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COVERS: DETAIL FROM NO. 19
INSIDE FRONT COVER: DETAIL FROM NO. 13
INSIDE BACK COVER: DETAIL FROM NO. 10

1.

**AMIR KHUSRAW DIHLAVI (D. 1324-25 A.D.)
KHAMSA
COPIED BY HIDAYAT ALLAH
SHIRAZ, PERSIA, CIRCA 1580**

Persian manuscript on paper, 483 folios, with twelve lines of black *nasta'liq* in two gold-bordered columns and a third column of diagonal black *nasta'liq* on gold ground, columns divided by black floral motifs on gold ground; gold, white and blue ruled margins, titles in white *nasta'liq* on polychrome and gold illuminated cartouches, interlinear illuminated floral motifs on folios 1v, 2r, 137v, 138r, 242v and 243r, two polychrome illuminated headpieces on folios 137v and 242v, sixteen miniatures, in (restored) brown morocco incorporating original covers, with gilt decoration comprising cloud-bands surrounding a central filigree medallion and border cartouches, with modern conservation box
6⅓ by 3¾ in.; 15.5 by 9.7 cm. text panel
10 by 6¼ in.; 25.5 by 16 cm. folio

THE AUTHOR

The illustrious name of Amir Khusraw Dihlavi is known throughout the Islamic and Indian world. A Sufi musician, poet and scholar of distinction, he was born under the Delhi Sultanate in 1253 and was a spiritual disciple of Nizamuddin Auliya of Delhi. He is famous for his Persian and Hindustani poetry, written in many verse forms including *ghazal*, *masnavi*, *qata*, *rubai*, *do-baiti* and *tarkib-band*.

The great Persian poet Nizami wrote his Khamisa (quintet of poems) in the twelfth century, and a century later Amir Khusraw Dihlavi composed a response using Nizami's structure but slightly varying his stories.

THE SCRIBE

Hidayat Allah is recorded as the scribe of a copy of the *Diwan* of Hafz, dated A.H. [9]92/1589-90 A.D., now in the Egyptian Library, Cairo (Guest, pp.32 and 62).

MINIATURES

The paintings comprise:

Hasht Bihisht (The Eight Paradises)

- f.26r Bahram Gur and the Indian princess in the musky pavilion on Saturday
- f.39v Bahram Gur and the Moorish princess in the safron pavilion on Sunday

- f.51r Bahram Gur and the princess in the verdant pavilion on Monday
- f.62r Bahram Gur and the princess in the pomegranate pavilion on Tuesday
- f.80r Bahram Gur and the princess in the violet pavilion on Wednesday
- f.100r Bahram Gur and the Chinese princess in the sandalwood pavilion on Thursday
- f.116v Bahram Gur and the Greek princess in the camphor pavilion on Friday

Layla and Majnun

- f.160r Layla and Majnun at school
- f.179v Majnun watching the battle of the clans
- f.188r Majnun and his father visit the shaykh
- f.206v Majnun embracing Layla's dog

Khusraw and Shirin

- f.271r Khusraw hunting
- f.297r Khusraw and Shirin being entertained
- f.334r Khusraw visiting Farhad by a stream in the mountains, Farhad's carving in the background
- f.395r Khusraw and Shirin in the bedchamber with a multitude of attendant ladies

