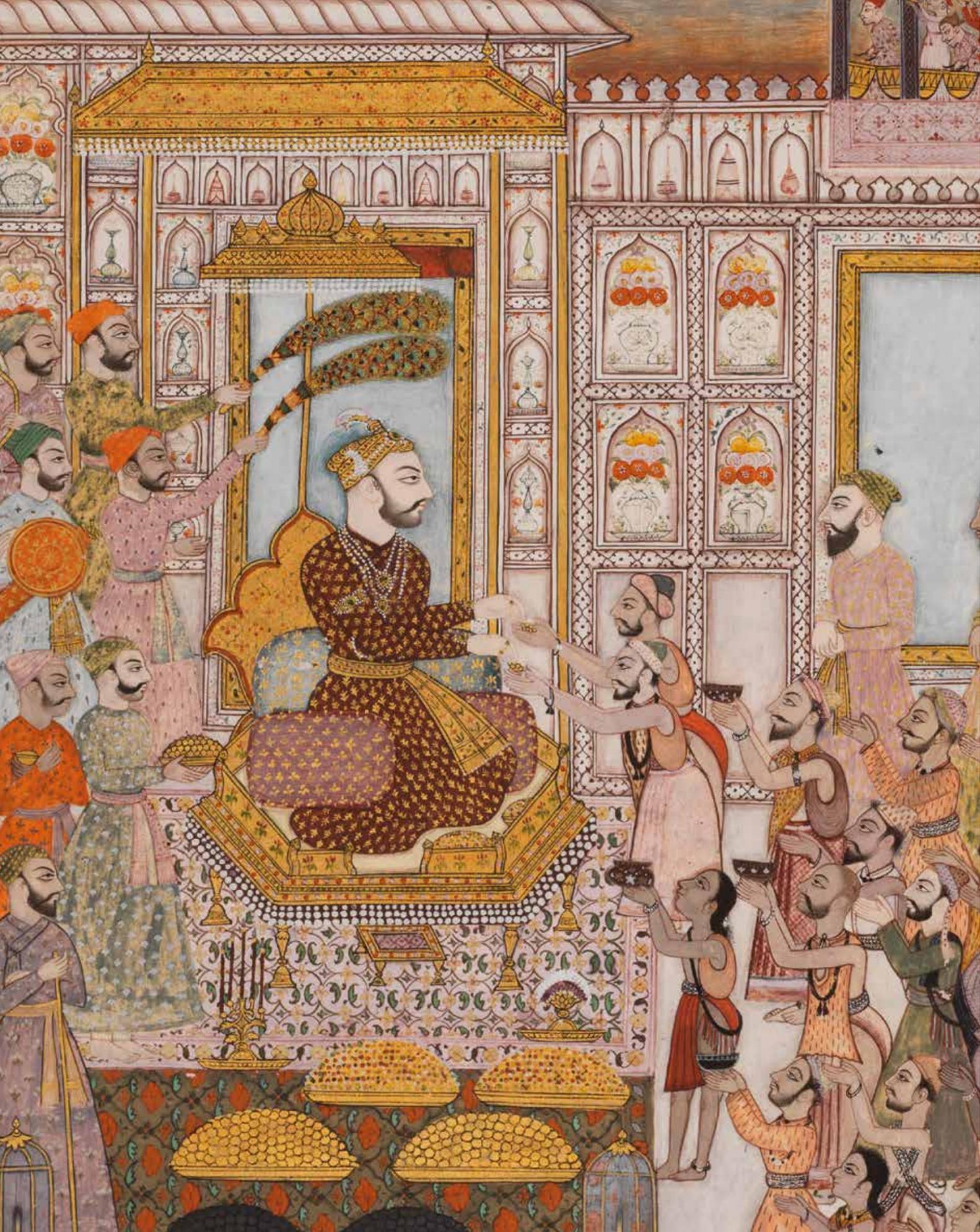


**INDIAN  
COURT  
PAINTING**

OLIVER FORGE | BRENDAN LYNCH





# INDIAN COURT PAINTING

9 - 17 MARCH 2017  
MONDAY - FRIDAY 10 AM - 6 PM  
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TEXT BY J.P. LOSTY

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1.

## DECCAN CALLIGRAPHIC PAGE

### BIJAPUR OR GOLCONDA, CIRCA 1600

Opaque pigments and gold on paper, with three seal impressions on the verso

5 ½ by 3 ½ in., 13 by 8 cm. image

8 ⅝ by 5 ⅞ in., 22 by 15 cm. folio

#### Inscriptions

The main panel contains the Arabic inscription in gold over a red ground, of four of the *asma al-husna*, or the 99 Names of God. In large *thulth* in the centre of the page is *al-'adl*, "The Most Just", repeated in mirror form. In square *kufic* at the top of the page, repeated in mirror form, is written *al-latif al-khabir* "The Gentle, the All-Aware." In square *kufic*, half way down the page, repeated in mirror form, is written *al-halim*, "The Forbearing".

Seal impressions on the verso: the largest one at the top is from a seal of a certain 'Abd al-Rahim, an officer of the Emperor Ahmad Shah Bahadur (reg. 1748-54). The small square one dates from the nineteenth century and possibly reads Mu'min (?) or Muhammad (?) Khan. There is a date at present indecipherable. The round seal contains the formula, *bandeh-ye dargah-e shaykh* .... "Slave of the court/shrine of Sheikh ..."

The layout of the inscription and its appearance of gold over a dark ground resembles that on the *mihrab* wall of the Jami' Masjid of Bijapur built after 1565. The panel of calligraphy is surrounded by a decorated border with vine tendrils and saz leaves punctuated by large peony flowers over a dark background. Derived ultimately from Persian work, this type of border illumination is found in an exuberantly decorated page from a Golconda manuscript dated A.H. 980 / 1572-73 A.D. (Leach, 9.420, col. pls. 122-23; Haidar & Sardar, no. 96) and also in painted representations of textiles such as the turban band worn by Ibrahim 'Adil Shah of Bijapur in a painting in the David Collection, Copenhagen (Haidar & Sardar, no. 27). For similar contemporary illuminated folios from the Deccan see Losty, nos. 24-26 and Haidar & Sardar, no. 105. The gold work in the border of this example is richly tooled, the contrasting dark background giving an extraordinary richness to the effect. A cloth fixing strip on the left suggests that the page was once part of a binding, perhaps a doublure or the cover of a concertina album, as in another such page with gold on black mirror form calligraphy, see Losty, no. 26.

#### Provenance

'Abd al-Rahim, an officer of the Emperor Ahmad Shah Bahadur (reg. 1748-54)

Mu'min (?) or Muhammad (?) Khan, nineteenth century

Private collection, New York, 1980s-90s

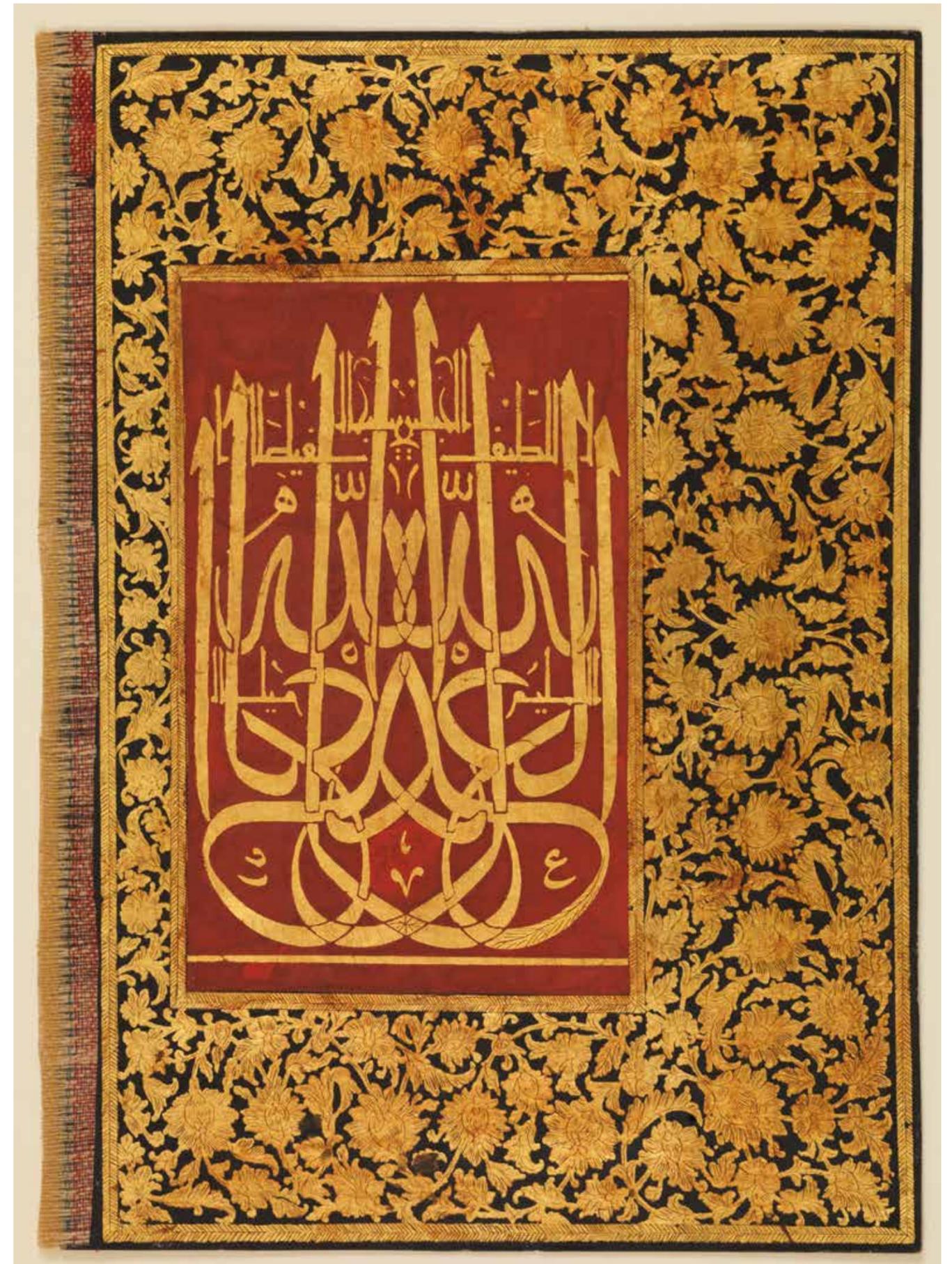
#### References

Goetz, H., *The Art and Architecture of Bikaner State*, Oxford, 1950

Haidar, N. and Sardar, M., *Sultans of Deccan India: Opulence and Fantasy*, Metropolitan Museum of Art, New York, 2015

Leach, L.Y., *Mughal and Other Indian Paintings in the Chester Beatty Library*, London, 1995

Losty, J.P., *A Prince's Eye: Imperial Mughal Paintings from a Princely Collection; Art from the Indian Courts*, Francesca Galloway, London, 2013



2.

## AN IMPORTANT DECCAN DRAWING OF A WOMAN PLAYING A TAMBUR WHILE SINGING

BIJAPUR, 1620-30

Ink, colours and gold on paper

4.6 by 3.1 in , 11.7 by 7.9cm

### Provenance

Sotheby's, London, 12 December 1966, lot 75

Maggs Bros., London, 1966

Private collection, England, 1966-2017

### Published

Fraser, M., *The V. S. Naipaul Collection of Indian Paintings, Drawings and Watercolours*, London, 2014, no. 7

Although yoginis, women dressed as ascetics in male costume, or smeared with ash and with their hair piled on high, are something of a trope in Deccani painting, our female seems more of a beautiful but simple musician. She is wearing a male *jama*, of the old-fashioned type with four dependent points, over *paijama*, all neutrally coloured, and what appears to be a pleated cap into which her hair has been piled. A subtly coloured striped *patka* is tied round her waist and a long striped *dupatta* draped over her arms and around her body. Slippers with turned-up toes adorned with pompoms are on her feet. She is heavily jewelled with bracelets, armlets, necklaces and cross-shaped earrings, with a body-chain of little gold caskets. She is carrying an instrument, one end perched on her open palm and the rest of it with its large gourd over her shoulder, the one string of which she is plucking. This seems to be a type of *tambura* or a one-gourd *veena*, while her open mouth indicates that she is singing, therefore not in fact a yogini.

She is playing and singing to a deer that stands before her, suggesting she is intended to represent Todi ragini, a musical mode characterised by this iconography. A clump of flowers behind her balances the composition. The drawing is exceptionally fine and delicate, notice her fingers in particular, while the folds and shading of her *patka* and *dupatta* are little miracles of subtlety. On the other hand, the contrasting

plain paper is used as the basis on which to build up the fairly broad shading of her robe and her *paijama*. Such shading of uncoloured robes occurs also in the work of the artist 'Ali Riza, in his painting of *Ibrahim 'Adil Shah venerating a Sufi saint* in the British Museum (Haidar & Sarkar, no. 46), an artist who as Overton observes 'favoured a muted palette dominated by white and beige, employed underdrawing and shading throughout' (*ibid.*, p. 122); our artist seems to have absorbed some elements of his style. He differs considerably however in his rendering of the musician's profile portrait, for whereas 'Ali Riza could paint naturalistic portraits both in profile and three-quarter view, our musician's shaded face and conceptual, fish-like eye owe an obvious debt to the work of Farrukh Husain, as in the recently discovered painting of *Saraswati playing on the vina* in the Jaipur royal collection (Haidar, fig. 13).

Another well-known version of this delicate drawing is in the Islamische Museum in Berlin (Zebrowski, fig. 90, col.pl. XV) and is conventionally called *A yogini playing a tambur*. The Berlin version has a second clump of flowers instead of the deer and the outlines of rocky outcrops above the musician's head, and is mostly uncoloured as is our version save for some highlights in blue and orange.

The contemporary ruler of Bijapur, Ibrahim II (reg. 1579-1627) was of course famed as a musician and many of the surviving paintings from his reign testify to his interest in music. His court attracted some of the most talented artists and writers of the age. He himself wrote a work, *Kitab-i Nauras*, or Book of the Nine Sentiments, the traditional *rasas* or quintessential elements of Indian aesthetics, which refers equally to Sarasvati, the Hindu goddess of music and learning, as well as to Muslim figures in the Deccani world as well as elsewhere - see Haidar, pp. 26-43 and Haidar & Sardar, pp. 79-130.

### References

Haidar, N., 'The *Kitab-i Nauras*: Key to Bijapur's Golden Age' in Haidar, N., and Sardar, M., eds., *Sultans of the South: Arts of India's Deccan Courts, 1323-1687*, New York, 2011

Haidar, N., and Sardar, M., *Sultans of Deccan India: Opulence and Fantasy*, New York, 2015

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



3.

### JESUS WITH ANGELS IN A LANDSCAPE

MUGHAL INDIA, 1640-60

Brush drawing with wash on paper, laid down in an album page decorated with vines

10 ¼ by 3 ⅞ in., 16 by 9.8 cm. drawing

10 ⅝ by 7 ½ in., 27 by 18 cm. folio

#### Inscriptions

A label inscribed in Persian on the reverse reads:

*shabih-e shah adham qutb al-din*

'Portrait of Shah Adham Qutb al-Din'

#### Provenance

Private collection, New England, 1980s-90s

The reference in the inscription seems to be to Ibrahim ibn Adham, the famous Sufi of Kufa who moved to Balkh (died circa 782 A.D.), and to whom angels brought food when he was out in the desert. The author of that inscription seems to be mistaken, since for the drawing to represent that story there would have to be another dervish, who would be lamenting that the angels brought him nothing, see for instance Topsfield, no. 80. Our main figure is surely Jesus, seated on a rock under a tree in a rocky wilderness. He is holding a book in his left hand and opening his right hand to receive a scroll from an angel standing before him. Another eleven angels stand around witnessing the scene, while two more watch from afar behind the hillside.

