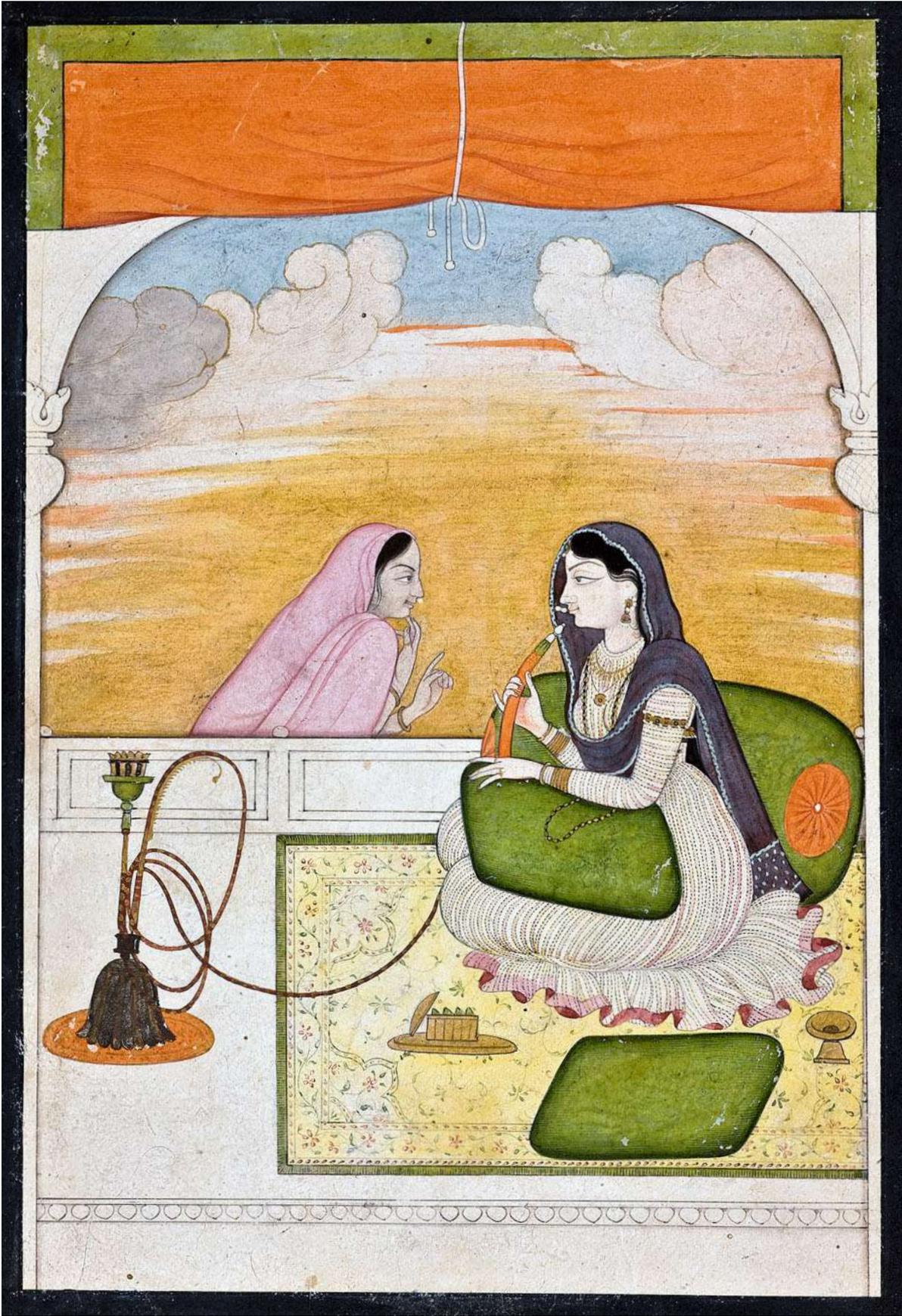
A scene from a *Nayakanayikabhedha* ('literary heroes and heroines') series.

Portraits or scenes viewed through an arched opening had become a commonplace of Guler painting apparently from the 1750s. A portrait of Raja Govardhan Chand smoking a hookah, circa 1750 (Archer 1973, Guler 24), employs exactly the same type of pillar and ball capital with acanthus leaf moulding as does our painting here. In the earlier Mughal *jharokha* portrait we are invited to look at the subject from the outside in, while in some of the Guler examples the contrary is the case – we are inside the building looking through the arch outwards and the figures may be on either side of the arch. Here as in other examples from Jaipur (Losty 2010, no. 16) and Nagaur paintings (Diamond et al. 2008, no. 9) the arch is semi-circular indicating some European influence – it is also found in other Guler paintings, for example *Govardhan Chand seen within an arch*, Archer 1973, Guler 48.

At all events, we are invited to look through the arch at a lady sitting on a terrace outside smoking a hookah while her confidante talks to her from behind the terrace wall. She wears a beautiful white gown with pale pink stripes whose folds ripple underneath her, with a dark blue shawl draped over head and shoulders. She is lost in contemplation, inwardly digesting what is being told her by her scheming confidante who, draped all in lilac, leans forward with suggestive smile and pointing finger to tell her about her lover. A golden sky frames the two figures with rolling coloured clouds and garish streaks above, while a rolled up blind closes the scene at the top. The vividly coloured sky is also found in Basohli painting at this time (Archer 1973, Basohli 25-26, also in the *Bhagavata Purana* folio, catalogue no. 11), and reflects influence from Mughal painting both from Delhi and Avadh, possibly brought back to the hills after Nainsukh's pilgrimage with his new patron Raja Amrit Pal of Basohli to distant Puri in 1763. The female facial type is typical of Guler painting towards the end of the eighteenth century (e.g. *ibid.* Guler 54-59).

**REFERENCES**

- Archer, W.G., *Indian Painting from the Punjab Hills*, London, 1973  
Diamond, D., Glynn, C., and Jasol, K.S., *Garden & Cosmos: the Royal Paintings of Jodhpur*, London, 2008  
Losty, J.P., *Indian Painting 1650-1900*, Oliver Forge and Brendan Lynch, New York, March 2010