A'ineh Iskandari

- f.440r Iskandar being entertained in a palace interior

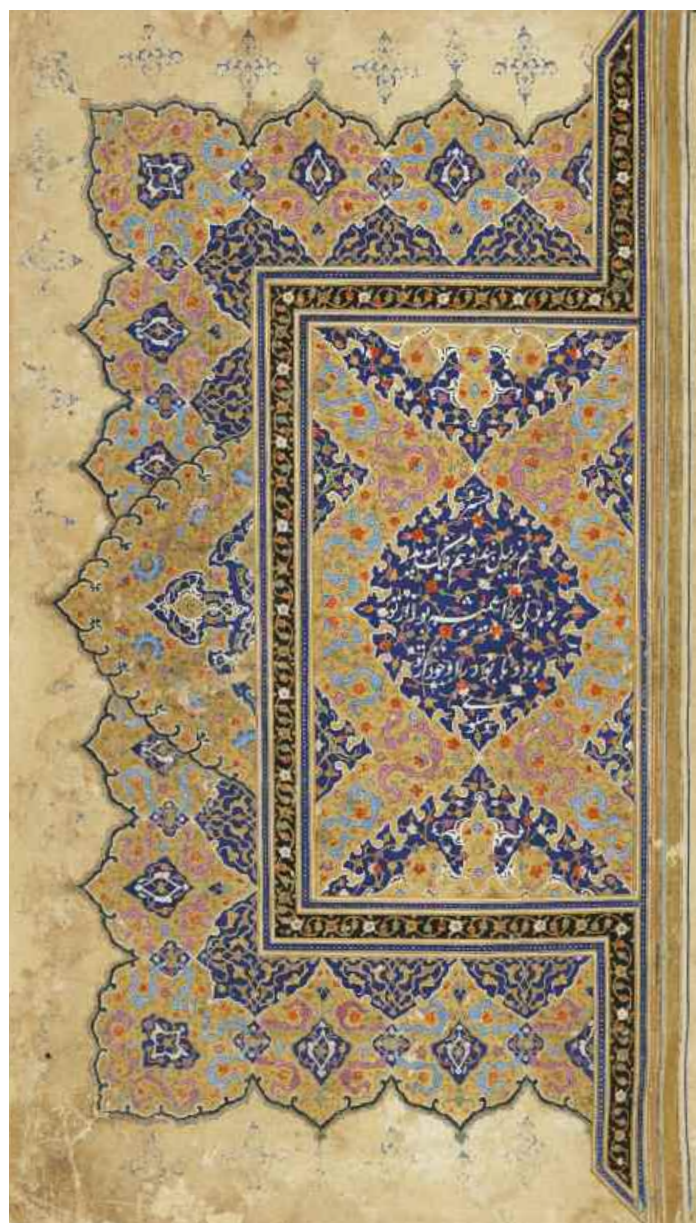
PROVENANCE

Anonymous collection, London, 1980s
Sotheby's, London, 23 October 1992, lot 598
Private collection, France, 1992-2020

REFERENCES

Guest, G., *Shiraz Painting in the Sixteenth Century*, Washington D.C., 1949
Lale, U., *Turkmen Governors, Shiraz Artisans and Ottoman Collectors: Sixteenth Century Shiraz Manuscripts*, Istanbul, 2006