#### References

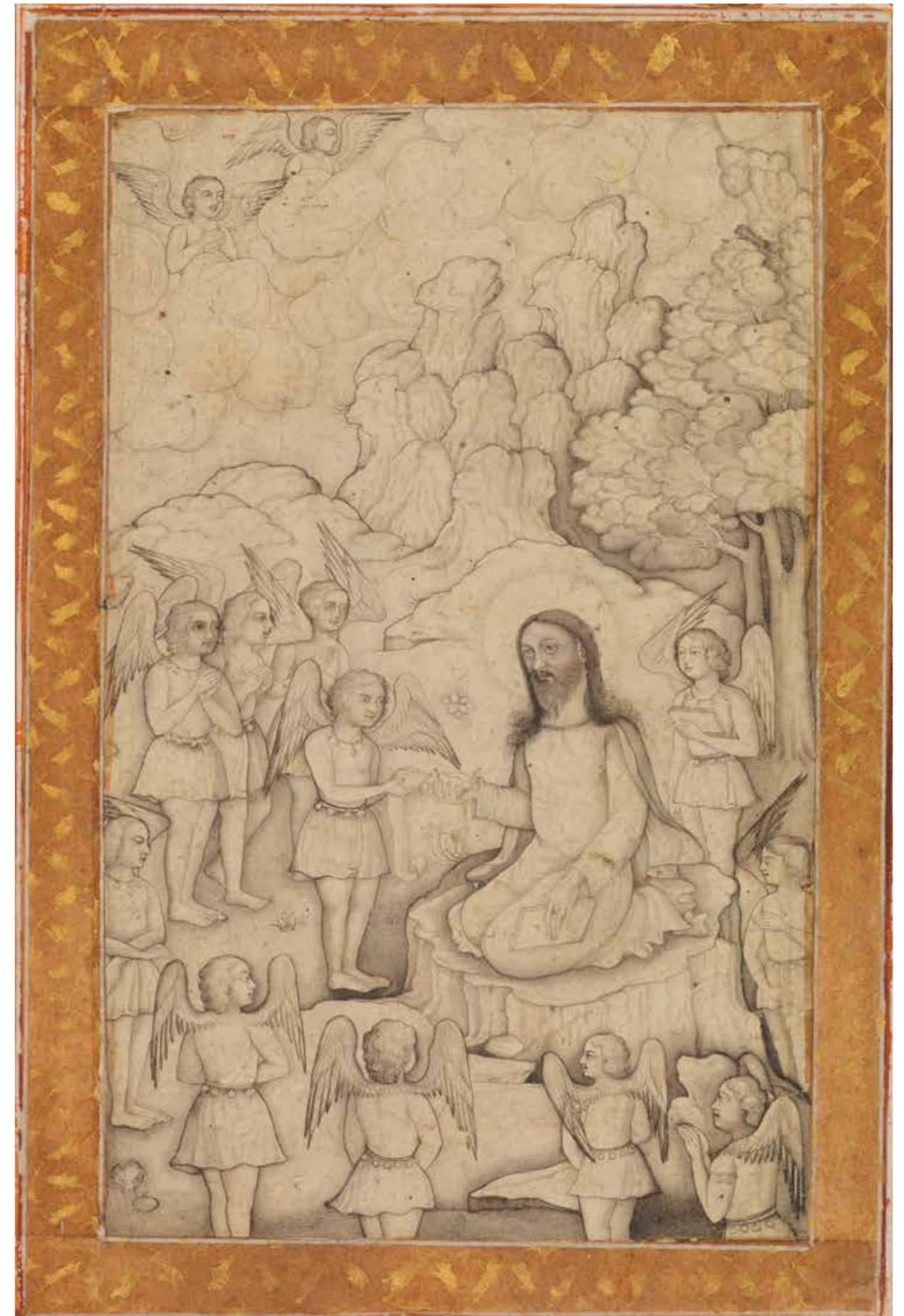
Falk, T. and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981

Quintanilla, S. R., *Mughal Paintings: Art and Stories*, Cleveland, 2016

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

Vollmer, F.-J. and Weis, F., *Christus in Indien*, Museum Rietberg, Zürich, 2014

Early Mughal paintings and drawings of Christian subjects tend to depict angels as adult men - or occasionally women - with wings; for paintings from the late Akbar period see Carvalho in Quintanilla, fig. 3.4 and 3.13. Indeed the latter, *Angels bringing food to Jesus in the wilderness*, from the *Mir'at al-Quds* of 1602-04, could have served as a sort of inspiration for our drawing. There are a few instances of Jahangiri paintings showing naked cherubs, but these are rare and confined to very specific situations. Although the figure of Jesus in our drawing conforms to those earlier representations, indeed seems based on that of Christ as Salvator Mundi in the former painting now in the Cleveland Museum, the treatment of the angels as adolescent boys with skirts and wings is later, as in two Deccani drawings of circa 1640-60, see Falk & Archer, nos. 448, i & ii. Perhaps closer are three winged boy angels, wearing girdles and necklaces of bells as here, in a Mughal drawing in the Vollmer Collection that has been dated to 1600, see Vollmer & Weis, pp. 30-31, no.10, but is perhaps several decades later. Since both Ibrahim Adham and Jesus had food brought to them by angels, the significance of the scroll - the book appears to imply that Christians also were people of the book - is not clear.



#### 4.

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

Opaque pigments and gold on paper

9 by 4 ¾ in., 23.2 by 12 cm. painting

10 ¾ by 7 in., 27.2 by 17.9 cm. folio

#### Provenance

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

This is a carefully drawn and coloured portrait of a nobleman. He stands facing left dressed in a white *jama* over green, red and gold striped *paijama* and a brocade turban and turban-band on his head. He wears a small moustache on his upper lip and his only jewellery is a pair of gold hoop earrings with a small red stone between two pearls and a ring on each of his little fingers. His brocade *patka* ends with stylised flower designs in red or green on gold. He seems to be about forty years old, standing looking calmly into the distance but obviously ready for action since the thumb of his right hand is hooked round the handle of his *katar*, while the other rests on his shield that hangs suspended from his right shoulder. A gold-hilted sword hangs in its red scabbard behind his shield. With his left hand he is pressing to the shield the long thin white and gold *dupatta* with floral brocade ends that is worn over his left shoulder and wrapped around his body. He is standing on a dark green ground with some flowers while a lighter green ground forms the background.

The nobleman is almost certainly Hindu and a Rajput, since he ties his *jama* on the left side under his armpit, from which hang

#### References

Das, A.K., 'Court Painting for the Amber Rulers circa 1590-1727' in *Court Painting in Rajasthan*, ed. A. Topsfield, Bombay, 2000

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

long lappets ending in brocaded tips. It would be interesting to speculate if he were a Rajput prince from Amber or Bikaner, but this possibility is ruled out by the almost complete absence of the jewellery with which the Rajput princes adorned their persons. The small moustache, long sideburn and backwards curl seen in our portrait, although fairly ubiquitous among fashionable young men in the seventeenth century, were certainly worn by the Raja of Amber Ram Singh and his son Kunwar Kishan Singh and grandson Raja Bishan Singh (Das, pp. 41-56, figs. 5-8; Falk & Archer, no. 135) and our warrior perhaps copied this fashion.

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



5.

**THREE HOLY MEN IN CONVERSATION AT NIGHT**

**MUGHAL INDIA, CIRCA 1650**

Opaque pigments and gold on paper, laid down in an album page with broad borders of palmettes and arabesques, perhaps Persian, eighteenth century

4 by 3 ½ in., 10.2 by 8.9 cm. painting

13 ⅞ by 11 in., 33.5 by 28 cm. folio

**Provenance**

Nasli (1902-71) and Alice Heeramanek, New York

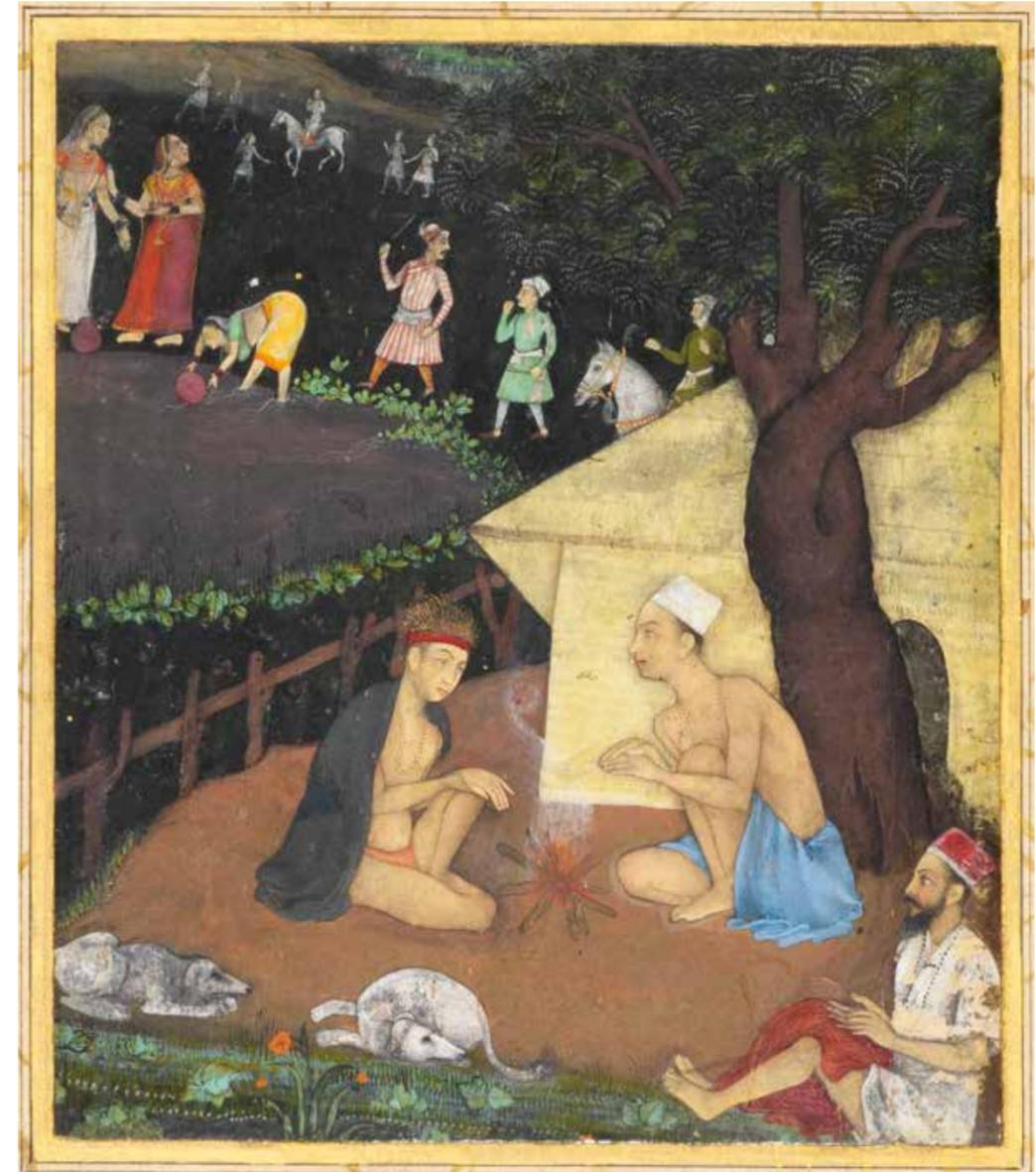
Dr. Claus Virch (1927-2012), Paris

**Published**

Heeramanek, A., *Masterpieces of Indian Painting*, Verona, 1984, pp. 168 and 255, no. 246

Two young ascetics and an older bearded one are sitting beneath a tree outside their hut, huddling around a fire. Two saluki hounds lie at rest but wakeful beside them. Behind the hut is a pond with people approaching it, while women fill their pots with water. They are startled by the approach of a horseman, with retainers on foot, emerging from the woods.

This exquisite and atmospheric little painting, which seems to have had its borders slightly trimmed, was perhaps part of a manuscript since it appears to be telling a story. The two young ascetics seem to be warming their hands at the fire, although they are nearly naked. The younger one on the left seems unhappy and the other boy and the older man are perhaps reassuring him. The older ascetic wears a white tunic and has a red cloth over his legs and seems to be observing the other two keenly. All three have *rudraksha* beads round the neck, identifying them as Nath yogis. The two background scenes are carefully sized and coloured to indicate their respective distances from the foreground in a fine example of aerial perspective.



6.

## ILLUSTRATION FROM A RAGAMALA SERIES: MALAVI RAGINI

### ASCRIBED TO RUKNUDDIN

#### BIKANER, CIRCA 1690

Opaque pigments and gold on paper, laid down in a putty coloured album page with repeating floral sprigs in gold, *nagari* inscriptions and the 1963 Bikaner stamp with inventory number 5135 on the verso

6 by 4 5/8 in., 15.2 by 11.8 cm. painting

10 1/4 by 7 5/8 in., 26 by 19.4 cm. folio

#### Inscriptions

Inscribed on the reverse with two inscriptions in *nagari*. The earlier reads: *Malava 10 kam Rukandi ro am. 1*  
'Malava 10 work of Ruknuddin no. 1' and the later:  
*Ragani Malar 10 samvat 1751*  
'Ragini Malar 10 Samvat 1751' [1694-95 A.D.]

#### Provenance

Bikaner royal collection  
Colnaghi Oriental, London, before 1980  
Dr. and Mrs. Robert Dickes, New York, 1980-2013

#### Published

Wilkinson, E. and Kalista, K., *Indian and Southeast Asian Art: Selections from the Robert and Bernice Dickes Collection*, New York, 2010, no. 13

Of the two inscriptions, the earlier one gives us the name of the *ragini* and name of the artist as Ruknuddin, the somewhat later one misunderstands the earlier one since it mistranscribes the badly written 'va' at the end of the *ragini's* name as a 'ra'. It also refers to the 1694 inventory of paintings which was undertaken towards the end of the reign of the great patron of painting, Maharaja Anup Singh (reg. 1669-98), but the handwriting is considerably later than this. Malavi or Malagauda is the third wife of Malkos raga and hence numbered 10 out of the 36 *ragas* and *raginis* in the Rajasthani tradition (Ebeling, p. 94), also called the Ordinary or Painters' system (Falk & Archer, p. 320). It is traditionally depicted as here, a loving couple walking towards a bedroom. In our painting, the scene is set on a terrace with a bed in a chamber already prepared for the ardently embracing couple as they walk eagerly towards it. Beyond the terrace stands a large tree with a green hillside rising to the town on the top.

The painting belongs to a dispersed *ragamala* series all originally mounted as here in the same wide putty coloured and gold album page and with attributions to Ruknuddin. For a Bhairava raga from this set, in the Museum of Fine Arts, Boston, see Cummins, pl. 80, who accepts the inscribed date as the

date of the series, but questions whether the series can be attributed wholly to Ruknuddin himself. Ruknuddin must have originally been a Mughal-trained artist brought to Bikaner with other artistic family members either by Anup Singh or his father. For an account of Ruknuddin and his studio, see Krishna, pp. 57-64, who writes that as head of the studio he kept the best commissions in any series for himself and the remainder were given to other studio artists.

Opinions on the dating of this set vary considerably. A Kanada *ragini* from the Ashmolean Museum in Krishna's paper is there dated circa 1680. A Gujari *ragini* in the Kronos Collection in New York (McInerney, no. 24) is there dated Samvat 1721 / 1664 A.D., which can only be from a misreading of the inscription. A Kedar *ragini* in the Metropolitan Museum of Art (*ibid.*, fig. 1, p. 4) is dated 1690-95. Others in the Goenka Collection are dated to the last quarter of the seventeenth century (Goswamy & Bhatia, nos. 113-14). Differences in style in the set between the more Mughalised work and the emerging, more Rajput, character of later Bikaner painting, such as in our example, suggest several different hands over a considerable period of time. A *ragamala* series in a Mughalised Bikaner style, circa 1650, in the Johnson Collection in the British Library (Falk & Archer, nos. 505, i-xxiv) shows the iconography from which this series developed - Malavi *ragini* (*op. cit.*, 505, x) has the same composition as ours, but in mirror reverse and set in a landscape rather than on a terrace.

#### References

- Cummins, J., *Indian Painting*, Boston, 2006  
Ebeling, K., *Ragamala Painting*, Basel, 1973  
Falk, T. and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981  
Goswamy, B.N. and Bhatia, U., *Painted Visions: the Goenka Collection of Indian Paintings*, New Delhi, 1999  
Krishna, N., 'The Umarani Usta Master-Painters of Bikaner and their Genealogy' in *Court Painting in Rajasthan*, ed. A. Topsfield, Bombay, 2000  
McInerney, T. et al., *Divine Pleasures: Paintings from India's Rajput Courts, the Kronos Collection*, New York, 2016



7.

**A HOLYMAN**

**SIGNED BY HAJI MUHAMMAD HUSAYN  
DECCAN, LATE SEVENTEENTH CENTURY**

Opaque pigments and gold on paper  
6 ¾ by 4 ½ in., 17.2 by 10.8 cm.

**Inscriptions**

Signed at lower right:  
*raqam-i haji muhammad husayn musavvir*  
'Drawn by Haji Muhammad Husayn Musavvir' [the painter]

**Provenance**

La Baronne de N., Paris, 1960s-2016

A holyman stands facing left, clad in a brilliant purple gown tied with an orange girdle and an overmantle striped in green, gold and brown, with a green shawl thrown over his shoulder, and a green hat tied with a white shawl. His feet are shod in leather sandals and he stands upon a stretch of green ground enlivened with some flowering plants. He holds a book in his left hand and a rosary in his extended right hand. He is depicted slightly smiling and with a certain intensity in his gaze.