18 A NAWAB BEING ENTERTAINED  
ON A TERRACE

MINIATURE  
HEIGHT: 21.5 CM, 8 ½ IN  
WIDTH: 29 CM, 11 ⅝ IN

PAGE  
HEIGHT: 24.7 CM, 10 ⅞ IN  
WIDTH: 31.8 CM, 12 ½ IN

Opaque watercolour and gold on paper

PROVENANCE  
Acquired in India in the 1930s  
Private collection, England

MURSHIDABAD, LATE EIGHTEENTH CENTURY

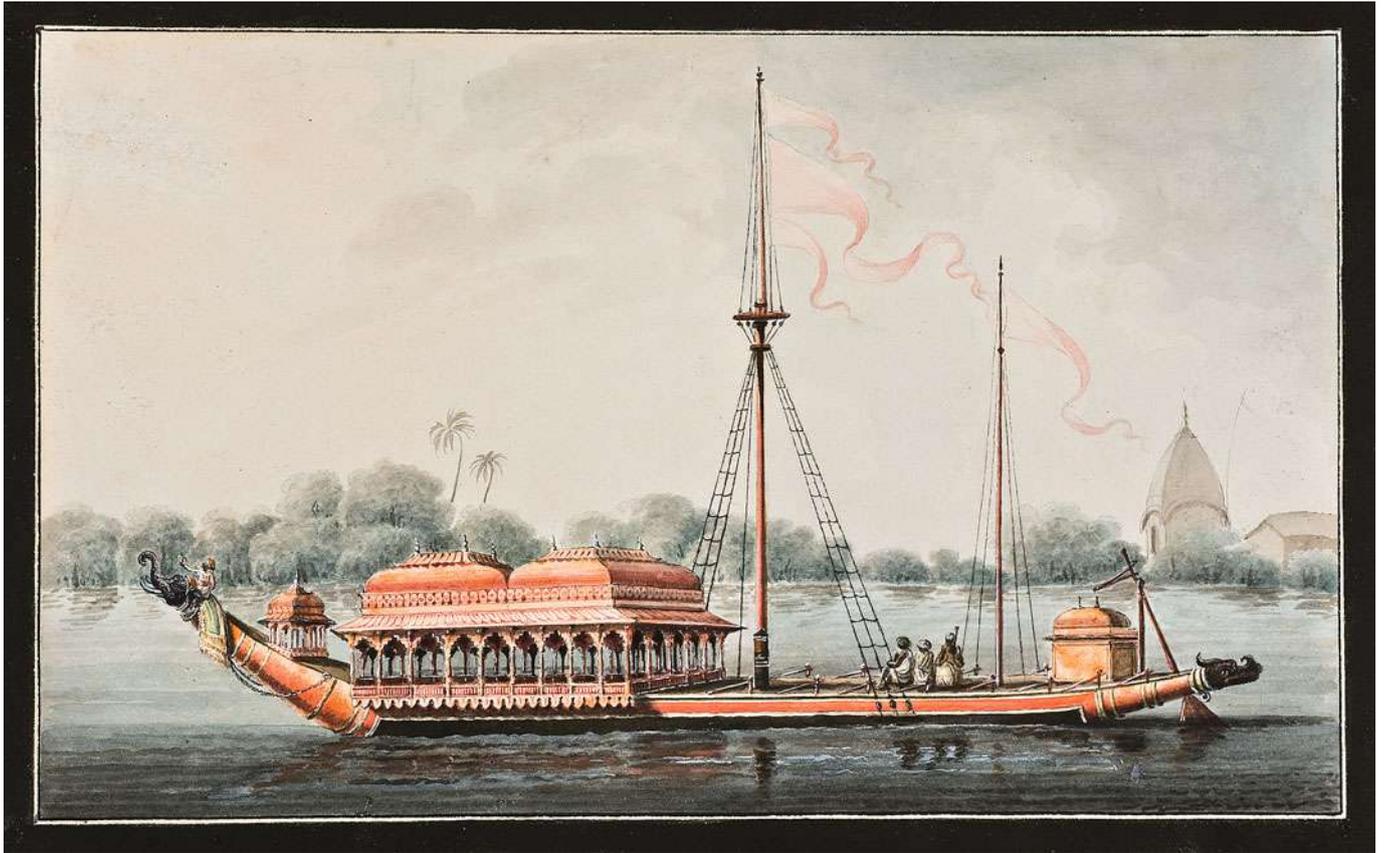
A nawab is sitting on a palace terrace smoking a hookah, his rug and cushions co-ordinated in olive green and apricot. Behind him stand two attendants whose upright carriage with head thrown back is typical of Murshidabad paintings (e.g. Losty 2002, figs. 1 and 3). Two boys are dancing to the accompaniment of a small band – two *sarangis*, a pair of small drums, a *tambura*, cymbals and a singer who is also clapping and beating time. Beyond the terrace flows the Bhagirathi in full flood with a flat landscape on the opposite shore closed by a line of trees under a grey monsoon sky. The palette is the cold one typical of Murshidabad, enlivened with splashes of brilliant colour.

The subject is one of the favourites of Murshidabad and other eastern Indian schools of paintings, for instance at Lucknow (Losty 2003, fig. 1), and paintings of the Nawab of Murshidabad or of Lucknow being entertained by such a group of musicians and dancers continued well into the early nineteenth century (Archer 1972, pl. 22). In our painting, washes of watercolour are becoming more prominent as Late Mughal painting gradually turned into the so-called Company style of Murshidabad (e.g. Archer 1972, figs. 18 and 20, Archer 1992, no. 38).

REFERENCES

- Archer, M., *Company Drawings in the India Office Library*, London, 1972  
Archer, M., *Company Paintings: Indian Paintings of the British Period*, London, 1992  
Losty, J.P., 'Towards a New Naturalism: Portraiture in Murshidabad and Avadh 1750-80', in *After the Great Mughals: Painting in Delhi and the Regional Courts in the 18th and 19th Centuries*, ed. B. Schmitz, Bombay, 2002, pp. 34-55  
Losty, J.P., 'Painting at Lucknow 1775-1850' in *Lucknow Then and Now*, ed. R. Llewellyn-Jones, Bombay, 2003, pp. 118-33  
Skelton, R., 'Murshidabad Painting', in *Marg*, vol. 10, Bombay, 1956, pp. 10-22