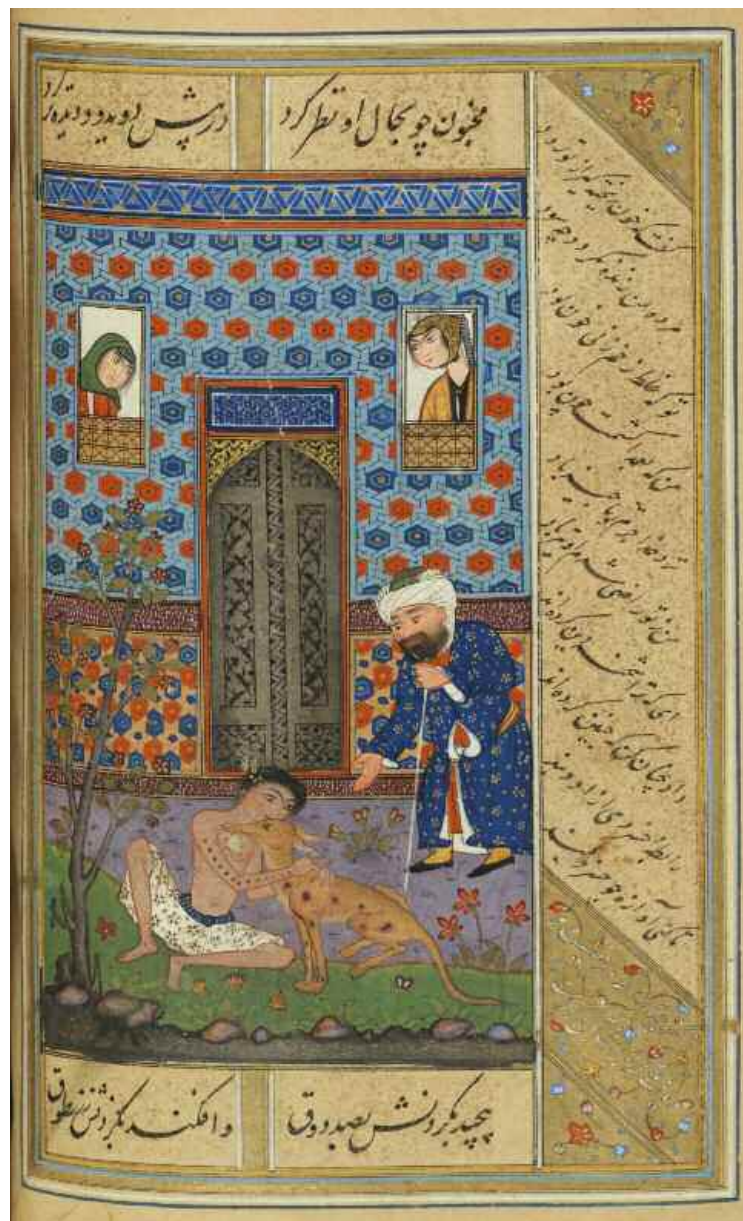
Folio 1r



Folio 179v



Folio 395r



Folio 206v

2.

AN IMPORTANT MUGHAL PORTRAIT BY MADHU

PORTRAIT OF A EUROPEAN LADY WORSHIPPING THE SUN ASCIBED TO MADHU MUGHAL INDIA, CIRCA 1595

Opaque pigments with gold on paper, inscriptions
and seals on verso

6⅞ by 4⅞ in.; 15.5 by 10.4 cm. painting

8¾ by 16½ in.; 22.4 by 16.6 cm. folio

A woman dressed in a brocade tunic over a long blue dress and with a red scarf draped round her stands in a green flowery meadow with her hands raised in prayer to the sun, shown in the top left corner of the painting. Her thick coiled and plaited hair is kept in place with a gold fillet with red feather plume, while a diaphanous muslin cloth is attached to the back of her hair over her neck. A breeze is blowing from the left sufficient for her dress and scarf to billow out behind her.

The painting is a close copy of the central figure in a very similar painting from the *Gulshan Album*, attributed by John Seyller to Basavan, 1590-95 (2011, fig. 10), now in the Museum of Islamic Art, Doha, save for the omission of its hilly landscape and a child hanging on to the woman's skirts with a ewer alongside. The costume of the lady in both paintings is what Mughal artists thought European ladies wore, based on their observations of what was worn by saints in the religious engravings and paintings brought to Akbar's court. Several artists of the Akbari period produced a number of versions of their own work, or slightly different versions of another artist's work, but to produce a close copy of another artist's work is rather rare.

THE ARTIST

There were several artists named Madhu in the Akbari studio, three of them with distinguishing epithets – the Elder, the Younger, or from Gujarat.

An artist simply inscribed as Madhu *tout court* contributed to the Jaipur *Razmnama*, the British Library *Darabnama*, the Keir Collection *Khamisa* of Nizami, the dispersed *Baburnama*, the Victoria and Albert Museum *Akbarnama*, the British Library (Dyson Perrins) *Khamisa*, the Bodleian Library *Baharistan*, the Chester Beatty Library/British Library volumes of the same work, and the British Library's *Nafahat al-Uns*. These all date from the second half of Akbar's reign, 1580-1605, but a single painting in the British Library's *Anvar-i Suhayli* of 1604-10, from the latter part of the volume, suggests that he continued working into the early years of Jahangir's reign.

Sun worship was a practice that appealed to Akbar himself and there are a few paintings that show him standing isolated against a plain ground with hands raised in appeal to the sun. The finest example, from the 1580s, in the Keir Collection (Robinson *et al.*, pl. 16), shows him dressed for worship in the Hindu manner, and solar imagery with the emperor appearing at the *jharokha* to welcome the rising sun in the morning, became part of the established imperial rituals.



LIBRARIANS' NOTES

A wealth of inventory notes and seals inscribed on the verso, commencing with Akbar in 1598 and ending with those of the Mewar court in 1699-1700.

1598	Inspected in regnal year 43 of Akbar's reign
1613	Inspected in regnal year 8 of Jahangir's reign
1615	Inspected in regnal year 10, oval seal of Abd al-Latif
1642	Property of Asaf Khan Khan-e Khanan, father-in-law of Shah Jahan, entrusted to Muhammad Sharif in regnal year 15
1644	Entrusted to Muzaffar in regnal year 17
1645	Entrusted to Shams in regnal year 18
1656	Entrusted to La'l Chilah (?) in regnal year 29; the grading for this piece was given as 'third'
1659	Inspected under Alamgir, accompanied by the seal of Azizullah
1664-5	Seal impression of Sayyid Ali al-Husayni
1699-1700	Mewari inventory numbers 17/ and a clerical note dated 1111 A.H.