The combinations and brilliance of colour along with the intensity of his gaze are indicative of a seventeenth century Deccani provenance. The composition and stance is a standard Deccani one, seen for example in the the late Golconda portrait of Akbar Shah Husaini in the David Collection, Copenhagen (Zebrowski, fig. 157). The spray of flowers portrayed at the ends of his *patka* and shawl are also seventeenth century in style. The flowering plants at the base of the painting are handled with considerable delicacy, in a manner recalling that of Rahim Deccani (Zebrowski, figs, 175-76). The artist, of whom nothing seems to be known, is a fine one and highly original in the characterisation of his subject. An unpublished bust portrait of a female in a Mughal style, signed by an artist of the same name with a date equivalent to 1744, is in the Victoria & Albert Museum, London (IM.110-1922).

**References:**

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



8.

**PORTRAIT OF BIHARI DAS NATHAWAT  
AMBER, LATE SEVENTEENTH CENTURY**

Opaque pigments with gold on paper, Mewar inventory numbers on the verso, brown paper borders

6 7/8 by 3 3/8 in., 16.7 by 8.7 cm. painting

7 5/8 by 4 5/8 in., 19.5 by 11.8 cm. folio

**Inscriptions**

On the left side in good seventeenth century *nagari*:

*Bihari Das Nathawat*

Mewar inventory numbers 95/265 and 211 on the reverse

**Provenance**

Mewar royal collection

Sotheby's, London, 21 October 1994, lot 531

Private collection, England, 1994-2016

**Published**

Fraser, M., *The V. S. Naipaul Collection of Indian Paintings, Drawings and Watercolours*, London, 2014, pp. 68-9, no. 30

Bihari Das is portrayed as a tall, stout, middle-aged man clad in Akbari fashion in a white *jama* and *paijama* with a small *pagri* on his head. His brocaded *patka* hangs from a white girdle tied round his waist, through which is thrust a *katar* and from which hangs a sheath presumably for a dagger. A white shawl is draped round his neck and he holds in his right hand an upright long straight sword with a knuckle guard. The portrait is set against a blank dark green ground, the whole conforming to the style and format of Mughal portraits from around 1590-1610. This is clearly a later copy of such a portrait, probably done at Amber later in the century, that found its way like the Amber Album itself (see Glynn, pp. 222-264) to Udaipur, hence the inventory inscriptions.

The Nathawat part of the inscription indicates that the subject was from the Nathawat clan, descended from Natha, son of Gopal Singh and grandson of Raja Prithviraj of Amber (reg. 1502-27), who gave *thikanas* within the Amber state to his fourteen surviving sons. Gopal Singh's share were the *thikanas* Chomu and Samod, both twenty or thirty miles north of Amber. Records are scarce, but Bihari Das seems to belong to the Nathawats of Samod rather than Chomu.

**References**

Glynn Benkaim, C., *A Rajasthani Princely Album: Rajput Patronage of Mughal-Style Painting*, *Artibus Asiae*, vol. 60, no. 2, Zürich, 2000



9.

**RUSTAM SLAYING THE WHITE DIV  
DECCAN, CIRCA 1700**

Opaque pigments and gold on paper, laid down in a gold-sprinkled buff album page with gold foliate meander on the blue margin

8 ⅜ by 6 ¼ in., 21.2 by 16 cm. painting

17 ¼ by 12 ⅜ in., 44 by 31.5 cm. folio

**Inscriptions**

The battle-standard (*'alem*) is inscribed in Persian reading:

Qur'an 61 (al-Saff), part of verse 13:

'Assistance from God and near victory'

**Provenance**

Xavier Guerrand Hermes, Paris, 1990s

One of the most famous episodes in Firdausi's *Shahnama*, this subject is found in a large number of manuscripts of the epic text and in separate paintings. Our page, whether or not it was ever in a manuscript, is now mounted in an eighteenth century album page with plain buff borders.

In the centre of the painting Rustam has ripped open the Div's chest, surrounded by his followers on the one side and by other divs on the other. This was traditionally in earlier manuscripts an isolated scene, save for the horse Rakhsh and his keeper, that took place in a dark pit, here the action takes place against a green ground with the followers on both sides providing the framing. Kai Ka'us, the king of the Iranians, whose sight will be restored by the blood from the liver of the White Div, leads his followers on the right. Other divs watch on the left, while the White Div himself is also provided with a horse and keeper on the bottom left matching those of Rustam on the bottom right.

The style is a provincial Indian one difficult to place when so little has been published of these styles. The generally subdued colour tonalities of green, pink and blue and the way the pink rocks run in ridges across the composition suggest a northern Deccani provenance of the late seventeenth century. The round faces of the followers of Kai Ka'us resemble those from provincial Persian manuscripts of the fifteenth century, passed down into the seventeenth century through earlier Sultanate paintings.



10.

**PORTRAIT OF A RAJA POSSIBLY HARI DEV OF JAMMU  
BASOHLI, CIRCA 1700**

Opaque pigments and gold on paper, orange border

5 ¾ by 4 ¾ in., 13.7 by 12 cm. painting

6 ½ by 5 ¾ in., 16.2 by 14.2 cm. folio

**Provenance**

Ananda Kentish Coomaraswamy (1877-1947)

Christie's, London, 11 October 2013, lot 555

A nobleman dressed all in white save for his broad orange, blue and gold *patka* and red turban with a white and gold turban band is seated on a mat smelling a rose, a stout bolster behind him. A black eagle feather attached to the top of his turban indicates that he must be a raja. His long slightly aquiline nose is paralleled by his black pointed beard. The mat on which he is sitting has a swirling acanthus leaf design in two tones of mauve with an outer border of a blue leaf scroll on white. The raja's upper body is silhouetted against a yellow ground. He wears a vertical Vaishnava sect mark on his forehead but no jewellery save for earrings and a long *akshamala* worn across his torso.

The sitter is thought to be Raja Hari Dev of Jammu (reg. circa 1650-88), of whom two good Mankot portraits of circa 1670 exist (Archer, Mankot 5-6), in both of which he is holding a flower - one has him with jewellery, the other without, although the latter shows him with Shaiva sect marks. Our portrait is linked rather to Basohli as a provenance from the evidence of the mat with its two toned leaf design which appears in several Basohli portraits, e.g. Archer, Basohli 11, i-ii, & 17. A Mankot portrait of Raja Kirpal Dev of Bahu (*ibid.*, Mankot 4; Roy, pp. 122-23) has the same kind of mat.

**References**

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

Roy, M., *50 X India: the 50 Most Beautiful Miniatures from the Rijksmuseum*, Amsterdam, 2008



11.

**EQUESTRIAN PORTRAIT OF MAHARAJ DHIRAJ SINGH  
RAGHOGARH, CENTRAL INDIA, CIRCA 1700**

Brush drawing with wash and some colour on paper

12 ¼ by 9 ⅞ in., 31 by 25 cm.

**Provenance**

Sotheby's, London, 10 December 1974, lot 110

Private collection, London, 1974-2017

Raja Dhiraj Singh of Raghogarh (reg. 1697-1726) is riding a rearing stallion in the middle of the otherwise plain sheet of paper. His tall physique and straight profile make him one of the most immediately recognisable of all the Rajput rulers. All the accoutrements for the horse and its rider are carefully depicted. We note the harness for the sword attached to his girdle, which has his *katar* stuck through it, and the long harness for the shield suspended from his right shoulder. He is sitting on a saddle with a lion's head pommel. Harness, halter and all the other details of horse trappings are treated with similar care.

Dhiraj Singh is depicted precisely this way in a finished painting of him riding a rearing horse, now in the collection of Sir Howard Hodgkin (Topsfield, no. 94). This is almost the same as in our drawing save for him carrying a sword over his right shoulder in addition to the one slung by his left hip. His many portraits always make him seem a larger than life figure, as in his depiction hunting a bear with a solitary hound in the Mittal Museum in Hyderabad (Welch 1985, no. 251), in which the raja is larger than the bear. Another portrait of Dhiraj Singh at *puja* is in the Fondation Custodia, Paris, in which though seated, he is again much larger than his priests and attendants (Gahlin,

no. 34). There are several other portraits in the collection of the National Museum, New Delhi, see Jain and Mathur, pp.141 & 151.

Raghogarh was a small state in what is now south-west Madhya Pradesh, between Kotah and Malwa. It was founded by Dhiraj Singh's father Lal Singh Kichi (reg. 1677-97), and it managed to retain its independence and its own distinctive style until 1819, when it became a *thikana* of Gwalior, see Mittal in Welch 1985, p. 374.

The technique of wash to suggest shadows and shading is unusual in Rajput drawings, which instead prefer to concentrate on line. In this it might be influenced by the techniques of Deccani drawings, as in *Two Ladies visiting a Sadhu* in the Mittal Museum in Hyderabad (Welch 1976, no. 36), where not only are the figures delicately washed, but the folds of the sadhu's cloak and *dhoti* are suggested by parallel lines of wash as in the folds of the raja's *jama* in our drawing. Many Deccani artists journeyed north after the fall of Bijapur and Golconda in 1686-87, and Raghogarh was not far off the direct route from Aurangabad and Burhanpur to the north.

**References**

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Jain, P.C. & Mathur, V.K., *National Museum Collection: Raghogarh Paintings*, New Delhi, 2015

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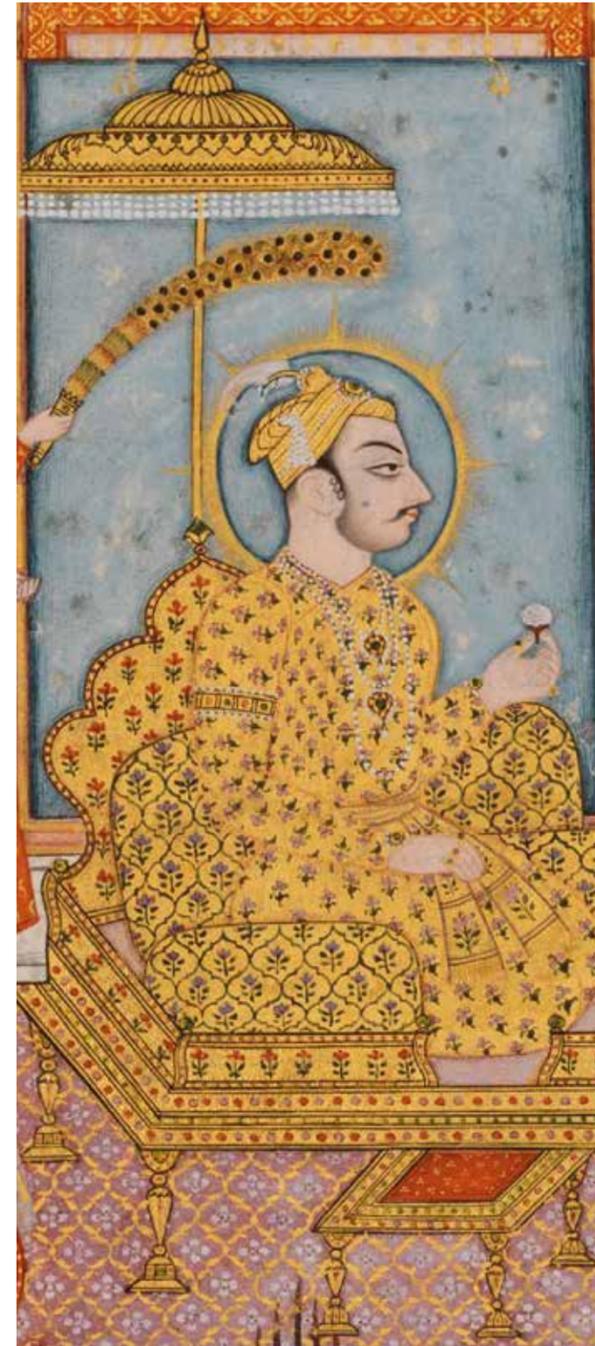
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**TWO FOLIOS FROM NUSRATI'S GULSHAN-I ISHQ 'THE ROSE GARDEN OF LOVE'  
A DISPERSED SUFI MANUSCRIPT COMMISSIONED BY 'ALI 'ADIL SHAH II OF BIJAPUR  
PROBABLY HYDERABAD, 1700-10**

**The Gulshan-i Ishq**

These two pages are from what is unquestionably the finest Deccani manuscript of the period, outstanding for its calligraphy, its superb technical accomplishment and its poetical fantasy. The text is the romance, the *Gulshan-i 'Ishq*, 'the Rose-garden of Love', written in Deccani Urdu by the Bijapuri court poet Nusrati, commissioned by 'Ali 'Adil Shah II of Bijapur (r. 1656-72) and completed in 1657. The text of our manuscript is written in an elegant *naskhi*, on fine polished paper, in two columns without any dividing rules or margins, the number of lines varying between five and twelve. On the recto a gold margin surrounds the text and painting panels, and the marginal areas are illuminated with floral and foliate motifs on an ivory ground.



Above: Detail no. 13.

**The Manuscript**

This copy of the poem is fragmentary, its folios are dispersed. Ehnbohm identified the text of the two Ehrenfeld folios in his 1985 publication, but it was confirmed by Peter Gaeffke in his 1987 paper, based on a complete manuscript of the same text now in the Philadelphia Museum of Art. This seems to be a close copy of our manuscript, but was apparently completed in Hyderabad between 1741-43 and was in the *zenana* library of Tipu Sultan's palace in Seringapatam.

The extant folios from this manuscript are as follows:

Ten folios sold by Christie's, London: 11 October 1979, lots 183-89 and 28 November 1983, lots 141-43. The 1979 catalogue entry records that the colophon of the unpublished manuscript was written by an unnamed author who 'lived during the reign of 'Ali 'Adil Shahi, under whom I grew prosperous'. Of the seven 1979 folios, two were published by Zebrowski (pp. 222-4, nos. 195 & 196) in 1983 as Deccani, circa 1700, now respectively in the Binney Collection, San Diego and the Metropolitan Museum of Art (Losty 2011; Haidar & Sardar, no. 173).

Two folios formerly in the Ehrenfeld Collection: Published by Ehnbohm, (nos. 37-38) in 1985, one depicts Nusrati praising Ali Adil Shah, now in the David Collection, Copenhagen; the other is now in a private collection, London.

Khalili Collection: Two folios depicting King Bikram and his wife invoking the holyman Roshan-i Dil in their quest for a child, these remarkable double pages continue the story with marginal pictures, see Leach 1998, no. 73.

Minneapolis Institute of Arts: A folio depicting Raja Bikram and the angels.

London art market, 2015: Four more folios, in a closely related sequence depicting Prince Manhar confronting and destroying a demon, see Losty 2015, nos. 13-16.

**Nusrati and the significance of his text**

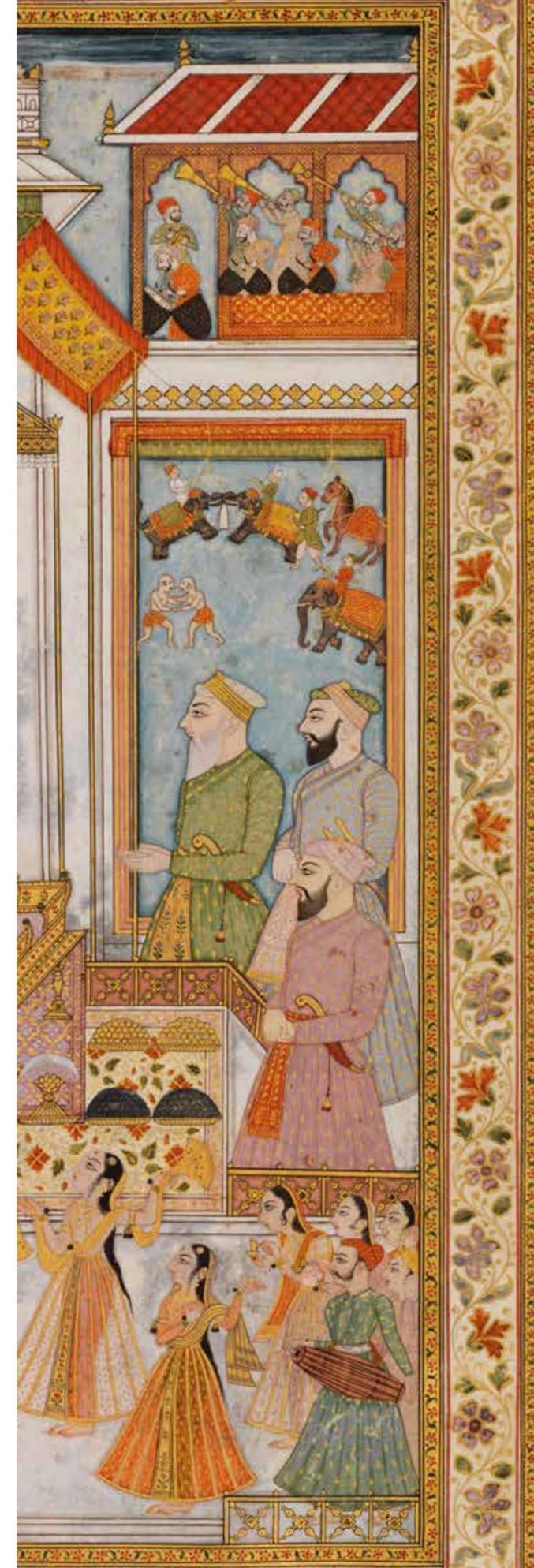
Nusrati's romantic poem contains a fantastic love story involving the hero Manhar and two princesses: the magical Madmalati and the more earthbound Champavati, the embodiments respectively of erotic and spiritual love. It is based on the earlier Awadhi Hindi romance, the *Madhumalativarta*, commenced in 1545 by Manjhan, a Sufi of the Shattari order from Bihar who was also a court poet to Islam Shah Sur in Delhi, in which the hero is Manohar and the two princesses are Madhumalati and Pema. This is one of the four major mystical poems of Indian Sufism (*prema kahani*) written in Awadhi Hindi, beginning with Maulana Da'ud's *Chandayan* of 1379, the others being Qutban's *Mrigavati* of 1503 and Jayasi's *Padmavat* begun 1540, which all follow the same kind of romance in which the hero prince gets involved with a magical princess, loses her, wanders the earth as a yogi looking for her, and finds another princess who eventually reunites them. All four Muslim authors take the same kind of Hindu romance and transform it into a story that, although imbued throughout with Hindu imagery, is one of spiritual progression according to Sufi thought. None of these works seems to have attracted Akbar's attention but they did that of his heir Salim: a heavily illustrated Persian version of the *Mrigavati* was prepared for Prince Salim at Allahabad 1603-04, and is now in the Chester Beatty Library, Dublin, illustrated in Leach 1995, pp. 189-232.