## 19 A ROYAL BARGE ON THE GANGES

### MINIATURE

HEIGHT: 17.8 CM, 7 IN  
WIDTH: 29 CM, 11 5/8 IN

### PAGE

HEIGHT: 20.1 CM, 7 7/8 IN  
WIDTH: 31.7 CM, 12 3/8 IN

Opaque watercolour on paper

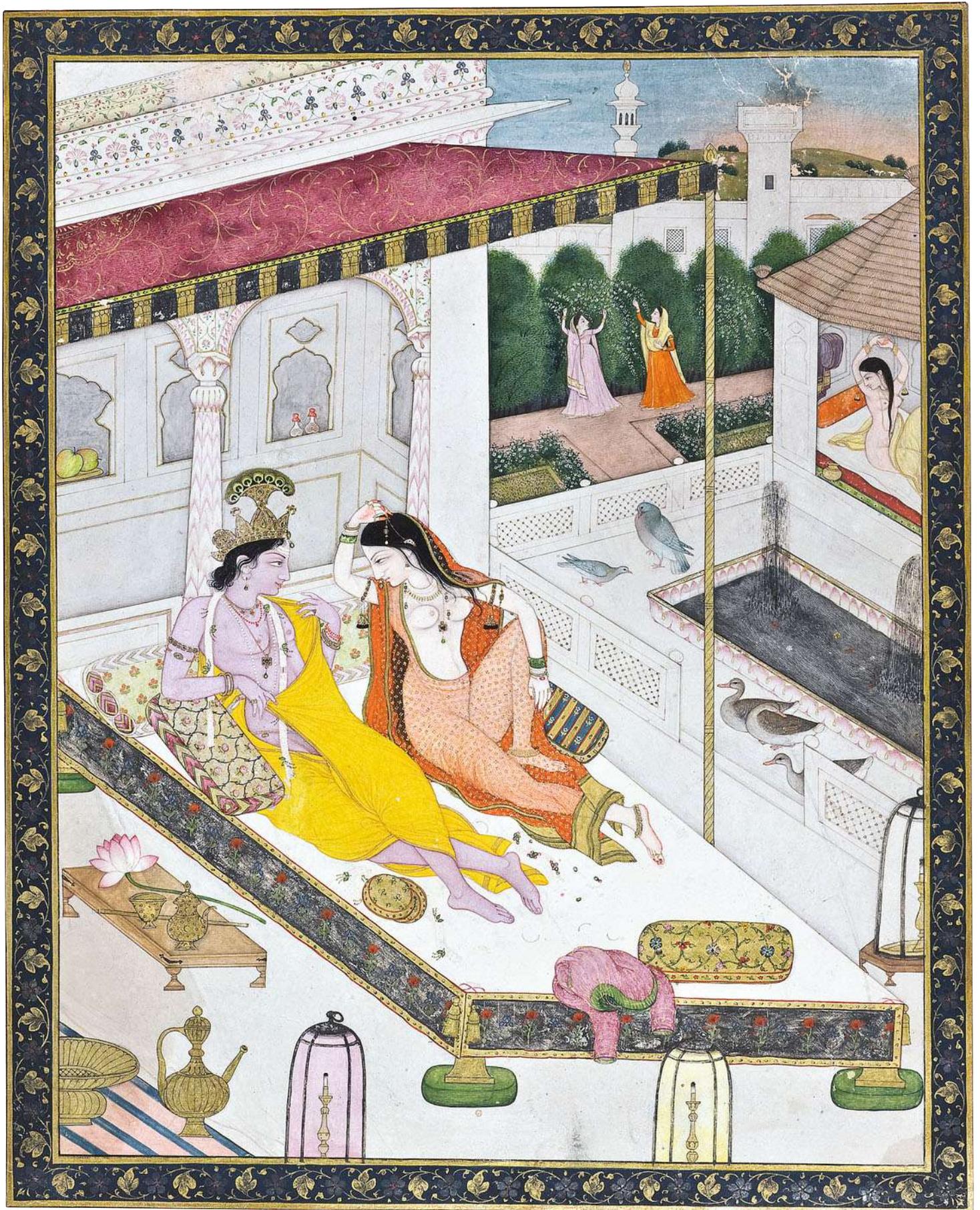
### PROVENANCE

Hartnoll & Eyre, 1970s  
Collection of Mollie Panter-Downes (1906-97),  
*New Yorker* journalist and author of  
*Ooty Preserved: a Victorian Hill Station* (1967),  
1970s-2012

### MURSHIDABAD, CIRCA 1810

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, with 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, *Imperial Past: India 1600-1800*, London, 2011, pp. 78-9.



## RADHA AND KRISHNA ON A PALACE TERRACE AT DAWN

### MINIATURE

HEIGHT: 19.7 CM, 7 7/8 IN

WIDTH: 15.5 CM, 6 1/8 IN

### PAGE

HEIGHT: 21.7 CM, 8 1/2 IN

WIDTH: 17.2 CM, 6 3/4 IN

Opaque watercolour and gold on paper

### PROVENANCE

Sotheby's, London, 1994

Private collection, England, 1994-2012

### PUBLISHED

Sotheby's, *Oriental Manuscripts  
and Miniatures*, London,  
19th October 1994, lot 178

### KANGRA, CIRCA 1800-10

Radha and Krishna have awakened in the early morning after their love making. He gazes ardently at her but she bashfully averts her gaze and with one hand tries to hide her face by pulling her veil over it. The *lota* and the ewer, the pair of covered lamps, the cooing and flirting birds are all symbols of their passion, as is in the distance the maid stretching her arms in longing in her garden pavilion. Her awakening and the pair of maids picking flowers suggest the early morning.

As Archer points out when discussing a very similar Garhwal painting of this subject (1976, no. 21), while the picture does not come from any known series, it yet reflects the concluding stanzas of the *Gitagovinda*, where despite Radha's sleepless night and her dishevelment when awakening, Krishna still gazed on her with ecstatic delight. This is a popular subject in later Pahari painting and all the versions must derive from a common source. Here the nearly naked lovers lie stretched out on the bed. Krishna has unwound his *dhobi* and Radha her *veil* and they have used the robes to cover them at night. This is one of the most frankly erotic of the different versions. Krishna has revealed the full splendour of his naked chest, but almost lazily is pulling a corner of his *dhobi* over to cover himself lower down while continuing to gaze at Radha with burning eyes, while her jutting breasts are fully exposed and her transparent veil does little to cover the rest of her. Her *shalwar* lies empty at the foot of the bed, a detail later versions normally omit.

The composition is linked in mirror reverse to one formerly in the Archer collection (Archer 1976, no. 45), of a lonely lady stretching in the morning on a similar bed with pavilion and garden pavilion behind her. Indeed the distant maid stretching in our painting echoes the main subject of the Archer painting.

### REFERENCES

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

Archer, W.G., *Visions of Courtly India: the Archer Collection of Pahari Miniatures*, London, New York, 1976

## 21 PORTRAIT OF A GURKHA SOLDIER

PAGE  
HEIGHT: 19.3 CM, 7 ½ IN  
WIDTH: 14.5 CM, 5 ¾ IN

Watercolour on paper,  
inscribed on an accompanying note  
“No.47 *A Ghoorka soldier (portrait)*”  
by E.S. Fraser, transcribing  
William Fraser’s inscriptions

### PROVENANCE

William (1785-1835) and James Baillie  
Fraser (1783-1856) and by descent  
Sotheby’s, New York, 9 December 1980  
Private collection, U.S.A., 1980-2012

### PUBLISHED

Sotheby’s, *Fine Oriental Miniatures,  
Manuscripts and Islamic Works of Art  
including the Fraser Album*, New York,  
9 December 1980, lot 170 (unillustrated)  
Archer, M. and Falk, T., *India Revealed:  
the Art and Adventures of James and  
William Fraser 1801-35*,  
London, 1989, no. 132

### BY A FRASER ARTIST DELHI, 1815

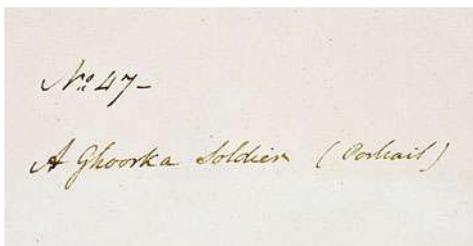
Our middle-aged Gurkha warrior stands firmly on his two bare feet, dressed in a white *angarkhi* and *paijama* and a pointed hat. His huge *kukri* in its scabbard is stuck through his cummerbund, he holds a matchlock in his left hand resting over his shoulder, and a powder and shot magazine is slung over his left shoulder. His round face and straggly hair are immensely appealing even though he is evidently lost in thought as he waits for the artist to finish taking his likeness. It is this air of complete naturalism of “telling it as it is: honest and evocative and in many cases moving in their humanity” (as Goswamy remarks, 2011, p. 769) that makes these drawings by the Fraser artists so appealing.