Apart from the Philadelphia manuscript, another illustrated Deccani version of this text is known. Zebrowski in 1983 published two images of a romance (figs. 197-98) of which many other pages are known, dating them slightly later than the first manuscript. They lack any text but have been annotated with fanciful descriptions relating to the earlier Qutb Shah dynasty. In 2011 Blohm, pp. 44-57, anchored the miniatures firmly to the romance of the *Gulshan-i 'Ishq*.

**References**

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 Haidar, N., and Sardar, M., eds., M., *Sultans of Deccan India, 1500-1700*, New York, 2015  
 Goetz, H., *The Art and Architecture of Bikaner State*, Bruno Cassirer, Oxford, 1950  
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 Leach, L.Y., *Paintings from India: the Nasser D. Khalili Collection of Islamic Art*, vol. VIII, London, 1998  
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 Losty, J.P., *Into the Indian Mind*, Francesca Galloway, London, 2015  
 Zebrowski, M., *Deccani Painting*, London and Los Angeles, 1983

Right: Detail No. 13



12.  
**REJOICINGS AT THE ANNOUNCEMENT OF THE UNEXPECTED BIRTH OF A SON**  
**FOLIO FROM A DISPERSED MANUSCRIPT OF NUSRATI'S GULSHAN-I 'ISHQ,**  
**'THE ROSE GARDEN OF LOVE'**  
**DECCAN, PROBABLY HYDERABAD, 1700-10**

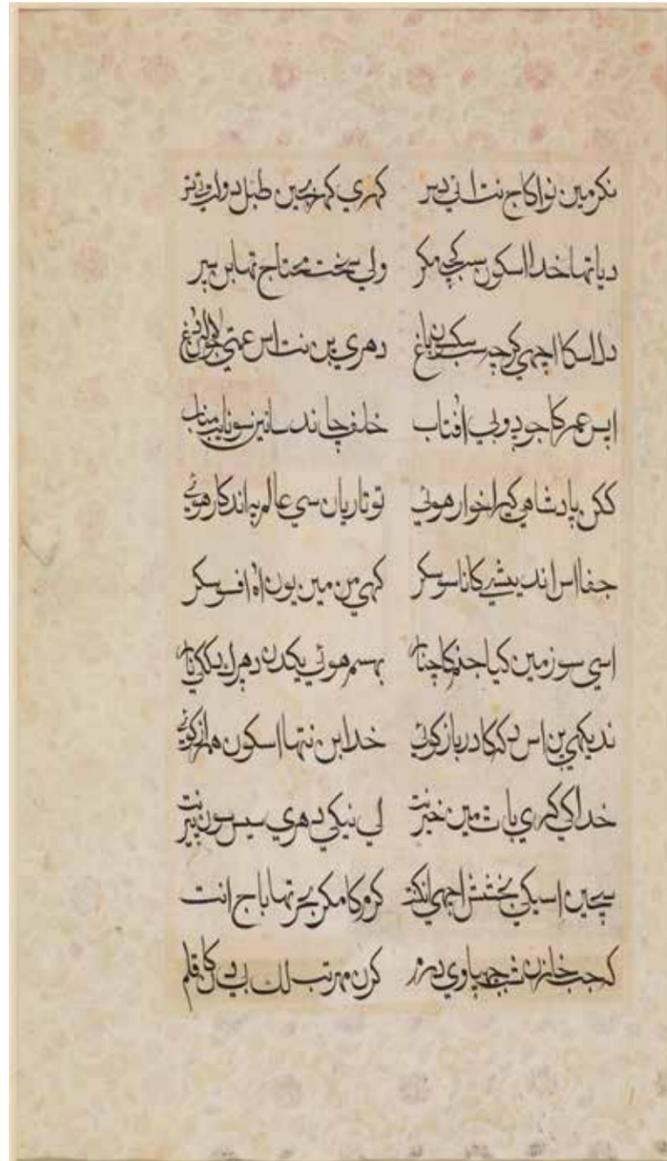
Opaque watercolour with gold on paper, illuminated margins with red flowers interspersed among green foliate arabesques  
 10 5/8 by 5 3/4 in., 27 by 14.5 cm. painting including calligraphy  
 15 1/8 by 8 5/8 in., 38 by 22 cm. folio

**Inscriptions**  
 Written in Deccani Urdu, with three lines on the recto and on the verso eleven lines in *naskhi* script in two columns

**Provenance**  
 Acquired in Paris, 1940s-50s  
 Mid-Western private collection, 1940s-50s - 2016

The king has long been sonless but through the intercession of a renowned ascetic (as illustrated in the Khalili folios, see Leach 1998, no.73) a son, Prince Manhar, has been born to him. The city rejoices while the king sends out largesse to all. The king sits on an elevated golden throne under a golden *chhatra* on a palace terrace with attendants behind him waving *morchhals* or holding the royal weapons. One holds a dish of sweetmeats with other such dishes on the carpeted floor, while the king hands out the sweetmeats to the men standing below the throne, some of them fakirs and others just the normal populace.

The throne is placed below a golden canopy supported by four poles. The back wall is decorated with numerous arched niches containing vases of flowers, rosewater-sprinklers and bottles and is pierced by two openings, one surmounted by the *naqqar-khana* with men blowing trumpets and beating kettle-drums. As in several of the known paintings of this manuscript the overall tonality is white, relieved by patches of intense colour and gold.



13.

THE KING TALKS TO HIS ADVISERS WHILE BEING ENTERTAINED BY DANCERS AND MUSICIANS

FOLIO FROM A DISPERSED MANUSCRIPT OF NUSRATI'S GULSHAN-I 'ISHQ,

'THE ROSE GARDEN OF LOVE'

DECCAN, PROBABLY HYDERABAD, 1700-10

Opaque watercolour with gold on paper, illuminated margins

with red and pale mauve flowers interspersed among green foliate arabesques

6 ¾ by 5 ¾ in., 17.2 by 14.5 cm. painting

12 by 9 in., 30.5 by 23 cm. folio

Inscriptions

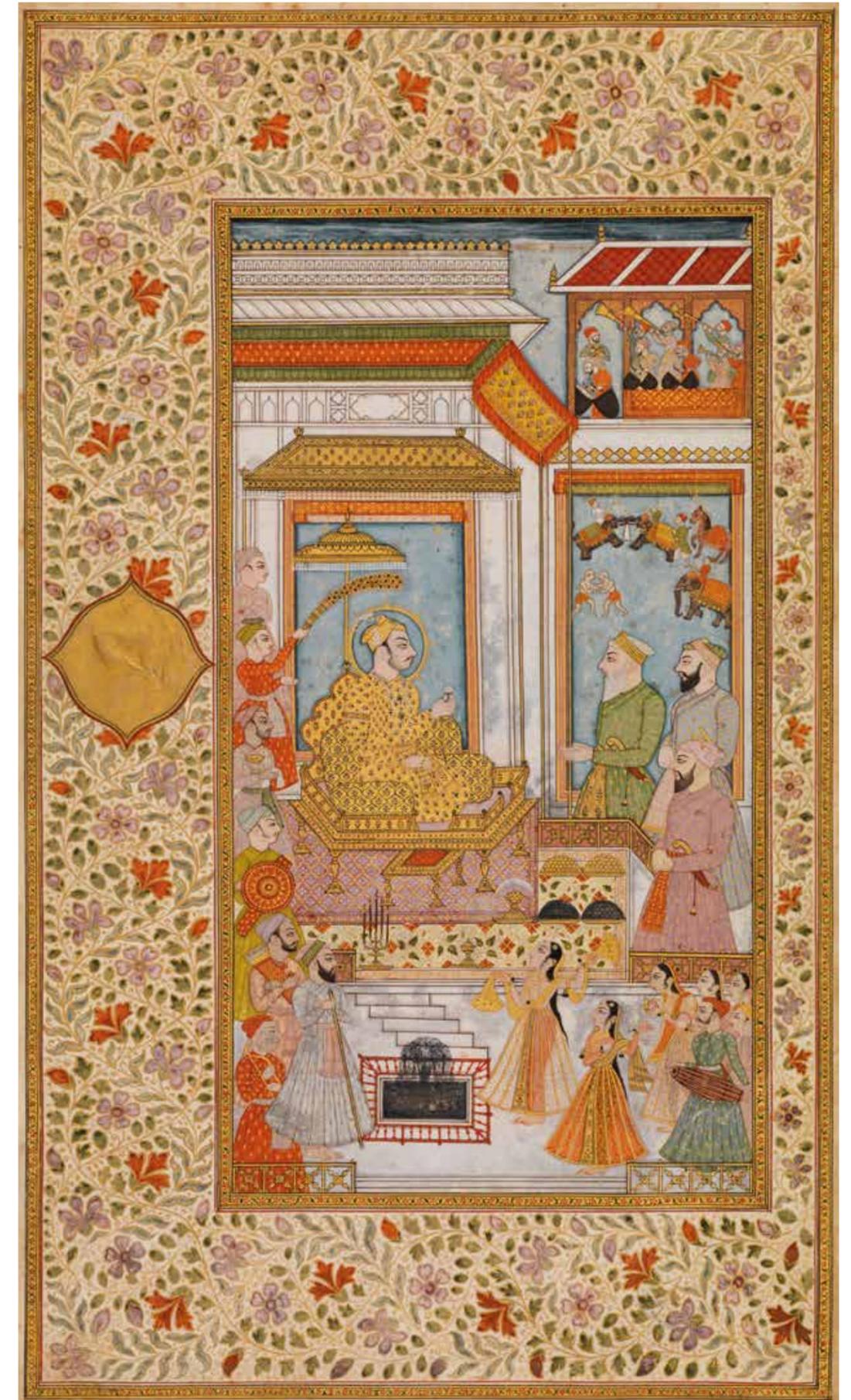
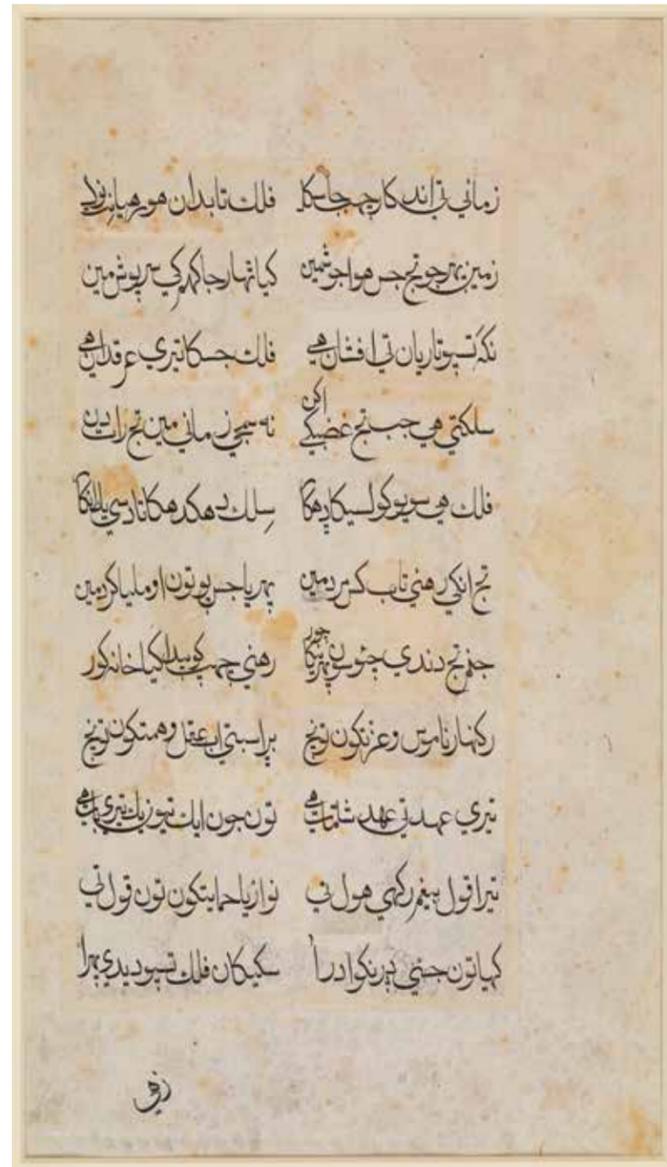
Written in Deccani Urdu, with eleven lines in *naskhi* script in two columns on the verso

Provenance

Acquired in Paris, 1940s-50s

Mid-Western private collection, 1940s-50s - 2016

The prince sits on an elevated golden throne under a golden *chhatra* and canopy with attendants behind him waving *morchhals* or holding the royal weapons. Three advisers stand in front of him while below the terrace on which the throne is placed is a group of musicians and dancers. Through the open doorway can be seen a courtyard in which elephants fight, while two men stripped for exercise are sparring together. Above the doorway is the *naqqar-khana* with men blowing trumpets and beating kettle-drums. The text describes the greatness of the king.



14.

**TWO NOBLEMEN SEATED ON A TERRACE WITH A BOY AND AN ATTENDANT COURTIER  
DECCAN, 1700-25**

Opaque pigments with gold on paper, the brown paper borders with yellow margin and white rules

8 7/8 by 6 7/8 in., 22.6 by 17.5 cm. painting

12 7/8 by 9 1/2 in., 32.7 by 23.2 cm. folio

**Inscriptions**

Inscribed twice in Persian in clouds to upper right:

*abd al-rashid muhammad zaman*

'Abd al-Rashid Muhammad Zaman'

to the left:

*Shah Gilani? 'Shah Gilani' (?)*

A short ink inscription on the verso reads:

*nuh rupiyah 'Nine rupees'*

**Provenance**

Private collection, London, 1980s-2016

Two noblemen sit on a terrace facing each other and smoking from hookahs. They are presumably of similar rank since they are of equal size and both are smoking. Both wear what appear to be full length front-fastening coats over their *jamas*, one strikingly patterned in stripes of cream and brown, worn over a dark green *jama*, the other in gold brocade worn over an orange *jama*. The man on the left has laid his *katar* on the rug, but the other man still wears his tucked into his *patka* underneath his coat. A spray of narcissi on the mat beside him may or may not be significant. A young boy sits beside him, no doubt a son or grandson, while an attendant dressed in green and orange sits behind him. The scene is laid out on a terrace. On the other side of the balustrade rise alternate flowering trees and slender cypresses, but beyond that is just a dark green background rising to brilliantly coloured orange and purple clouds.

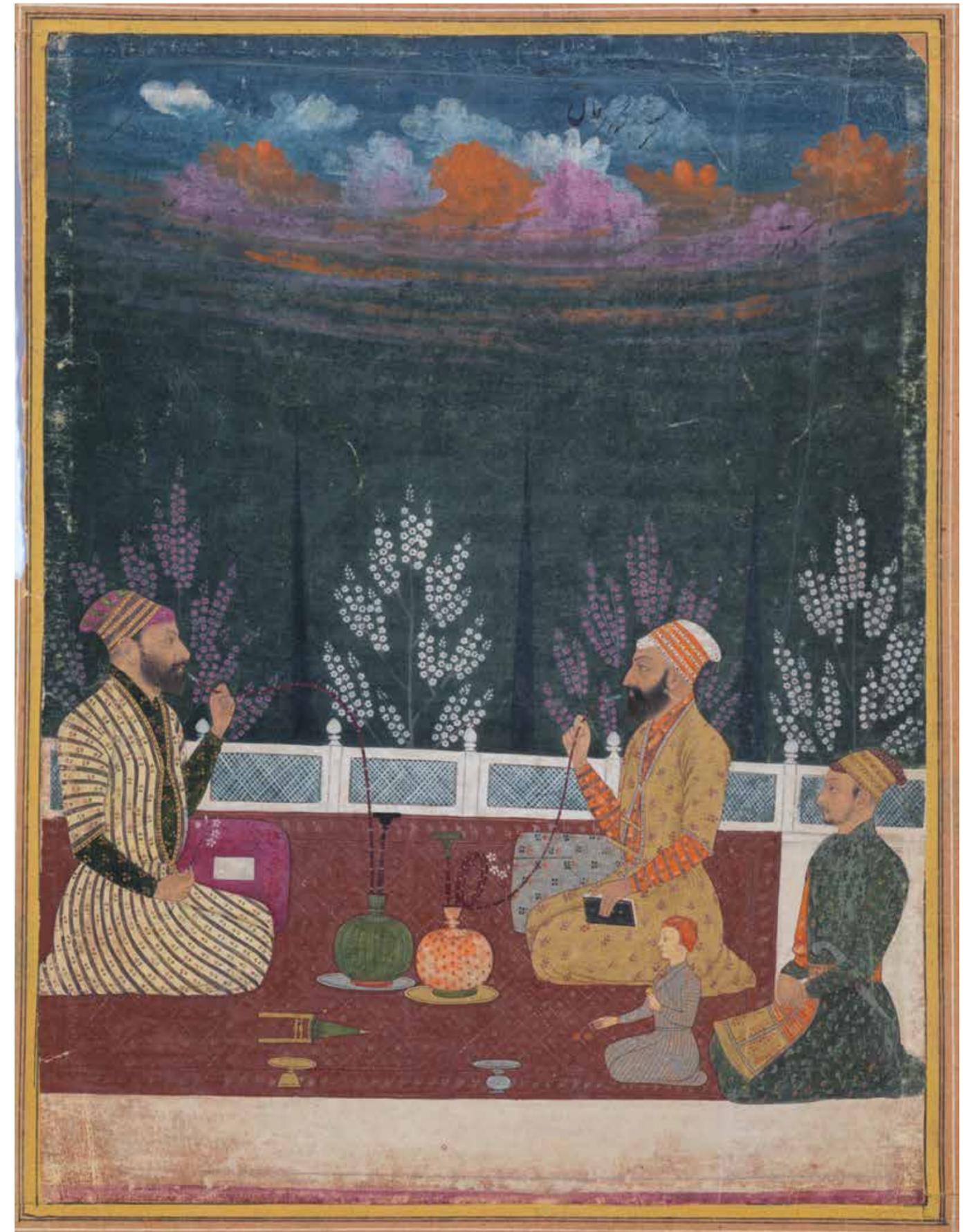
After the fall of Bijapur and Golconda to Aurangzeb in 1686-87, a more sober type of portraiture was introduced into the Deccan (see Zebrowski, ch. 11), in which the various Mughal governors were portrayed seated on terraces, sometimes seen relaxing and smoking and sometimes receiving others. Our double portrait is part of this movement, compare principally Zebrowski figs. 181-2, 186-7 & 190-1. The Mughal fashion in late seventeenth century portraiture of orange, gold and green swags of colour in the sky was also of influence, translated as here additionally into purple, orange and white billowing clouds. In this it resembles the standing Mughal prince smelling a flower in the National Museum, New Delhi (Ramaswami & Singh, pp. 126-7), as also in the fashion for elongation of the male body, combined with rather extreme flatness in the silhouette seen in many of these portraits. For a comparable arrangement of prunus and cypresses behind the terrace, see a Deccani painting in the Chester Beatty Library, Dublin (Leach, no. 9.655) of an unknown nobleman dictating to a scribe, dated to circa 1720.

**References**

Leach, L.Y., *Mughal and Other Indian Paintings in the Chester Beatty Library*, London, 1995

Ramaswami, P. B., and Singh, K., *Nauras: the Many Arts of the Deccan*, New Delhi, 2016

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





15.

**PRINCE ON A TERRACE SMOKING  
DECCAN, EARLY EIGHTEENTH CENTURY**

Coloured drawing with gold on paper

4 5/8 by 3 1/2 in., 11.7 by 9 cm.

**Provenance**

Maggs Bros., London, 1978

Private collection, Heidelberg, 1978-2016

**Published**

Maggs Bros., Bulletin No. 28, London, February 1978, no. 9

A young nobleman dressed all in white save for his turban is sitting casually on a summer rug on a terrace. His left elbow is supported by his updrawn knee and his left hand holds the mouthpiece of his jewelled hookah. He is supported by a gold brocade bolster with cushions of the same material and in green around him. Beyond the terrace is a garden with alternating flowering shrubs and cypresses. The blank background is finished by a riotously coloured sky with streaks of orange, pink and gold and pink clouds.

This is a carefully drawn figure, a real portrait, and one notes the precisely delineated features and hands, the still relatively new beard and the slightly retroussé nose. The format of the composition and the coloured sky suggests an early eighteenth century Deccani provenance.

After the fall of Bijapur and Golconda to Aurangzeb in 1686-87, a more sober type of portraiture was introduced into the Deccan (see Zebrowski, ch. 11), in which the various Mughal governors were portrayed seated on a terrace sometimes relaxing smoking and and sometimes interviewing others, compare Zebrowski figs.181-2, 186-7, 190-1. By the time of our portrait, this originally rather stiff and severe portrait style of the late Aurangzeb period had softened considerably. The Mughal fashion in late seventeenth century portraiture of orange, gold and green swags of colour in the sky was also of influence, translated as here additionally into orange, pink and purple clouds. In this it resembles the standing Mughal prince smelling a flower in the National Museum, New Delhi (Ramaswami & Singh, pp. 126-7). For a comparable arrangement of prunus and cypresses behind the terrace, see a Deccani painting in the Chester Beatty Library, Dublin (Leach, no. 9.655) of an unknown nobleman dictating to a scribe, dated to circa 1720.

**References**

Leach, L.Y., *Mughal and Other Indian Paintings in the Chester Beatty Library*, London, 1995

Ramaswami, P. B. and Singh, K., *Nauras: the Many Arts of the Deccan*, New Delhi, 2016

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

16.

**LADY SMOKING ON A TERRACE WITH AN ATTENDANT**

**MURSHIDABAD, 1760-70**

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

6 5/8 by 4 1/2 in., 16.8 by 11.5 cm. painting

14 1/4 by 9 7/8 in., 36.3 by 25.2 cm. folio

**Provenance**

Maggs Bros., London, 1982

Bruzzi Collection, Hertfordshire, 1982-2015

**Published**

Maggs Bros., Bulletin No. 35, Spring 1982, p. 8, no. 6

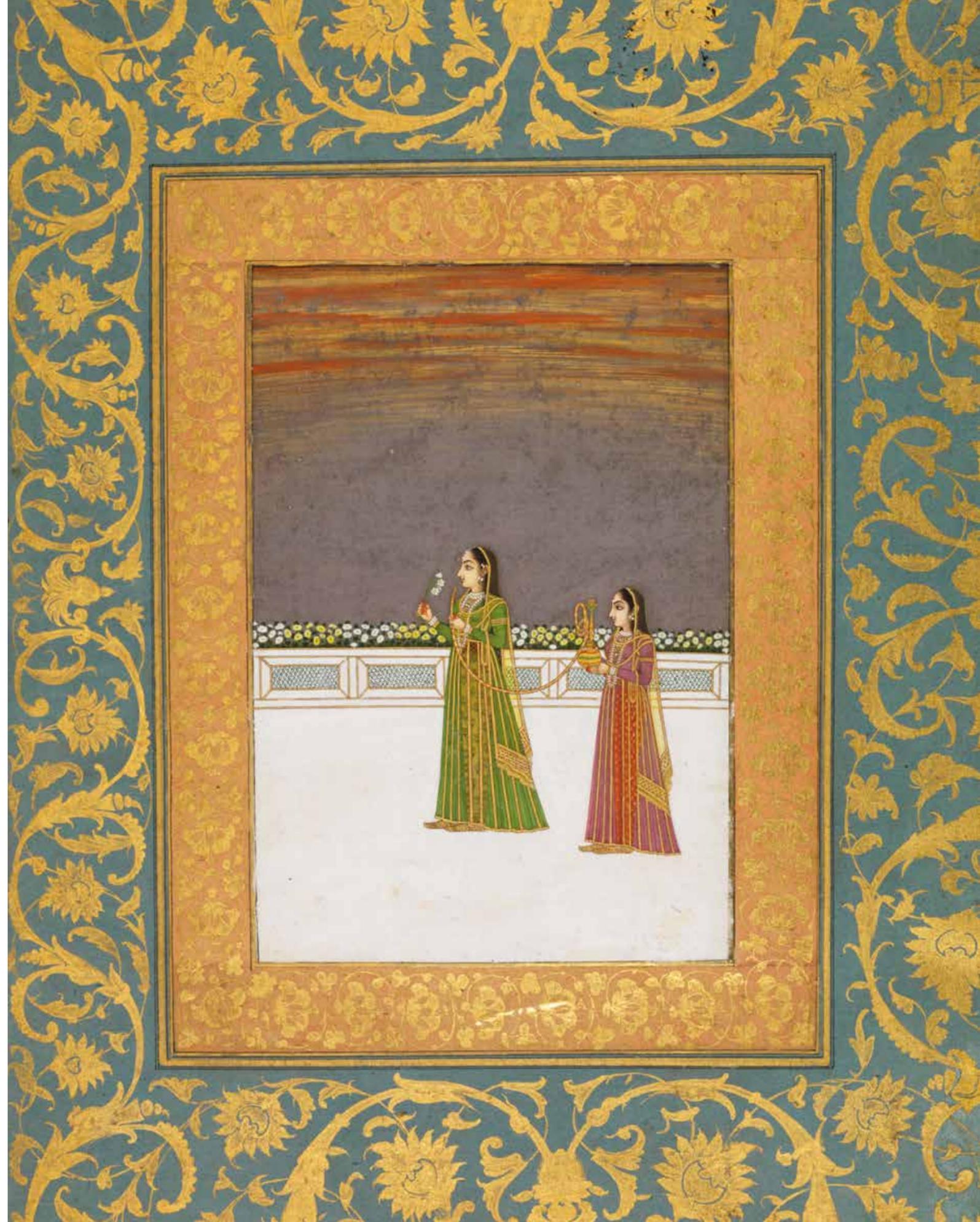
A lady dressed all in green and gold is walking along a terrace holding a narcissus in one hand and the mouthpiece of a hookah in the other, the hookah itself being held by her companion, who is dressed in mauve and orange. The hookah is of gold with interesting decoration of what seem to be the green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

Such scenes were produced both in Awadh and Murshidabad towards the end of the eighteenth century. Ours seems to be Murshidabad on account of the extreme pallor of the skin, the heavy facial shading and the emphatic blackness of the eyes, see for comparison Losty, pp. 82-105, fig. 11. The depiction of the long *peshwaj* with its folds marked by heavy gold outlining was similar in both schools at this period. For comparable figures from Awadh, including one by Mihr Chand copied for Colonel Polier from a painting in Colonel Gentil's collection, see Roy in Markel & Gude, p. 179, figs. 148-49.

**References**

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

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



17.

**RAJA KUSHAL SINGH WITH KUNWAR SHER SINGH ATTENDED BY RATHOR NAROJI AND KHICHI SABLOGI**

**MARWAR, 1750-60**

Opaque watercolour with gold on paper

8 5/8 by 10 1/2 in., 22 by 26.5 cm. painting

**Inscriptions**

Inscribed on the verso in nagari script:

... Kunvar ji Sri Sher Singh Pirthisinghot [son of Prithvi Singh] ro ... gaon? Chandawal. Raja Sri Kushal Singhji / Rathor Naroji / Khichi Sablogi

**Provenance**

Ray Lewis, San Francisco, 1965

Private collection, London, 1965-2017

Two Rathor noblemen of Marwar sit on a yellow floor-spread on a terrace facing each other and smoking from their hookahs, which are placed below the terrace at the level of the little garden with its central fountain and parterres of flowers. The repeated coils of the hookah snakes are noteworthy. Behind each man is a standing attendant and between them are the implements necessary for chewing *paan*. A balustrade behind opens on to a garden with trees and two side pavilions. The painting must be from Marwar, with its striking colour combinations of orange, blue, brown and yellow, and its characteristic composition, while the extravagantly high turbans mark the painting as from the third quarter of the eighteenth century, when such turbans were common (Crill, figs. 62-66 & 77).

The inscriptions allow us to date the painting a little more precisely. Sher Singh is inscribed as a prince (*kunwar*) and the son of Prithi Singh of Chandawal, one of the *thikanas* of Jodhpur. Prithi Singh was the ruling Thakur of Chandawal, circa 1751-60, when he was killed in battle, which therefore dates the painting to before 1760. His son Sher Singh succeeded and ruled until 1778. Nonetheless, the title of Raja born by Kushal Singh is puzzling as all the chief noblemen of Marwar were *thakurs*, holders of the various *thikanas* that constituted the feudatory arrangements of the state. It is perhaps an honorary title. Crill's work has uncovered several of the *thikanas* of Marwar with their own artists and our painting may have been painted at Chandawal.

**References**

Crill, R., *Marwar Painting: a History of the Jodhpur Style*, Bombay, 2000



18.

## HORSE AND GROOM

### KISHANGARH, CIRCA 1750

Opaque pigments and gold on paper

5 by 6 ½ in., 12.6 by 16.5 cm. painting

6 by 8 ½ in., 15.3 by 21.6 cm. folio

#### Inscriptions

The margin with an Urdu inscription referring to an Iraqi horse

#### Provenance

Sotheby's, London, 26 April 1995, lot 141

Private collection, England, 1995-2016

#### Published

Fraser, M., *The V. S. Naipaul Collection of Indian Paintings, Drawings and Watercolours*, London, 2014, pp. 30-34, no. 12

A dappled grey stallion, here coloured blue, stands with his head down before his groom, who is scratching between his ears and parting the forelock. His steamy breath emerges from his open mouth. The stallion has the end of his tail and his fetlocks dyed red with henna. He is richly caparisoned with a red and green saddlecloth with gold designs and red and gold harness, while his halter is of gilt leather studded with coloured stones. The young syce stands stiffly before him, wearing a mauve *jama* over striped orange and cream *paijama*, a green waistband and a turban bound with white cloth. The background is grey-black without a ground.

Such static horse portraits were something of a feature in the Mughal court studio in the first half of the eighteenth century. For other comparable horse portraits see Hurel, no. 149, signed by Faqirallah, and Bibliothèque Nationale, no. 128. However the stylisation of our beast, its colour, the careful arrangement of its mane and the noticeable dip in its back suggest a Mughalised Rajput provenance such as Kishangarh. For somewhat earlier horse portraits from Kishangarh, see Heeramanek, pls. 74-75, the first of which is the same composition as our painting.