The albums of drawings collected by James Baillie and William Fraser in Delhi and its neighbourhood in 1815-19 (Archer & Falk 1989) contain several drawings of the Gurkhas whom William Fraser recruited into East India Company service the previous year (*ibid.*, pls. 9, 66, 131 & 132). Despite the ongoing war between the Company and Nepal from 1814-16, Fraser was able to find enough Gurkhas willing to take the Company’s shilling to form two complete regiments to serve the Company. Gurkhas accompanied both of them when they split up during their Himalayan tour in 1815, William to go into Garhwal to put the Raja back on his throne and James Baillie on his mission to visit the sources of the Ganges and Jumna. They returned to the plains at Saharanpur and marched via Karnal and Panipat to Delhi. Arrived back in Delhi, James’s letters begin to refer to the need to collect figural drawings in addition to his own sketches of landscape and architecture, something that William mostly set in train for him as James had to return to his work in Calcutta. The Gurkha drawings were prepared soon after their arrival in Saharanpur (*ibid.*, p. 45), but others in the albums were in train until 1819 when William seems to have sent the last batch to James in Calcutta before his departure back to Scotland. Versions of many of these paintings must have stayed in Delhi since some of the Fraser paintings have second versions in the album of James Skinner (Archer 1972, pp. 197-201), including a group of Gurkhas which has no counterpart in the Fraser set, although an individual study does appear in the group (compare Archer & Falk 1989 pl. 129 with Archer 1972, pl. 69).

For the latest views on the Fraser artists, see Losty 2011 pp. 583-54;  
Goswamy 2011; and Sharma and Dalrymple 2012.

### REFERENCES

- Archer, M., *Company Drawings in the India Office Library*, London, 1972  
Archer, M., and Falk, T., *India Revealed: the Art and Adventures of James and William Fraser 1801-35*, London, 1989  
Goswamy, B.N., ‘Masters of the “Company Portraits” in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, pp. 768-78  
Losty, J.P., ‘Indian Painting from 1730-1825’ in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, pp. 579-94  
Sharma, Y., and Dalrymple, W., *Princes and Painters in Mughal Delhi*, New York, 2012





## THE BATTLE BETWEEN THE GODS AND THE DEMONS

MINIATURE  
HEIGHT: 23.7 CM, 9 ½ IN  
WIDTH: 31.7 CM, 12 ½ IN

PAGE  
HEIGHT: 24 CM, 9 ½ IN  
WIDTH: 32 CM, 12 ½ IN

Opaque watercolour and gold on paper

### PROVENANCE

Christian Humann,  
Pan Asian Collection, 1970s  
Robert H. Ellsworth,  
New York, 1984  
Private collection, U.S.A., 1984-2012

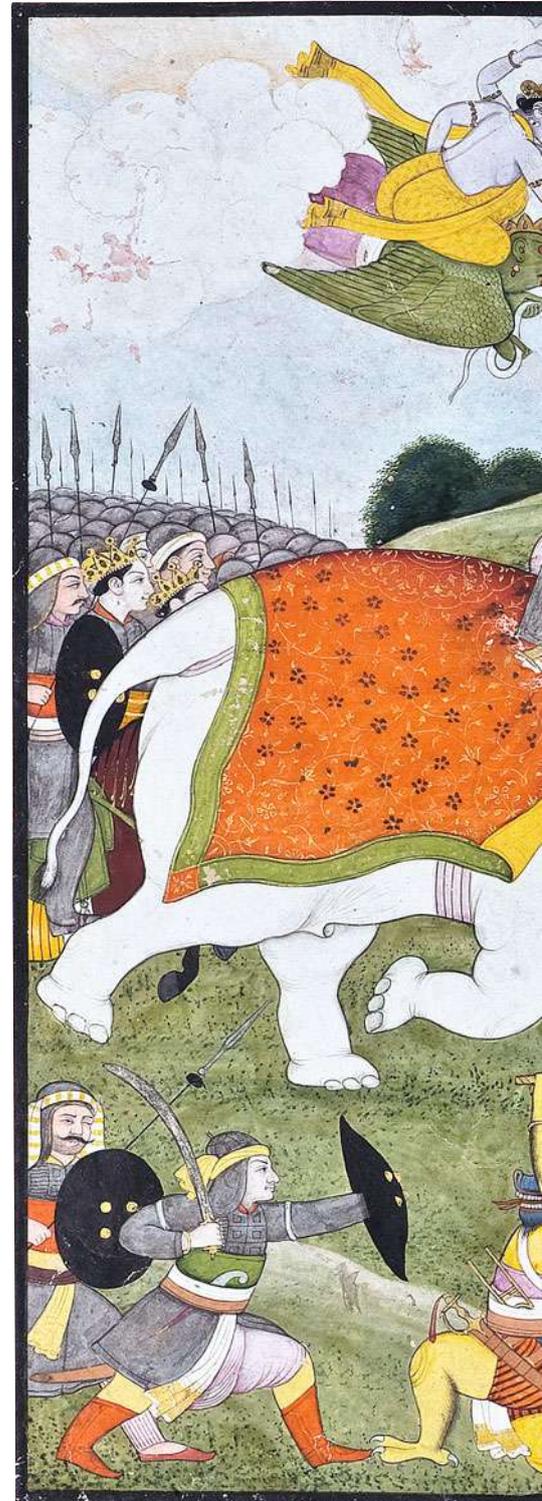
### LEAF FROM AN UNIDENTIFIED PURANA KANGRA, CIRCA 1810-20

A vigorous battle is being fought between the gods on the left and the demons or *asuras* on the right. Vishnu is prominent flying on his vehicle the eagle Garuda having sent off his discus to decapitate a demon riding a tiger, while a crowned Indra, King of the Gods on his elephant Airavata, has just clubbed another chariot-riding demon. The dark Yama Lord of Death rides his buffalo against a horseman, while Agni the god of fire rides his ram against a demon mounted on a swan. Other gods, some crowned, fight other demons. An army of mailed warriors waits on the left, while on the right the defeated demons flee into the hills.

The battle between gods and demons in Hindu mythology is a symbol of the perennial fight between good and evil and some account of these battles is given in most Puranas, the Sanskrit texts covering the creation and dissolution of the universe and everything in between. This particular painting is non-sectarian, that is to say that Indra, as king of the gods and their chief warrior, is highlighted. Often in Hindu mythology the demons gain the upper hand and gain control of the universe, whereupon Siva, Vishnu or the Devi have to be called upon to fight to save the world from destruction. The iconography of this scene is very similar to the battles depicted in the various versions of the *Devi Mahatmya* from Guler and other Pahari workshops in the late eighteenth and early nineteenth century, especially in scenes where the nine *saktis* or female emanations of the gods created by the Devi fight the demons without her (e.g. Aijazuddin 1977, Guler 41, xix).

### REFERENCES

Aijazuddin, F. S., *Pahari Paintings and Sikh Portraits in the Lahore Museum*, London, 1977





## VIEW OF THE EXTERIOR OF THE TOMB OF IʿTIMAD AL-DAULA

### IMAGE

HEIGHT: 51.7 CM, 20 7/8 IN

WIDTH: 65.2 CM, 25 7/8 IN

### PAGE

HEIGHT: 55.5 CM, 21 7/8 IN

WIDTH: 69 CM, 27 1/8 IN

Watercolour within a black painted border, with a watermark reading 'J WHATMAN 1816', inscribed in pencil "*Mausoleum of Prince Etmad Dowlah (sic) - The Minister of Akbar - Agra*"

### PROVENANCE

Private collection, Australia

### BY AN AGRA ARTIST, CIRCA 1820

Iʿtimad al-Daula was the father of Nur Jahan, Jahangir's powerful queen, and an important official of the empire who died in 1622 shortly after his wife. Jahangir gave all his property to his wife Nur Jahan, as a rare exception to the law that all property of the Mughal nobility reverted to the Emperor at death. She constructed this remarkable tomb for her parents on the left bank of the river Jumna upstream from the city in a garden that had belonged to her father. Its design springs from the upper story of Akbar's tomb, which formed a platform tomb of a type that was popular in the early years of the century with the addition of corner towers. It was used again for Jahangir's own tomb at Lahore which was also built by Nur Jahan.

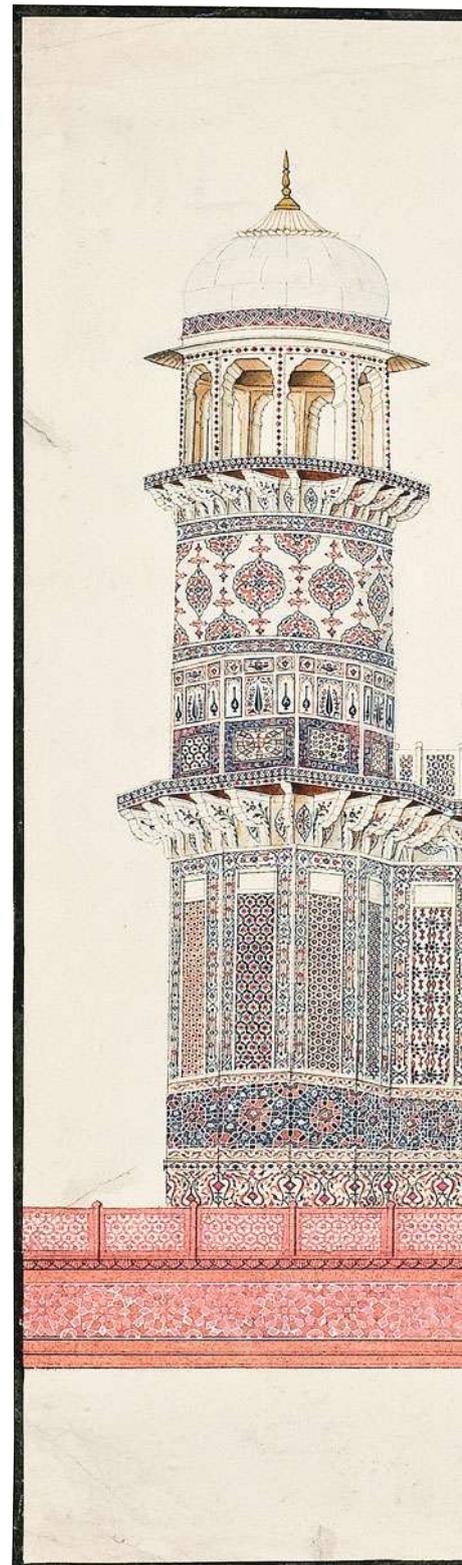
The lower storey of Iʿtimad al-Daula's tomb forms the platform with four corner towers with the actual tombs in the middle of a richly decorated chamber, while the smaller upper storey contains the cenotaphs. It is faced entirely with white marble, inlaid profusely with coloured stones in the most intricate geometrical and floral patterns.

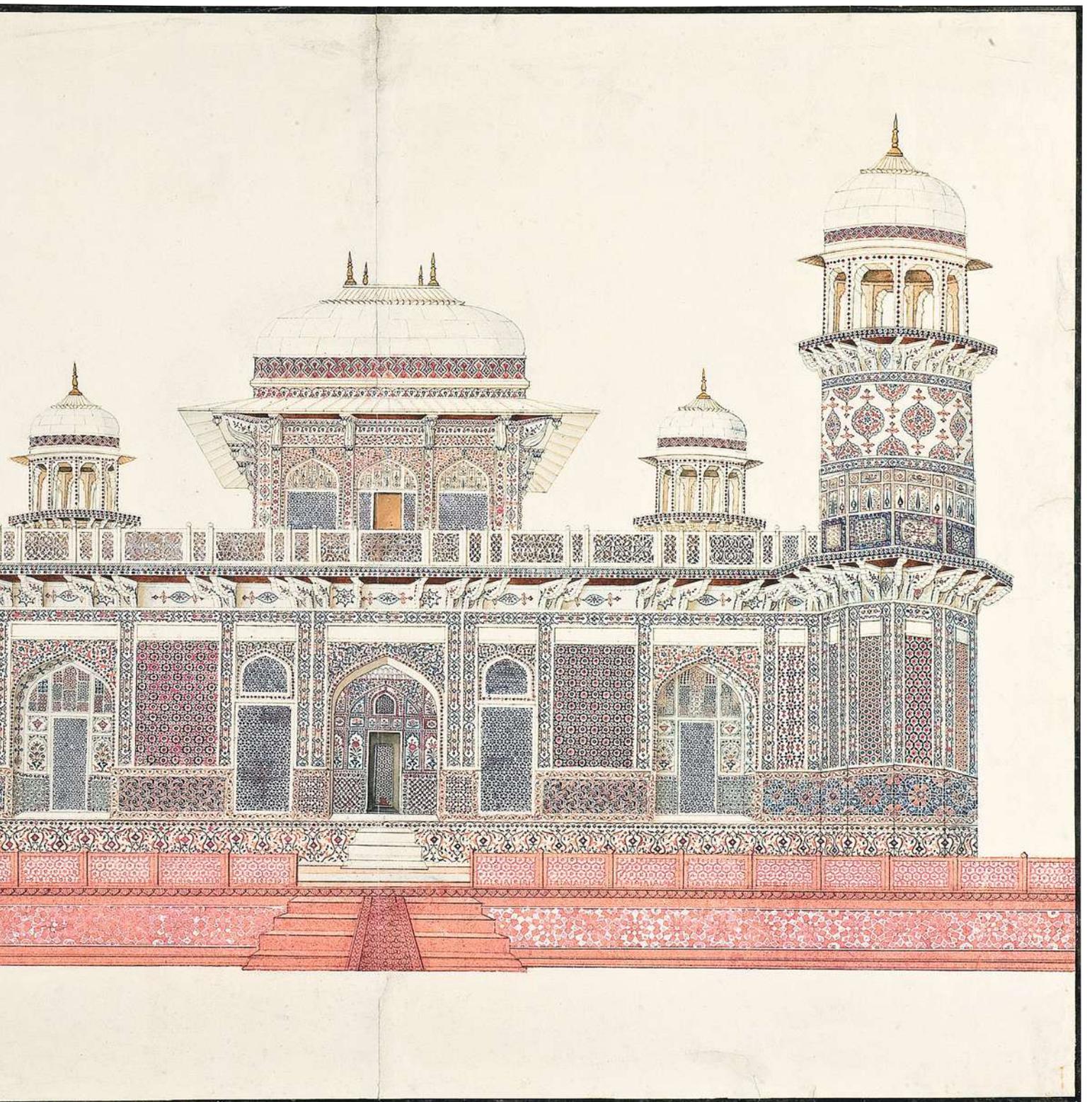
With every single external surface covered with inlaid decoration, this remarkable tomb was one of the most difficult for the Agra draughtsmen to transfer to paper. While they all at this period excelled in rendering the detailed ornament of the flat elevations, suggesting the three-dimensionality of the corner towers was always a major problem, and especially the difficult transition from the polygonal lower storey to the circular upper storey above the *chajja*. Here the artist has successfully captured the architectural minutiae throughout – from the tomb itself within the central chamber to the complex *pietra dura* decoration – and unlike so many Agra watercolours the vibrant original palette has remained unfaded.