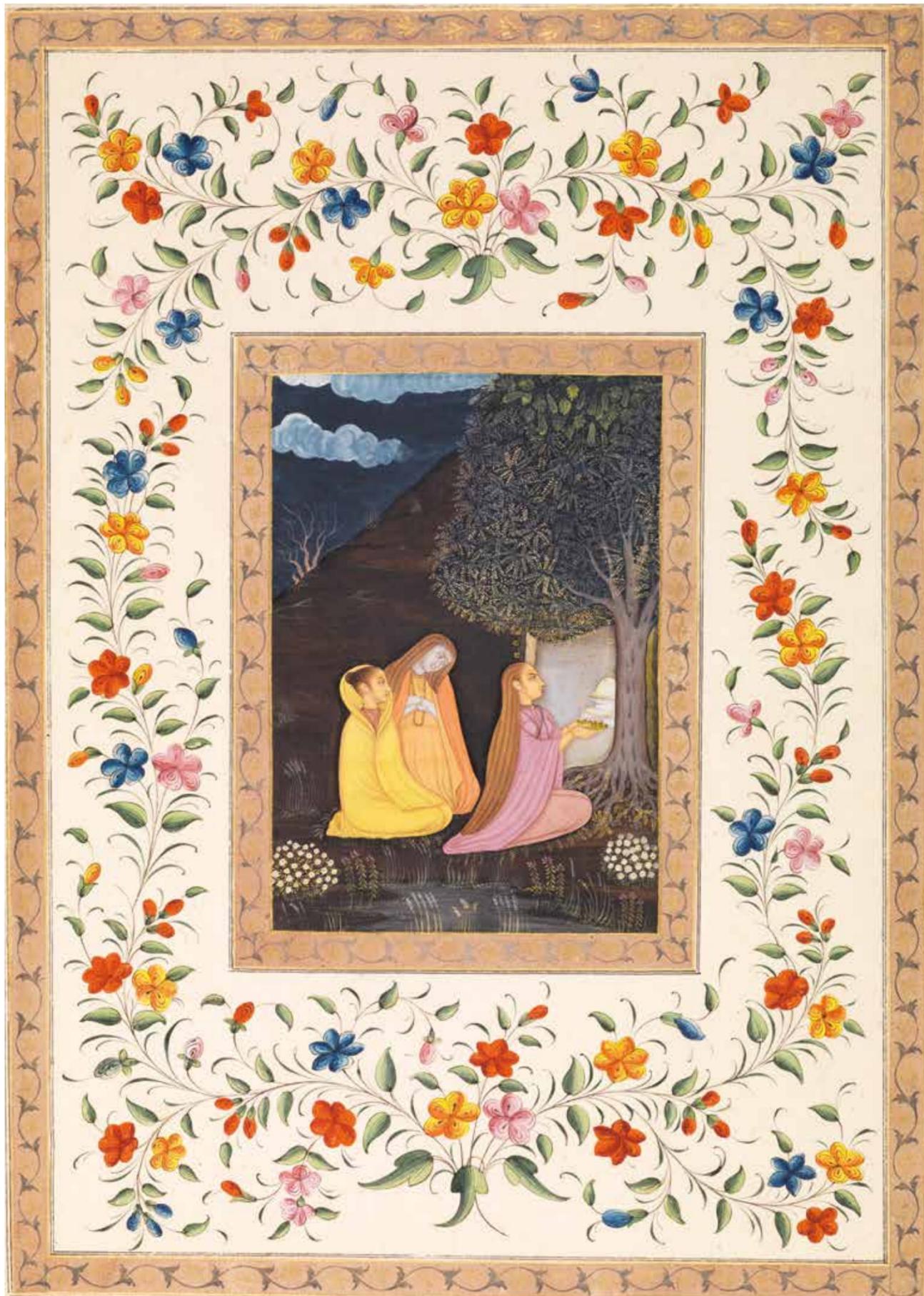
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Hurel, R., *Miniatures et Peintures Indiennes: collection du Département des estampes et de la photographie de la Bibliothèque nationale de France*, vol. I, Paris, 2010





19.

**FOLIO FROM THE POLIER ALBUM  
THREE WOMEN MAKING OFFERINGS  
AT A SIVA SHRINE  
STYLE OF MIR KALAN KHAN  
LUCKNOW, 1780-90**

Opaque pigments and gold on paper, laid down in an album page with broad decorative floral borders of bold design and colouring, the verso with a panel of calligraphy 6 3/8 by 4 3/8 in., 16.4 by 11.1 cm. painting 15 1/2 by 11 3/8 in., 39.6 by 29 cm. folio

**Inscriptions**

With Persian verses on the reverse from Sa'di's *Gulistan*:  
*"Had he all of Ja'far's gold,  
 It would be of no use to a destitute man  
 For the poor man burnt by the heat of the desert a cooked  
 turnip  
 Is worth more than purest silver."*

Signed below:

'Muhammad 'Ali 1196' (1781-2)

(Detail illustrated on inside back cover)

**Provenance**

Colonel Antoine de Polier (1741-95)

Howell & Stewart, before 1834

Sir Thomas Phillipps, Bt. (1792-1872)

The Robinson Trust

Sotheby's, London, 27 November 1974, lot 754

Françoise and Claude Bourelier, Paris, 1974-2014

Three women kneel before a *lingam* shrine beneath a tree at night. Two are dressed as anchorites with their long hair loose and smeared with mud; one of them dressed in mauve makes an offering of flowers and leaves, the other dressed in orange is rapt in meditation and tells her beads. A third dressed in yellow has her hair piled up in a chignon and seems more of a the yogini type from the Deccan. The scene is lit from an internal light source within the shrine containing the *lingam* and it illuminates the women and the lower part of the tree. A dark hillside rises behind cutting across the composition, while above is the dark blue sky in which an invisible moon sheds light on the clouds and the stark outline of a withered tree on the horizon. Flowers and grasses surround the pool at the base of the picture.

The painting is in the style of the artist Mir Kalan Khan, whose work in the imperial studio is known from an ascribed work in the St. Petersburg Album, dated to 1734-35 (McInerney, fig. 1), a relatively immature scene of hunting by night. By the early

1760s he wound up in Faizabad and Lucknow, the capitals of the autonomous state of Avadh under Nawab Shuja' al-Daula. There he came under the influence of European prints of the seventeenth and eighteenth centuries. He was in his maturity an eclectic artist who borrowed elements from European, Persian and Deccani art in order to create his own painterly fantasies. He was particularly fascinated as in our painting by night scenes and chiaroscuro effects, as well as by yoginis and female ascetics. A group of such paintings in his style is in the Johnson Collection in the British Library (Falk & Archer, nos. 245, i-iii and 246-47), assembled in Lucknow 1780-82.

This painting comes from an album assembled in Lucknow for Colonel Polier and which included a now famous portrait of the patron by Mihr Chand (see Roy, pp. 165-86, fig. 26). Most of the leaves had the same kind of colourful floral decoration in the album borders. Colonel Antoine Louis de Polier was a Swiss adventurer in India, first in the service of the East India Company and subsequently in that of the Nawab of Avadh. During his career in India he assembled a large number of albums of Mughal paintings, put together and decorated in his own studio in Faizabad and Lucknow, and now mostly in the Museum für Islamische Kunst in Berlin, see Hickmann & Enderlein. Other albums from his collection are in the British Museum, British Library and the Achenbach Foundation, San Francisco, while a small number found their way into the Phillipps Collection, and are the source of the few paintings from Polier's collection that appear on the market occasionally.

Muhammad 'Ali appears to have been the calligrapher for many of the Polier pages. He was active at the court of the Mughal Emperor Shah 'Alam II (reg. 1759-1806) and was tutor to his son prince Kam Bakhsh. See Losty, pp. 16-17, no. 7

**References**

- Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981
- Hickmann, R. and Enderlein, V., *Indische Albumblätter, Miniaturen und Kalligraphien aus der Zeit der Moghul-Kaiser*, Leipzig, 1979
- Losty, J.P., *Indian Painting 1580-1850*, New York exhibition catalogue, Oliver Forge and Brendan Lynch Ltd., London, 2013
- Markel, S. and Gude, T.B., *India's Fabled City: The Art of Courtly Lucknow*, New York, 2010
- McInerney, T., 'Mir Kalan Khan', in Beach, M.C., Fischer, E. and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, pp. 607-22
- Roy, M., 'Origins of the late Mughal Painting Tradition in Awadh' in Markel and Gude, 2010

20.

**VINA PLAYER ENTERTAINING A PRINCESS**

**AVADH, 1770-80**

Opaque pigments and gold and silver on paper, laid down in a cropped album leaf with gilt margins and a floral display on the reverse

7 ¼ by 5 in., 18.5 by 12.7 cm. painting

11 by 8 ¼ in., 27.8 by 21 cm. folio

**Provenance**

Christie's, London, 24 April 1980, lot 37

Françoise and Claude Bourelier, Paris, 1980-2014

A princess propped up on gold and green cushions is seated on a terrace, holding a fruit in one hand and accepting a cup from an attendant with the other, but apparently deep in thought or listening to the music being played by a female vina player seated alongside them. The princess is richly dressed in a gold brocade *shalwar* and *patka* with a transparent *peshwaj* worn over it, while another equally transparent *dupatta* covers her head. Her attendant, dressed in a brocade *shalwar* and a mauve *odhni*, holds a flask of wine and hands a cup to the princess. The vina player is dressed in a yellow gown and an orange cloak, but with her hair roughly tied up on her head and a rosary round her neck, seems more like a yogini or female ascetic than a musician. Below the terrace another attendant is preparing *paan*, while the terrace vista is closed by a balustrade and a parterre of poppies beyond.

Such scenes were often the subject of Mughal painters in the eighteenth century both in Delhi and the provinces. Painters in Faizabad and Lucknow varied the format somewhat by tending to favour the three-quarter profile viewpoint for their female faces, perhaps influenced by the many Persian and Deccani works that were available there, as well as by European types of portraiture. An added refinement in our painting is that despite the brilliant colouring, the scene seems to be set at night, judging from the silver moon in the sky and the silver points representing stars. A painting of Yusuf and Zulaykha on a terrace in the Cleveland Museum of Art has a similar moon and stars, see Leach, no. 49.

On the reverse is a design of a Chinese blue-and-white footed vase containing a bouquet of white flowers above a blue and white tazza with fruit. Such designs became relatively frequent on the reverse of late eighteenth century paintings both in Avadh and Murshidabad, see Leach, fig. 46 reverse, and Falk & Archer, no. 370, xxv-xxxvi.

**References**

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

Leach, L.Y., *Indian Miniature Paintings and Drawings: the Cleveland Museum of Art Catalogue of Oriental Art*, vol. 1, Cleveland, 1986





21.

**RAJA BHUPAT PAL OF BASOHLI**

**GULER OR BASOHLI, 1760-70**

Opaque pigments and gold on paper, with dark blue margin and splashed pink border

7 ¼ by 4 ⅞ in., 18.4 by 12.3 cm. painting

10 ¾ by 7 ⅞ in., 27.4 by 20 cm. folio

**Inscriptions**

Inscribed on the margin in *nagari*:

*Raja Bhopat Pal* and below 34; also on the cover sheet *Shri Raja Bhopat Pal* 34

**Provenance**

Sotheby's, London, 21 November 1985, lot 123

Maggs Bros., London, 1987

Private collection, England, 1987-2016

**Published**

Maggs Bros., Bulletin No. 41, London, July 1987, p. 34, no. 33

Fraser, M., *The V. S. Naipaul Collection of Indian Paintings, Drawings and Watercolours*, London, 2014, pp. 106-7, no. 47

Raja Bhupat Pal of Basohli (b. 1573, reg. 1598-1635) is depicted smoking whilst kneeling on a white floral summer carpet on a terrace. He is using a straight pipe which emerges from a gold hookah of globular form with lobed segments. He wears a white *jama* with strengthened shoulder parts and with what were originally two *patkas*, one in plain mauve, the other in brocade with a flowering plant forming the end panel. He leans against a bolster covered in green with a gold trefoil design. Beyond the terrace's balustrade is a gold sky fading to orange and blue at the top. A straight sword in a red scabbard lies beside him.

Archer writes (vol. 1, p. 17) that the Raja was a contemporary of Raja Jagat Singh of Nurpur (reg. 1619-46), who intrigued against him with Jahangir so successfully that Bhupat Pal was imprisoned for much of Jahangir's reign, while Jagat Singh occupied Basohli. On Bhupat Pal's release in 1627, he returned to Basohli, expelled the Nurpur garrison and began a campaign of aggrandisement against his neighbours. He was murdered by the Nurpur raja in 1635. A standing portrait from Mankot, circa 1670 (Archer, Mankot 12), shows the same face and loose Jahangiri turban as in our portrait, which is of course a much later copy of an earlier portrait. The Raja is depicted in the prime of life, so presumably in the early Jahangiri period. While the Raja's turban is correct for the Jahangiri period, either one or both of the artists of these portraits misinterpreted the two *patkas* as one, and has given the brocade *patka* a Shahjahani design at the ends. Regardless of such details, this is a fine portrait showing a man intent, not only on his own thoughts but very possibly also on revenge on his scheming neighbour.

The portrait belongs to a series, another one of which is a portrait of Mian Mukund Dev of Jasrota, which Archer thought were Jammu, circa 1765 (Jammu 62). That and ours and another from the series, of Raja Dhiraj Pal of Basohli, were sold at Sotheby's in 1985 as Basohli, circa 1760-70. The series develops earlier Guler portrait conventions with added smoothness and finesse, no doubt through the influence of Nainsukh and perhaps contributed to by his sons or nephews. The series could be placed either in Guler, where Nainsukh presumably lived with his exiled patron Balwant Singh of Jasrota from 1750 to the latter's death in 1763, or in Basohli, where the Guler style was brought with Nainsukh to his new patron Raja Amrit Pal.

**References**

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

22.

**PRINCESS CONSULTS AN AGED LADY AT NIGHT**

**KISHANGARH, 1760-80**

Opaque pigments and gold on paper, laid down in a fine gold-speckled pale pink album

page with reticulated gold flower heads

3 ½ by 2 ⅞ in., 9 by 7.4 cm. painting

13 ⅝ by 10 ⅜ in., 34.6 by 26.5 cm. folio

**Inscriptions**

The reverse with seventeen lines of Hindi verses in *nagari* script, with indications of the ragas to which they are to be sung. Also bearing a seal impression in Persian:

'Maharaja Dhiraj Maharaja Sri Singh Bahadur [A.H.] 1257' (1841-42 A.D.)

**Provenance**

Christie's, London, 11 October 2013, lot 545

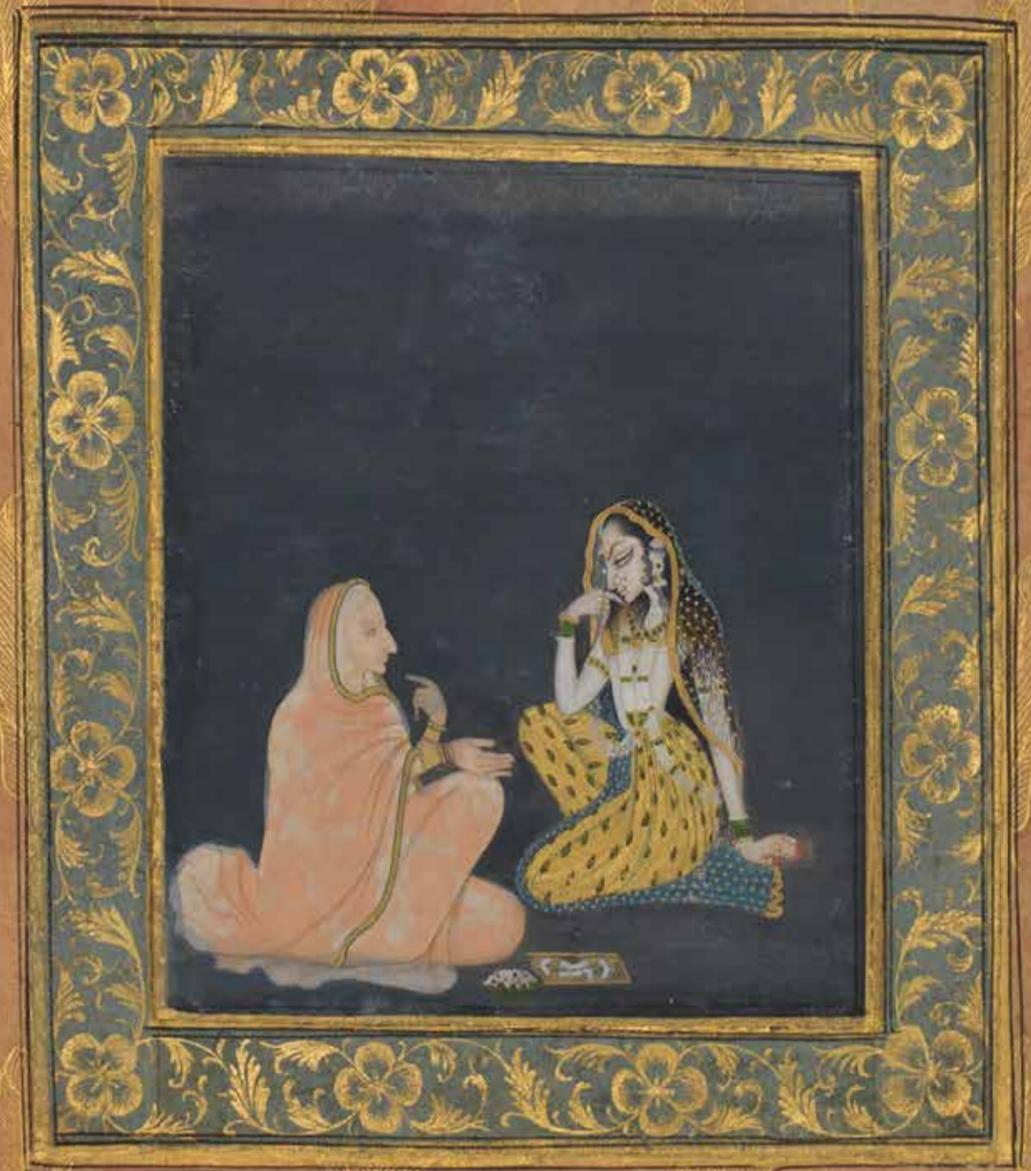
A princess clad in gold brocade *shalwar* with a green leaf pattern, a diaphanous blue *dupatta* spotted with white, magnificent jewellery and jasmine garlands sits deep in thought, her right elbow resting on her upraised knee and her finger under her chin. Her loose hair cascades down her back and in front of her ears. Her companion is an elderly lady clad in pink robes who is clearly giving advice to the young woman. Jewels are placed on the ground between them, perhaps payment for the advice, no doubt about a problem of the heart.

The princess's form is based on that of Radha as defined by Nihal Chand for Raja Savant Singh, especially the large upswept eye and the elongated head and chin. As Haidar emphasises, (pp. 595-606, fig. 6), such images continued to be produced by Kishangarh artists for the rest of the century by Nihal Chand's sons and followers. Ours is a very fine example. Only Radha's and the *gopis'* eyes are subject to this stylisation. The elderly lady is a more natural study descended stylistically from the Mughal artist Bhavanidas's work at Kishangarh.

The date A.H.1257 / 1841-42 A.D. in the seal impression on the reverse was the date of the death of the sonless Raja of Kishangarh, Mokham Singh, and the accession of Prithi Singh, who was adopted from the Kishangarh *thikana* of Fatehgarh. The seal of one Sri Singh with otherwise Kishangarh royal titles is therefore at present not accounted for.

**References**

Haidar, N., 'Nihal Chand', in Beach, M.C., Fischer, E. and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011



23.

**KHUSRAU IS OVERCOME WITH EMOTION ON SEEING SHIRIN'S PORTRAIT**

**INDIA, PERHAPS KASHMIR, CIRCA 1750**

Opaque pigments with gold on paper, inscribed on margins and with seal impression on verso

9 ¼ by 4 ¾ in., 23.5 by 12.2 cm. painting

14 ⅜ by 9 ½ in., 36.5 by 23.3 cm. folio

**Inscriptions**

In Persian, on left and upper margins:

*tasvir-i padshah-i turan tasvir-i padshah-i mada'in khusraw nabirah-yi nushirvan*

'Portrait of the Emperor of Turan. Portrait of the Emperor of Mada'in (Ctesiphon), Khusraw, the grandson of Nushirvan'

The seal impression is unclear but may read:

*kar ba 'inayat .. 35 (?)*

'Work [completed?] with [God's] grace, .. 35'.

If this is a regnal year, then it would be that of Shah 'Alam II (1804 A.D.), which seems too late; alternatively it would be A.H. [11]35, equivalent to 1722-23 A.D.

**Provenance**

Private collection, London, 1980s-2016

A prince is seated on a golden throne on a terrace, overcome with emotion on seeing the portrait which he is holding and which is presumably of his beloved. Two attendants stand on either side. Behind the terrace rises a brown hillside with a pink city at the top silhouetted against the sky. The subject is presumably poetical, such as Khusrau being overcome when Shapur brings him Shirin's portrait, from both Nizami's and Amir Khusrau's telling of the story of Khusrau and Shirin, and it has been interpreted as such in the inscriptions.

The style seems related to the eighteenth century additions to Muhammad Nadir al-Samaqandi's cycle of Yusuf and Zulaikha paintings, partly in the Chester Beatty Library, Dublin (Indian ms. 31, see Leach, pp. 927-35). Although the original five miniatures bear an inscription that they were done in Kashmir around 1650, Leach attributes the remaining five also to that source, but over a century later, with their towering hillsides, men in Persian costume and diminutive cypresses. For the costume and appearance of the men which is similar to those on our figures, see Leach, fig. 9, 662. On this basis other paintings with towering hillsides behind the participants and men in Persian costume have also been attributed to Kashmir. A manuscript of the *Shahnama* in the Chester Beatty Library, Dublin, dated 1695 and from Kangra seems related (Indian ms. 36, Leach, pp. 1034-42) and perhaps another *Shahnama* manuscript in the New York Public Library (Pal, fig. 170).

**References**

Leach, L.Y., *Mughal and Other Indian Paintings in the Chester Beatty Library*, London, 1995

Pal, P., *The Arts of Kashmir*, Asia Society, New York, 2008





24.

**PRINCE AND HIS MISTRESS ON A TERRACE AT NIGHT**

**GULER, CIRCA 1760**

Opaque pigments with gold on paper, with plain white spandrels,  
gold margin and buff borders

8 ¼ by 5 ⅞ in., 21 by 15 cm. painting

10 ¾ by 7 ¾ in., 27.4 by 19.7 cm. folio

**Provenance**

Private collection, Europe

Christie's, London, 23 April 1981, lot 180

Nasli (1902-71) and Alice Heeramanek, New York, 1981-88, sold Sotheby's, New York, 2nd  
November 1988, lot 71, (illustrated on cover)

Private collection, England, 1988-2017

In this highly erotically charged miniature, a prince tenderly caresses his mistress as they sit together on a rug on a terrace at night, lit by the light of a single lamp. Dressed all in white they recline against a gold and green brocade bolster with flasks and plates of fruit laid out beside them. With their legs extended and erotically entwined, such that it is difficult to tell which is whose, she with her hair loose down her back leans into his embrace with one arm caressing his head, while he caresses her breast and brings a small cup up to her lips. He is intent on getting her to drink, she seems lost in a sensory world. Through the invitingly open door of the pavilion and beyond the terrace can be seen the dark forest.

The physiognomies of the protagonists and the fine facial modelling in particular points to a provenance in the court studio of Guler under Raja Govardhan Chand (reg. 1745-73). A beautiful preliminary drawing of the two entwined figures, with some of the same background as in our miniature, is in the Sackler Museum, Harvard (Welch & Masteller, no. 71). A comparable painting of a lady on a terrace, of the same period and also in an oval, which seems to be the earliest that the oval format appeared in Pahari painting, is in the Victoria & Albert Museum, London (Archer, Guler 40).

This crucial period in the development of Pahari painting is when Nainsukh returned to Guler with his exiled patron Balwant Singh of Jasrota (Goswamy, p. 23). His naturalistic style, honed through his many portraits of Balwant Singh and his court activities, was influential in the creation of a new style for more traditional subjects such as ours and the Victoria & Albert Museum's lady on a terrace.

**References**

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

Goswamy, B.N., *Nainsukh of Guler*, Museum Rietberg, Zürich, 1997

Welch, S.C. and Masteller, K., *From Mind, Heart and Hand: Persian, Turkish and Indian Drawings from the Stuart Cary Welch Collection*, New Haven, 2004

25.

### KRISHNA FLUTING IN A LANDSCAPE

SIGNED BY FAIZALLAH, LUCKNOW, CIRCA 1775

Opaque pigments with gold on paper, the borders with floral meander on a gold ground and orange rules

15 1/8 by 10 1/8 in., 38.4 by 26.3 cm.

17 1/2 by 12 1/8 in., 44.5 by 31.4 cm.

#### Inscriptions

Inscribed on the recto on city wall:

'amal-i Faizallah 'Work of Faizallah'

and on the reverse in nagari: *shrikrishnakrida*

'the play of Lord Krishna', along with another damaged inscription in gold nagari

#### Provenance

William K. Ehrenfeld (1934-2005), California, 1980s

Private collection, France

Eva and Konrad Seitz, Germany, 2000-10

#### Published

Ehnbom, D., *Indian Miniatures: the Ehrenfeld Collection*, New York, 1985, no. 33

Seyller, J. and Seitz, K., *Mughal and Deccani Paintings*, Museum Rietberg, Zürich, 2010, no. 25

Krishna stands beneath a tree playing his flute which he holds out to his right and with his right leg crossed over his left in the classic *venugopala* stance. Gopis stand around (and one jealous husband possibly) listening under trees, some of them obviously entranced, while others have fallen to the ground overcome with ecstasy at the 'call of the divine'. Beyond is a meadow, strewn with rocky outcrops where cows are grazing under the gaze of a cowherd, with one overseer seated smoking a hookah, that leads up to the wall of a city of gleaming white domes and towers. The sky above is streaked with red and gold at sunset.

John Seyller has published inscriptions that show that Faizallah was the son of another Mughal artist, Muhammad Faqirallah Khan, who was known also as the son of the Muhammad Shah period artist Muhammad Afzal. Faqirallah Khan and his son left Delhi presumably in the late 1750s, along with other artists in view of the deteriorating political and security situation, and found their way to Awadh, going on to Faizabad and then Lucknow. Both developed independently away from their Delhi Mughal roots. Faizallah's original simple style is scarcely different from Delhi work as in *A shy maiden being led to an eager prince* (Losty, no.19, now in the British Library). His later work became more elaborate with more figures and an architectural screen closing the background as in our painting or *The women of Egypt fainting at the beauty of Yusuf*, in the

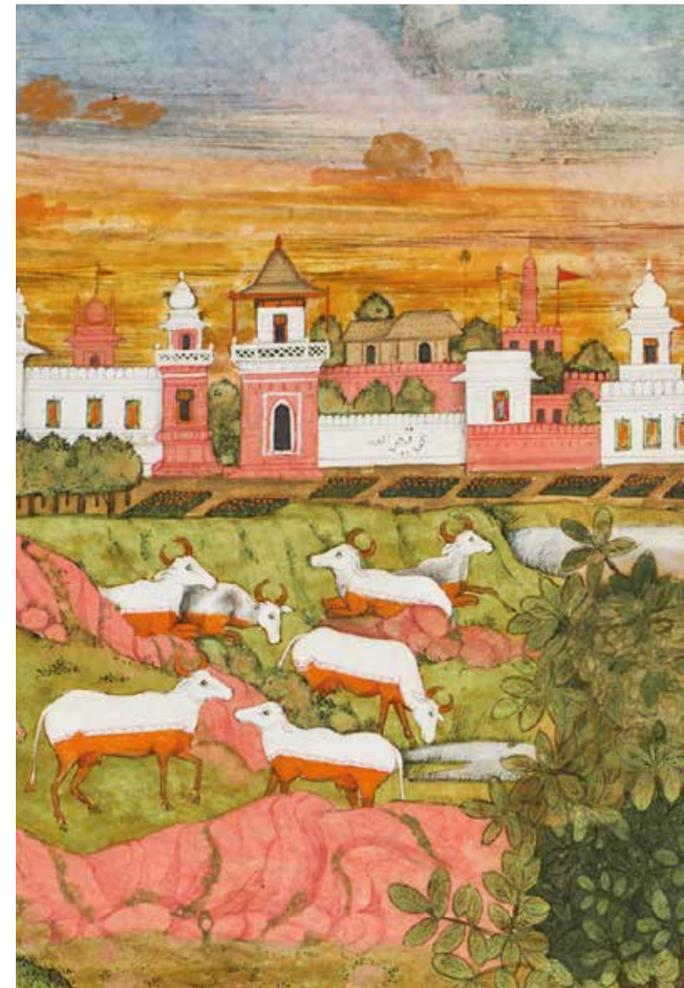
Musée Guimet (Markel & Gude, no. 76). These paintings are similarly signed on a wall. His most characteristic mature works however are large architectural fantasies involving multiple terraces, pavilions and gardens, seen individually in linear perspective, but with multiple vanishing points as in a well known painting in the David Collection, Copenhagen (Welch, fig. 186).

#### References

Losty, J.P., *Indian Painting 1580-1850*, New York exhibition catalogue, Oliver Forge and Brendan Lynch, London, 2013

Markel, S. and Gude, T.B., *India's Fabled City: The Art of Courtly Lucknow*, New York, 2010

Welch, S.C., *India: Art and Culture 1300-1900*, New York, 1985





26.

**ILLUSTRATION FROM THE RIND ALBUM  
STUDY OF A YELLOW-FOOTED GREEN PIGEON  
CALCUTTA, CIRCA 1800**

Watercolour on laid English paper, possibly Whatman, watermarked behind body of pigeon with a Strasburg Lily above the letters GR

21 5/8 by 15 in., 55 by 38 cm.

**Inscriptions**

Inscribed on the reverse with the pencil initials *JNR*, 4, and also *N.142* in an earlier pencil hand

**Provenance**

Major James Nathaniel Rind (d. 1814)

Mrs. S. Richardson and Mrs. S.M. Norman, sold Sotheby's, London, 13 July 1971, lot 1

Sven Gahlin, London

K.J. Hewett (1919-94), London

Private collection, London, 1970s-2017

The Yellow-footed Green Pigeon (*Treron phoenicoptera*), is native to India and is the state bird of Maharashtra, known in Marathi as *Hariyal*.

A pigeon, green with black wing-tips and tail and blue-tinged bill, stands on a small branch, isolated in the middle of a large sheet of paper, typical of the collection from which this drawing comes. The *JNR* on the reverse stands for James Nathaniel Rind (d. 1814), who served in the Bengal Native Infantry in India 1778-1801. Seventy-five coloured drawings, comprising the Rind Album, were sold in forty-eight lots at Sotheby's in London on 13 July 1971. A native of Stirling, Rind joined the Bombay Marine in 1778, but transferred to the Bengal Native Infantry as a Country Cadet in same year. He rose through the ranks, ending his career as a Major in 1803, just prior to his retirement in 1804. He was principally employed on survey duty in the 1780s, including parts of the Punjab and around Delhi 1785-7, and central and northern India 1787-90. In the 1790s he was again in Upper India at Fatehgarh and there he must have collected his drawings of the well-known "Sheep-eater of Fatehgarh" (Welch, no. 11; Losty, pp.1-11).

Rind collected unusual subjects and often his drawings are distinguished by their large size. He was not particularly interested in the finesse of the brushwork, rather in the boldness of the approach to the subject matter. For other drawings from this album see Hartnoll & Eyre, nos. 1-16 and Sotheby's, *The Stuart Cary Welch Collection, Part Two: Arts of India*, London, 31 May 2011, lots 116-18. Also see Welch, nos. 11 & 12, a-c and Fraser, pp. 126-34, nos. 56-60 for botanical watercolours from this album in the Naipaul Collection.

**References**

Fraser, M., *The V. S. Naipaul Collection of Indian Paintings, Drawings and Watercolours*, London, 2014

Hartnoll & Eyre, *Indian painting for the British, 1770-1880*, catalogue 24, London, 1972

Losty, J.P., 'The Sheep-eater of Fatehgarh', *South Asian Studies*, v.4, 1988

Welch, S.C., *Room for Wonder: Indian painting during the British Period*, New York, 1978



27.

**PORTRAIT OF SARABHOJI RAJA OF TANJORE  
TANJORE, CIRCA 1810-20**

Watercolour and bodycolour with silver on paper,  
the black and red border with white rules  
13 ¼ by 10 in., 33.5 by 25 cm.

**Provenance**

Sir Allan Elliott-Lockhart, sold Christie's, London, 7 July 1976, lot 110  
Private collection, London, 1976-2017

Raja Sarabhoji (b. 1777, reg. 1798-1832), dressed in a gold-embroidered white *jama* with a leaf design, and an orange and gold turban, is depicted kneeling on a diaper pattern mat, holding a flower in his left hand and resting his right arm on a green cushion with further leaf patterns. A lilac bolster again with leaf patterns supports him behind. He is distinguished as always by his magnificent moustaches and here he seems to be in his thirties. Behind the raja is a plain blue sky.

Sarabhoji as a boy had had a Danish tutor, the Reverend Schwartz, from the mission at Tranquebar, as well as other European teachers in Madras, which perhaps instilled him a wider perspective than many other rulers of the period. He was interested in all the arts and sciences and contributed significantly to the great library in the Tanjore palace, the Saraswati Mahal Library.

For a portrait of Sarabhoji in procession, circa 1797, wearing a similar turban, in the Victoria and Albert Museum, see Archer, pp. 52-3, no. 18. Also see Dallapiccola, p. 99, no. 6.10 for a pen and ink depiction in the British Museum.

**References**

Archer, M., *Company Paintings: Indian Paintings of the British Period*, London, 1992  
Dallapiccola, A.L., *South Indian Paintings: a catalogue of the British Museum Collection*, London, 2010

28.

**A FINE DRAWING FROM THE FRASER ALBUM**

**PORTRAIT OF WILLIAM FRASER'S DIWAN MOHAN LAL**

**DELHI OR HARYANA, CIRCA 1816**

Pencil, watercolour and bodycolour on paper

11 ½ by 7 ⅞ in., 29.2 by 20 cm.

**Provenance**

William Fraser (1784-1835) and James Baillie Fraser (1783-1856)

By descent to Malcolm Fraser, Reelig, Inverness-shire, sold Sotheby's, New York, 9 December 1980, lot 145

Toby Falk (1942-97), Surrey, 1992

Private collection, England, 1992-2016

**Published**

Archer, M. and Falk, T., *India Revealed: the Art and Adventures of James and William Fraser 1801-35*,

London, 1989, p. 118, no. 108

Fraser, M., *The V. S. Naipaul Collection of Indian Paintings, Drawings and Watercolours*, London, 2014, pp. 152-53, no. 69

The Fraser Albums of Delhi 'Company' paintings were discovered in the attic of the Fraser family home in Scotland in the 1970s and were subsequently dispersed in two sales, at Sotheby's, in London and New York in 1980. Now scattered in collections all over the world, they are considered one of the finest groups of Company pictures yet known.