For similar watercolours see Archer 1972, pl. 63; Pal, fig. 59; Koch, fig. 60 (Lady Nugent's spectacular version of 1812); and Losty 2010, no. 29.

### REFERENCES

- Archer, M., *Company Drawings in the India Office Library*, London, 1972  
 Koch, E., *The Complete Taj Mahal*, London, 2006  
 Losty, J.P., *Indian Painting 1650-1900*, Oliver Forge and Brendan Lynch Ltd., New York, March 2010  
 Pal, P., and others, *Romance of the Taj Mahal*, London and Los Angeles, 1989





## MINIATURE

HEIGHT: 9.5 CM, 3 7/8 IN

WIDTH: 6.5 CM, 2 1/2 IN

Watercolour on ivory;  
inscribed on a backing sheet in Urdu:  
“*This picture [is the] work of Jivan Ram  
son of Bafalji resident of Shahjahanabad  
dated month February year 1824 the place  
Akbarabad*”; above in an English hand  
is written: 1828 SH followed  
by a possible monogram.

## PROVENANCE

Private collection, Gloucestershire

## BY JIVAN RAM

AGRA, DATED 1824

Jivan Ram was a well-known painter whose known work dates from the 1820s and 1830s. He 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. He is referred to by various British authors when they visited the neighbourhood. Colonel William Sleeman refers to him in terms which show the painter's high social status, and his being domiciled in Meerut: “*Rajah Jewun Ram, an excellent portrait-painter, and a very honest and agreeable person, was lately employed to take the Emperor's portrait. ...*” Painting in a European style, Jivan Ram put a shadow under the king's nose which the king's wives took objection to. “*The Rajah was obliged to remove from under the imperial, and certainly very noble nose, the shadow...*” (Sleeman 1844, vol. II, pp. 285-90). Although this painting of Akbar II has disappeared, Jivan Ram's sketch for it has survived in the British Library. ‘Raja’ of course here is an honorific title, perhaps awarded by Akbar II to the artist when he was portrayed by him. The information that he was the son of one Bafalji (or Baqalji) is unique to this inscription.

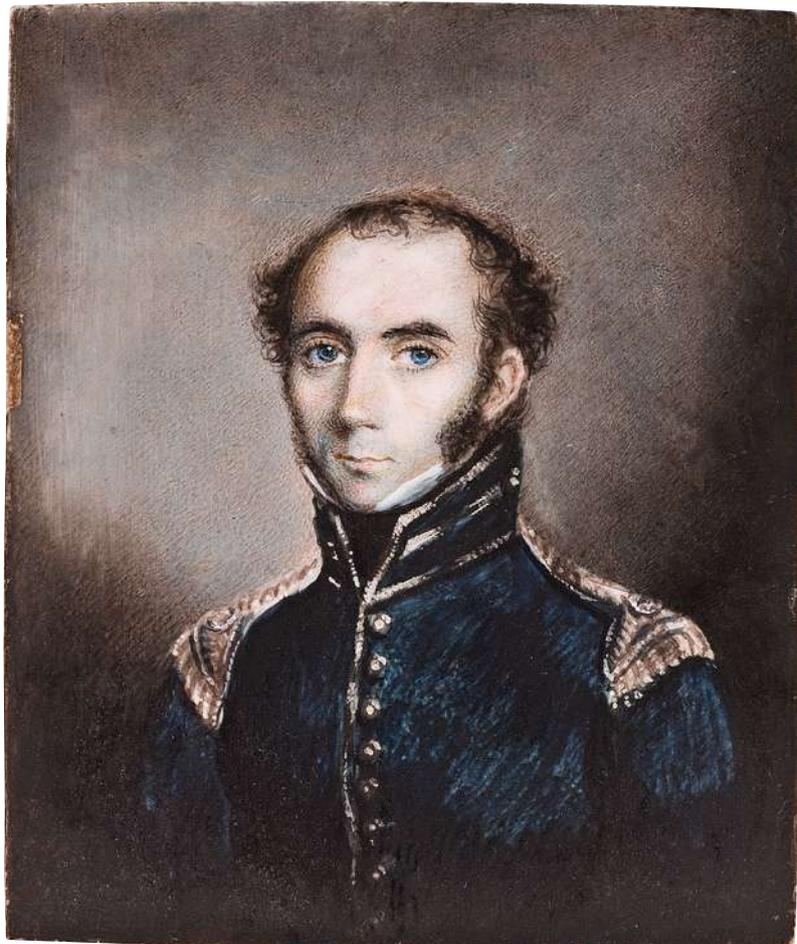
During 1831-32, he was attached to the suite of Lord William Bentinck, when he visited the Sikhs and drew portraits of Ranjit Singh. Emily Eden refers to him when staying in 1838 at Meerut, where Jivan Ram painted miniature portraits of her nephew and her brother, the Governor-General Lord Auckland: “*There is a native here, Juan Ram, who draws beautifully sometimes, and sometimes utterly fails, but his picture of William is quite perfect.*” (Eden 1866, vol. I, pp. 33-34). For other references in travellers' accounts, see Bautze 1998, pp. 97-99, 185-90.

This fashion for placing vermilion shadows under the sitter's nose, with rich vermilion tones for the lips and much use of red on cheeks, is found in the portraits of George Chinnery. Jivan Ram has also picked up Chinnery's early habit of silhouetting his subject against a dark background, with strong side-lighting especially visible in his oil paintings such as that of Capt. Robert McMullin painted at Meerut in 1827, now in the British Library, published Losty 1993, pp. 16-18. Despite his importance, very little of his signed work has been published. He is known to have been among a number of artists who worked for Begum Samru, since portraits in oils exist of members of her eccentric court, some dated 1835 and signed Raja Jivan Ram, in the Bodleian Library in Oxford and the former Government House, Allahabad (Cotton 1934 gives a full list).

Our portrait, though signed, is unfortunately of an unknown officer wearing the blue undress coat normally associated with the Company's political service. Since the painting was done apparently at Agra where no Residency was based, he like the artist was presumably visiting from elsewhere. At all events, this is a most sensitive portrait of an obviously intelligent, serious young man with his curly hair going thin on top. We note the side-lighting, the vermilion blob under the nose, and the stippling technique used by Jivan Ram in his miniatures on ivory. The most probable reading of the date is 1824, the same date as another of his earliest ascribed works, a portrait of the civil servant G.W. Bacon in the British Library.