These paintings surpass all other known Company paintings for their delicate realism, characterisation and subtle composition of groups of figures. These naturalistic studies of local people were commissioned by William Fraser (1784-1835) and his brother James Baillie Fraser (1783-1856) in 1815-19. William was in the regular civil service of the East India Company, and he spent most of his career in the Residency at Delhi from 1805, helping to administer the district under Charles Metcalfe and then succeeding him. James went out to Calcutta to be an independent merchant in 1814. He visited his brother in Delhi in 1815 and together they commissioned figures which he intended to incorporate into his own drawings of topographical views. This soon expanded into a much larger project of obtaining drawings of groups and individuals from Delhi and its neighbourhood as records of local life.

**References**

Archer, M. and Falk, T., *India Revealed: the Art and Adventures of James and William Fraser 1801-35*, London, 1989

Dalrymple, W. and Sharma, Y., *Princes and Painters in Mughal Delhi, 1707-1857*, Asia Society, New York, 2012

Sotheby's, *Fine Oriental Manuscripts, Miniatures and Qajar Lacquer*, London, 7 July 1980, Fraser pictures, lots 1-45

Sotheby's, *Fine Oriental Miniatures, Manuscripts and Islamic Works of Art including the Fraser Album*, New York, 9 December 1980, lots 130-87

Mohan Lal was William Fraser's *diwan* or man of business, who kept all his records, both public and private, up to date. We can see him in a larger study produced at this time, of an assembly of *zamindars* or local landowners of Haryana with Fraser's *munshi* or language expert Fazluddin (Archer & Falk, pl. 5), where he is busy taking notes surrounded by a jumble of account books. William wrote on the cover sheet 'The Deewan Mohun Lal a Kayasth of Dehlee with spectacles on his nose'. There he is depicted frontally but looking down towards what he is writing, here in this superb study he is in profile but still looking down through his spectacles at his account books. His beautifully modelled head is drawn with great affection: his turban perched somewhat jauntily towards the back of his head, his spectacles on his nose secured by a cord that runs up into his turban, his straggly moustache partly covering his mouth, and his eyelids partly closed as he peers short-sightedly down through his eye glasses. A somewhat later and weaker version of this study is in the Asian Art Museum San Francisco (Dalrymple & Sharma, no. 42)



29.

**BALARAMA COMES TO FETCH THE BRIDE  
MANDI, CIRCA 1820**

Opaque watercolour with gold on paper, on the reverse thirty lines of Hindi text in red and black ink from a work entitled *Karunabharana*  
8 by 9 7/8 in., 20.4 by 25 cm.

**Provenance**

Acquired in Gwalior 1931  
Private collection, England, 1931-2017

Balarama and his cowherd friends have arrived for a wedding, along with a herd of cows. He advances through the throng towards the marriage pavilion where the princess is sitting with her women, while musicians play trumpets and drums. She appears again below and at lower left her father sits, both within tented enclosures, amidst the visiting kings.

This painting and its companion (see *Losty*, p.64, no.38, now in a private European collection) show Krishna arriving for a wedding - but in a manner that fits none of his known marriages. All the followers of Krishna and Balarama look like the young cowherds of Braj rather than the inhabitants of Krishna's princely city of Dwarka. B.N. Goswami is of the opinion (private communication) that the two paintings illustrate no known scenes from the Krishna legend, but are perhaps episodes from a theatrical performance, as indicated by the tent-panels (*qanats*). A number of Pahari paintings are based on Krishna Mishra's allegorical play *Prabodhachandrodaya*, with action taking place within cloth screens. Such theatrical goings on accord with the liveliness of the scenes depicted, including comic effects among the gopas, who play a crucial role round Balarama while the handmaidens surround the princess.

Alternatively the two paintings could represent different episodes and this one may depict a theatrical version of Balarama arriving for his own wedding to the princess Revati. Her father did not want his beautiful but tall daughter to marry the short Balarama but was persuaded to allow it by Brahma, and with a touch of his ploughshare Balarama shortened her. Though taller than his fellow *gopas* here, the seated princess herself appears taller than her friends. Balarama is advancing purposefully towards the marriage pavilion while in an earlier episode we can see Revati's dejection at her father's initial refusal of Balarama's suit.

Whatever the subject might be precisely, this intense and complex painting is full of lively and interesting detail, especially seen in the celebratory groups of cowherds and the musicians.

**References**

*Losty, J.P., Indian Painting 1580-1850*, New York exhibition catalogue, Oliver Forge and Brendan Lynch Ltd., London, 2013



30.

**ILLUSTRATION FROM THE HOME ALBUM**

**VIEW OF THE MOTI MASJID IN THE AGRA FORT**

**BY SHAIKH LATIF (FL. 1803-35), AGRA, 1820-30**

Opaque watercolour on Whatman paper, within black margins and rules and with corner shell and scroll designs, numbered in upper right corner: 41

11 by 18  $\frac{3}{8}$  in., 28 by 46.6 cm. painting

17  $\frac{1}{2}$  by 22  $\frac{5}{8}$  in., 44.5 by 57 cm. folio

**Provenance**

Robert Home (1752-1834)

Private collection, California, 1980s-2016

**Exhibited**

Los Angeles County Museum of Art, 1989-90

Toledo Museum of Fine Art, 1990

Virginia Museum of Fine Arts, 1990

Asia Society, New York, 1991

**Published**

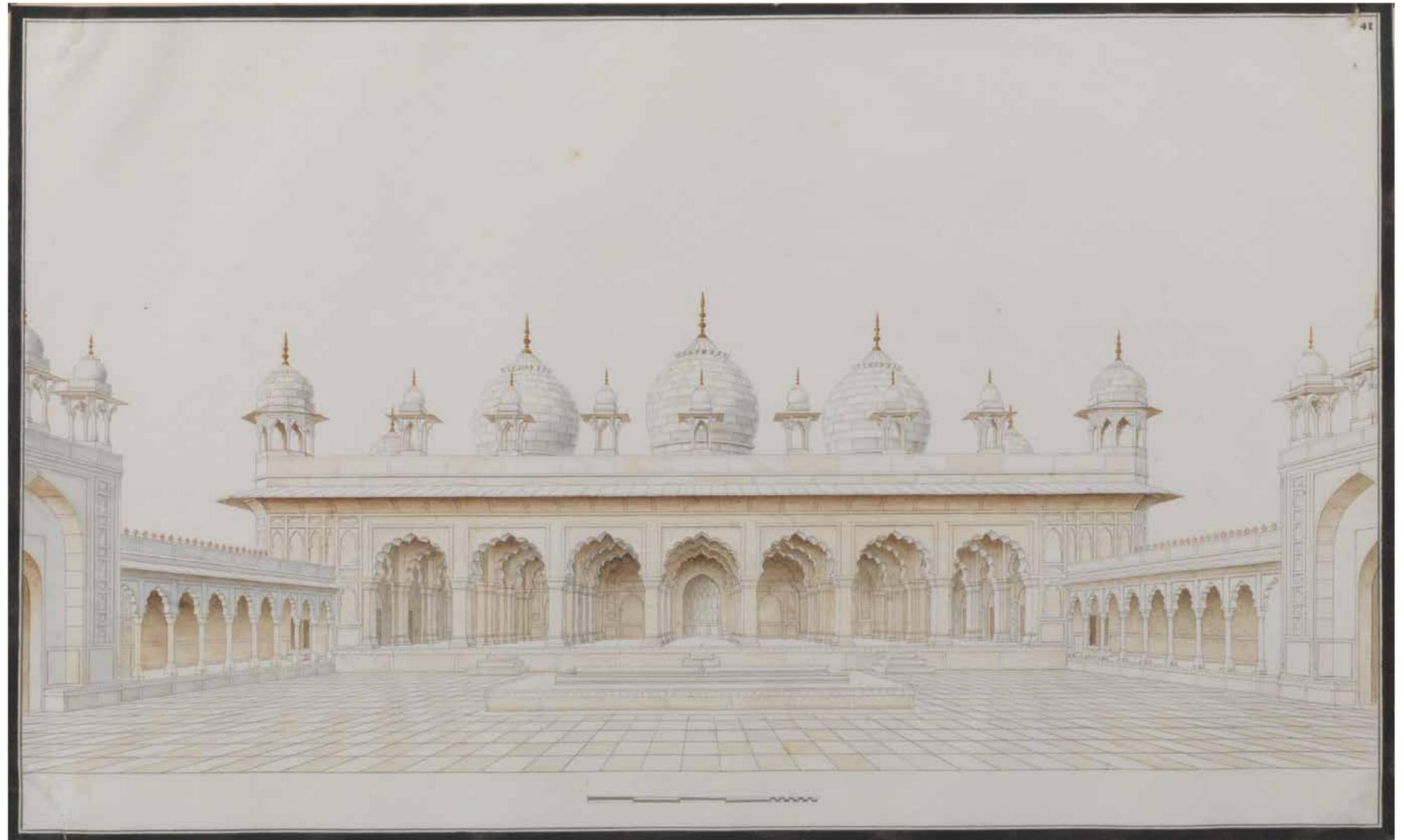
Pal, P. et al., *Romance of the Taj Mahal*, London and Los Angeles, 1989, p. 83, no.74

**The Pearl Mosque**

The Moti Masjid or Pearl Mosque was a later addition to Shah Jahan's palace in the fort at Agra, built 1647-53 after he had moved his capital to Delhi. Unlike his great Jami' Masjid in Delhi, the Pearl Mosque follows a much simpler system without any central accents or towering minarets. It is built on a high podium and consists of a prayer hall of seven bays and three aisles with three domes above, the central one only slightly larger, approached from an arcaded courtyard with three axial gateways. The four octagonal corner *chattris* and the smaller square ones along the front of the prayer hall and over the gateways add grace and elegance to the white marble severity of the design. The mosque, along with other Mughal monuments in the Agra fort, the Taj Mahal, and the tombs of Akbar and of I'timad al-Daula formed the core of the large albums of architectural drawings prepared by Agra artists for British patrons 1805-30, see Losty 2011, pp.12-55.

**The Home Album**

The drawing comes from an album once in the possession of the British artist Robert Home, who was in India from 1791 and made a successful living painting first historic scenes and then portraits in Madras and Calcutta. In 1814 he was appointed court artist to Ghazi al-Din Haidar, Nawab and from 1819 King of Avadh, and remained in his service until the Nawab's death in 1827, when he retired to Kanpur.



**The Artist**

Shaikh Latif was an artist who worked in Agra on architectural drawings of Mughal monuments for British patrons. He was also an architect since he designed the tomb in the Agra Catholic cemetery of the mercenary Colonel John Hessing, who died in 1803, and an inlay *pietra dura* specialist according to Fanny Parks, who met him in 1835 and published two of his drawings in her *Wanderings of a Pilgrim in Search of the Picturesque*, 1850. Robert Home's album is now dispersed but a list of its contents, forty-four architectural drawings, is published in Bautze, no. 55. Although Latif was working in Agra since 1803,

no drawing is associated with his name until the 1820s, such as the Home album and the John Bax album in the British Library (Add.Or.1791-1808, see Archer, no. 142). Home possibly commissioned the album on a visit to Agra in the 1820s, since the corner shell and scroll motifs are very distinctively neo-classical - he designed much paraphernalia for the newly crowned King of Avadh in this style - and are absent from other such albums. For two watercolours of *pietra dura* panels in the Taj Mahal by Sheikh Latif, also from the Home album, see Losty 2010, pp.54-57, nos. 26 & 27.

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31.

**PORTRAIT OF LIEUTENANT JASPER TROWER OF THE  
BENGAL HORSE ARTILLERY**

**SIGNED BY JIVAN RAM, RAJA (FL. 1825-1840)**

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

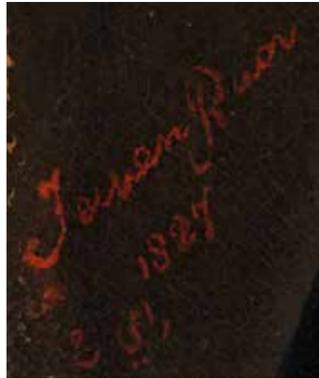
14 by 12 ¼ in., 35.5 by 31 cm.

**Provenance**

Lieutenant Colonel Jasper Trower (circa 1807-45)

By descent in the Trower family, England, to 2015

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



Jivan Ram was a well-known painter of Delhi and Meerut whose known work dates from the 1820s and 30s. He was much patronised 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. After the ending

of the Bharatpur campaign many officers had their portraits painted by him in oils in 1827, as did young Lieutenant Trower. Ram also painted portrait miniatures on ivory, several pictures of both media are in the collections of the British Library, see Losty 2015, figs. 2-4, 14-18 and 21. 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. ..." (Sleeman, vol. II, pp. 285-90). 'Raja' of course here is an honorific title, perhaps awarded by Akbar II to the artist when he was portrayed by him.

Emily Eden refers to him when staying at Meerut in 1838, where Jivan Ram painted miniature portraits of her nephew and her brother, the Governor-General Lord Auckland. For other references in travellers' accounts, see Bautze, pp. 97-99, 185-90, and Losty 2015. None of his portrait miniatures of the 1830s to which Eden refers have yet surfaced.

His other known body of work was for the Begum Samru of Sardhana. He was among a number of artists who worked for her in the 1830s, 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 gives a full list - see Losty 2015, figs. 11-13).

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

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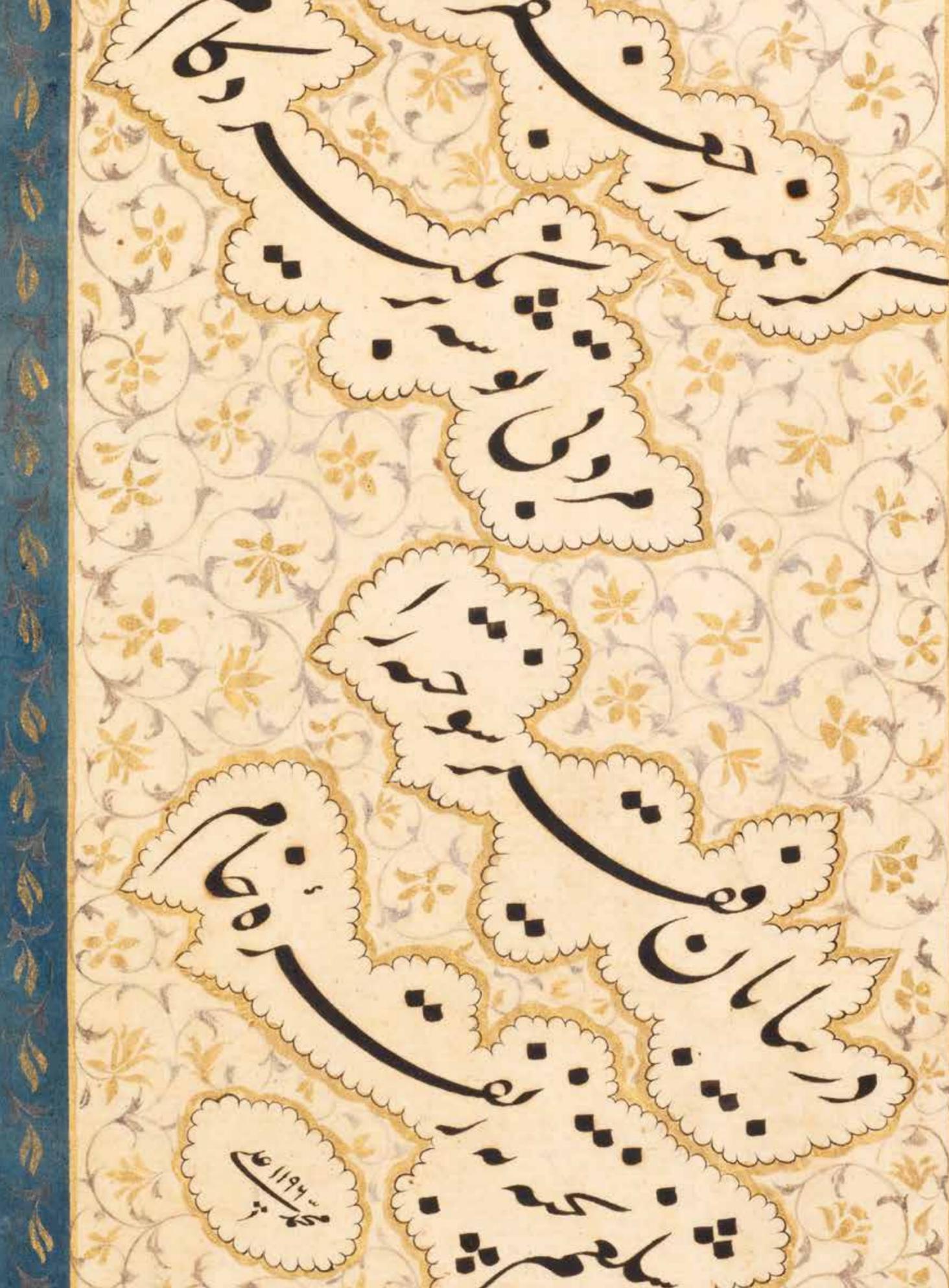
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