## REFERENCES

- Archer, M., *Company Paintings: Indian Paintings of the British Period*, London, 1992  
 Bautze, J., *Indian and Western Painting 1780-1910: The Ebrinfeld Collection*, Alexandria, Va., 1998  
 Cotton, Sir Evan, *The Sardhana Pictures at Government House, Allahabad*, Allahabad, 1934  
 Eden, E., *Up the Country*, London, 1866  
 Losty, J.P., *Of Far Off Lands and People: Paintings from India 1783-1881*, Indar Pasricha Fine Art, London, 1993  
 Sleeman, W., *Rambles and Recollections of an Indian Official*, London, 1844



آقا: الامام علی بن ابی طالب  
نصیر بن اسماعیل بن علی بن ابی طالب  
منابع: سید علی بن ابی طالب  
شماره: ۱۳۳۳

25 KRISHNA AND RADHA ON A BED  
OUTSIDE A GARDEN PAVILION AT NIGHT

MINIATURE  
HEIGHT: 20 CM, 7 7/8 IN  
WIDTH: 13 CM, 5 1/8 IN

PAGE  
HEIGHT: 22.7 CM, 8 7/8 IN  
WIDTH: 15.2 CM, 6 IN

Opaque watercolour and gold on paper

PROVENANCE  
Private collection, England, 1970s-2012

DEVGARH, CIRCA 1820-30

In a scene of torrid passion, Krishna and Radha are engaged in lovemaking on a bed at night, on a green flower-strewn carpet, in front of a canopied pavilion on a terrace with a garden beyond the balustrade. Krishna sits supported by a bolster clad only in vivid red *pajjama* and a white and gold turban, holding his heavily bejewelled beloved between his legs, while he attempts to remove her last remaining garment from round her waist. With one arm round his neck she encourages him, while with the other she attempts to hold on to her garment, and turns her head aside perhaps in modesty.

The figures and much else in the painting are in the style of Chokha, son of the artist Bakhta, who worked for ten years at Udaipur and returned in 1811 to Devgarh. Krishna's form here is modelled closely on that in an erotic scene done by Chokha soon after his return to Devgarh (Michell &

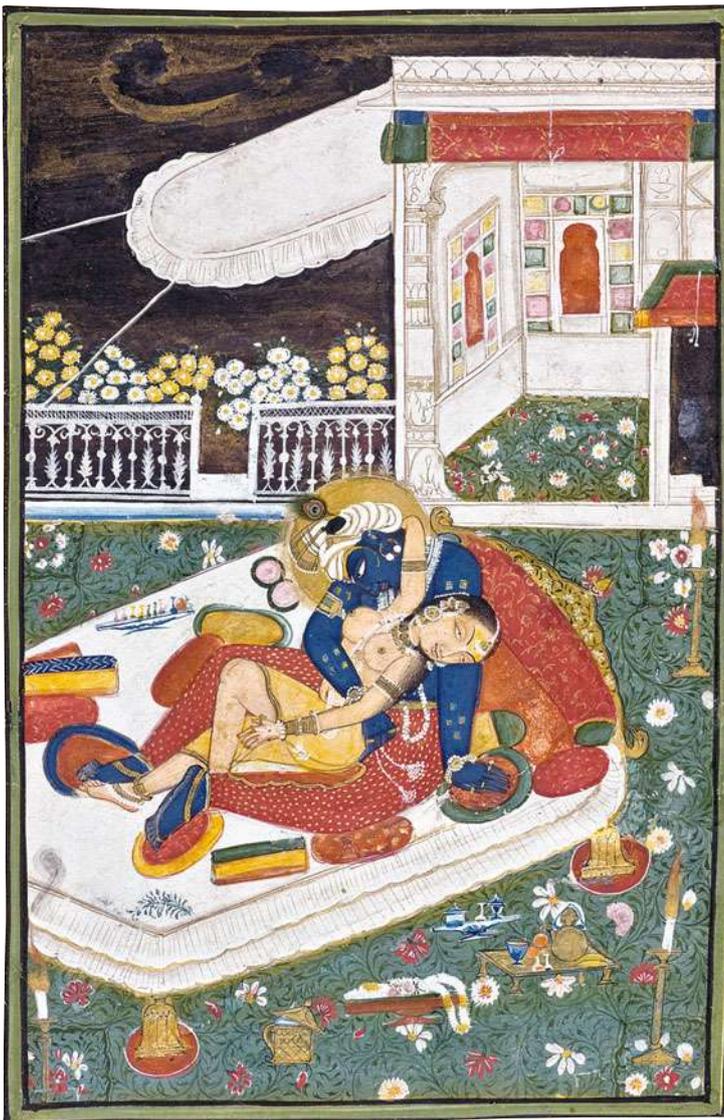
Leach 1982, no. 160, col. pl. p. 88), while Radha's almost full-face view seems again modelled on the sleeping attendant in that same painting. Another source for three-quarter views of female faces is Chokha's circa 1813 painting *Madhavanala fainting before Kamakandala* in San Diego (Aitken 2010, fig. 5.1), which also has the pyramidal flower clumps, the balustrade, the architectural decoration and the awning seen here. The bed here is liberally bestrewn with the vividly coloured red and orange cushions beloved by Chokha in his erotic paintings (e.g. Topsfield 2002, figs. 198-99).

In Devgarh Chokha was in turn succeeded by his son Baijnath and the two appear to have collaborated on a group of paintings centring on the *Krishna-lila* in the 1820s. In comparison to Chokha's more modelled forms, Baijnath's figures are generally created through solid blocks of colour and he shows no interest in his father's technical innovations, painting in an increasingly flat manner (Beach & Singh 2005, pp. 94-106).

The details of our painting put it firmly within Chokha's compositional style, but it would seem to draw on a repertoire of existing motifs found in Chokha's work rather than be an entirely new composition. The technical differences, the lack of stippling for example, suggest a different hand reworking some of Chokha's themes.

REFERENCES

- Aitken, M.E., *The Intelligence of Tradition in Rajput Court Painting*, New Haven, London, 2010  
Beach, M.C., and Singh, R. N., *Bagta and Chokha: Master Artists at Devgarh*, Museum Rietberg, Zürich, 2005  
Losty, J.P., *Indian Miniatures from the James Ivory Collection*, Francesca Galloway, London, 2010  
Michell, G., and Leach, L., *In the Image of Man*, London, 1982  
Topsfield, A., *Court Painting at Udaipur: Art under the Patronage of the Maharanas of Mewar*, Zurich, 2002



## MINIATURE

HEIGHT: 22 CM, 8 7/8 IN

WIDTH: 16 CM, 6 1/4 IN

## PAGE

HEIGHT: 26 CM, 10 1/4 IN

WIDTH: 19.8 CM, 7 7/8 IN

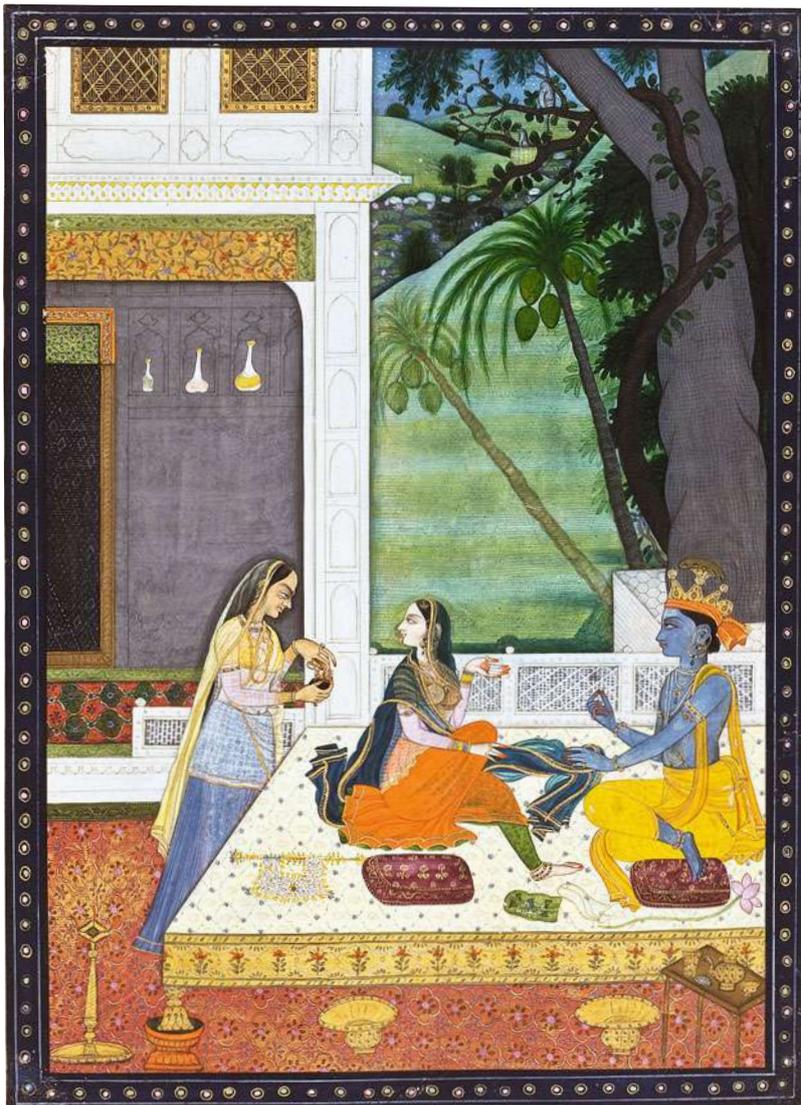
Opaque watercolour and gold on paper

## PROVENANCE

Private collection, Switzerland

## KANGRA, CIRCA 1830-40

On a palace terrace, Krishna is trying to undress Radha by pulling off her shawl, while she turns sharply to look at an older lady who is offering her a stoppered flask with a knowing smile. Krishna's somewhat attenuated form and overlarge head are found in other late Kangra paintings (Archer 1973, Kangra 72), as are the pinched mouths of Radha and her maid. The painting of the pavilion is full of charming details – the latticed windows upstairs, the rolled-up blinds at the doors, the bottles depicted in the niches in the wall (a very unusual detail in Pahari painting), the red and green floor-spread within. Beyond the terrace the landscape is depicted in detail too: the huge tree trunk growing through a platform, the thick creeper that entwines itself round its branches, and the two coconut palms springing from its base screen a verdant valley of green hills with a stream covered in lotuses running through it.



The colour clash of Radha's green *salwar* with orange skirt, a favourite Sikh combination, perhaps reflects this influence. The usual Pahari combination of pavilion to the side with a landscape beside it and a flat terrace in front, with a bed or carpet if needed, has here been galvanised by the artist's decision to create a perspectival view of the bed, which he has been unable to control, so that the bed appears huge. Such a viewpoint of the bed obviously reflects European influence, whether direct from Delhi or filtered through Sikh or Pahari artists based in Lahore. Noteworthy too is the little English occasional table in the foreground.

## REFERENCES

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

27

## A LARGE EQUESTRIAN PORTRAIT OF A PRINCELY RULER

PAGE

HEIGHT: 60.5 CM, 23 7/8 IN

WIDTH: 70.5 CM, 27 3/4 IN

Opaque watercolour on paper with gold; imprint in ink of the Datia State *tasvirkhana* stamp on the reverse, also inscribed Chohan in Nagari, but the inscription is torn and affixed later, possibly referring to an identification of Prithviraj Chauhan

### PROVENANCE

Datia royal collection  
Private collection, Lugano

CENTRAL INDIA OR NORTHERN  
DECCAN, CIRCA 1870

A horseman wearing truly remarkable moustaches is depicted cantering across an undulating countryside on a dappled stallion. He is wearing a turban apparently of Maratha type with a side peak, while his long robe is caught up in front and the whole secured with a large shawl as is often found in nineteenth century paintings (e.g. Losty 2010, nos. 48 & 49).

The Datia State stamp suggests a central Indian provenance for the horseman and painting, but while examples of Datia painting are known from around the turn of the century, this bears no relation to them. It is also unlike the productions of other central Indian schools such as Ratlam and Sitamau. If the horseman is intended to be a portrait of the great Rajput hero, Prithviraj Chauhan, then he has been metamorphosed into a contemporary Maratha.

### REFERENCES

Losty, J.P., *Indian Miniatures from the James Ivory Collection*, Francesca Galloway, London, 2010





**A LARGE PORTRAIT OF  
MAHARAO PRAGMULJI SAHEB  
OF KUTCH (Reg. 1860-75)**

## PAGE

HEIGHT: 50 CM, 19 7/8 IN  
WIDTH: 39.4 CM, 15 1/2 IN

Watercolour and gouache  
with gold on paper, the jewels  
with remains of foil inlay

## PROVENANCE

Château de Bussy-Rabutin, Burgundy,  
seat of the Comtes de Bussy

## KUTCH, CIRCA 1870

The Maharao was born in 1839 and succeeded his father Desalji II as Maharao of Kutch in western Gujarat in 1860. He was an independent ruler under the Victorian Raj and he made considerable efforts to modernise his state during his rule. Despite his early death at thirty-seven and a reign of only fifteen years, he left his kingdom with seventy-one schools as opposed to three when he came to the throne. He instigated the extraordinary Prag Mahal Palace in the capital, Bhuj, a vast Italian-Gothic complex designed by Col. Henry St. Clair Wilkins using indigenous materials. See London 2000, pp.76-82.

He is shown wearing a traditional royal Kutchi turban, seated on a terrace and resting his left hand on the hilt of his sword. Remarkably in this image he is shown with a defect in his eye, a feature that does not appear in his other portraits based on photographs.

The same image was used for the posthumous marriage painting of him and his son-in-law Maharaja Dungar Singh of Bikaner (1872-87), when the latter married his daughter Bairajba Sahiba at Bhuj in 1877. The two men are shown seated together on a sofa with Dungar Singh likewise in similar pose (Losty 2010, no. 16). Like many such late nineteenth century painted portraits, it was painted from an already existing photograph. The appearance, costume and turban do in fact match those in photographs taken about 1875 in the Bowring Albums in the British Library.

## REFERENCES

- London, C.W., "The Prag Mahal and Henry St. Clair Wilkins' Architecture" in C.W. London, ed., *The Arts of Kutch*, Mumbai, 2000  
Losty, J.P., *Indian Miniatures from the James Ivory Collection*, Francesca Galloway, London, 2010



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