Other notes include:

'Image of a woman who is praying to the Lordly Sun'; attribution of the painting to 'Madhu'; graded 'avval' ('first [class]') at upper left in a later hand and numbered '31' at lower edge.

For an essay on Mughal and Mewari inspection notes and inventories, see Seyller 1997 and Topsfield respectively.

INSCRIPTIONS

Inscribed on the lower border simply *Madhu* in *nasta'liq*, and on the reverse with extensive Mughal royal inventory notes and seal impressions, see below.

PROVENANCE

Emperor Akbar, by 1598
Emperor Jahangir, by 1613
Asaf Khan Khan-e Khanan, father-in-law of Emperor Shah Jahan, by 1642
Emperor Alamgir, by 1659
Royal Mewar Collection, Udaipur, by 1699-1700
Jaleh Khosrovani-Diba Collection, Geneva: Sotheby's, London, 19 October 2016, lot 1
Simon Ray, *Indian and Islamic Works of Art*, London, 2017, no. 24
Private collection, London, 2017-20

PUBLISHED

Löwenstein, S.J. F. zu, *Christliche Bilder in Altindischer Malerei*, 1958, no. 19b
Seyller, J., 'For Love or Money: The Shaping of Historical Paintings Collections in India' in Mason, D., *Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection*, Philadelphia, 2001, p. 16, no. 13

REFERENCES

Robinson, B.W., et al., *The Keir Collection: Islamic Painting and the Arts of the Book*, London, 1988
Seyller, J., "The Inspection and Valuation of Manuscripts in the Imperial Mughal library", in *Artibus Asiae*, vol. 57, no. 3/4, Zurich, 1997, pp. 243-349
Seyller, J., 'Basawan' in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zurich, 2011, pp. 119-34
Topsfield, A., "The Royal Paintings inventory at Udaipur", in *Indian Art and Connoisseurship, Essays in Honour of Douglas Barrett*, Middletown and Ahmedabad, 1995, pp. 188-199

1911

۲ دی الحکم ۱۹۲۹



مرتب و عمود

[illegible]

سرخ ۱۹۰۶ در دهان الماس ۲۳ سحر فکانه محکم و اصل از کتب گنجینه



۳) ۲۵/۷۰
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و در مقام اول و دوم و سوم



صورتی که بر سینه ظاهر افتاد می کند

سید محمد علی

الملك الناصر
سيف



۲۲ زم الکا
عصه دسه

۲۱

3.

A FINE LEAF FROM THE 'THIRD' AKBARNAMA MANUSCRIPT

SHER KHAN SUR'S CAPTURE OF ROHTASGARH FORT IN 1538 A.D. ASCRIBED TO THE ARTISTS LA'L, DHANU AND KHEM KARAN MUGHAL INDIA, 1595-1600 A.D.

Opaque pigments and gold on paper, laid down on card

12 by 7⁷/₈ in.; 30.5 by 18 cm. painting

14¹/₈ by 9¹/₄ in.; 36 by 23.5 cm. folio

SUBJECT

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

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

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

THE ARTISTS

(i) La'l

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

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

(ii) Dhanu

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

(iii) Khem Karan

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



کوفتن شیخان مجید قلعه رمانسرا

محمد علی دهنو چهره کشی کجیگر



THE 'THIRD' AKBARNAMA MANUSCRIPT

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

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

FOLIOS FROM THIS MANUSCRIPT IN OTHER COLLECTIONS

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

INSCRIPTIONS

Inscribed in the lower border:

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

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

PROVENANCE

Private collection, England

Private collection, London, 2009-20

REFERENCES

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

4.

**ILLUSTRATION FROM THE SHAHNAMA:
KING GUSHTASP MOURNING HIS SON ISFANDIYAR
SHIRAZ, PERSIA, A. H. 975 / 1567-68 A.D.**

Opaque pigments and gold on paper, four text panels above and below, a catchword in the foreground; on the verso twenty-five lines of black *nasta'liq* arranged in four columns broken by a gold-ground horizontal panel at the centre
9½ by 7¼ in.; 24 by 18.5 cm. painting
13½ by 8¾ in.; 34.5 by 22.5 cm. folio

THE MANUSCRIPT

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

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

DESCRIPTION

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

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

In spite of the solemnity of the subject, the artist of this painting – and of the others in the manuscript – has used detailed architectural elements, geometric motifs, selective gilding and a rich palette of turquoise, yellow, pink and orange to create a vibrant and evocative scene.

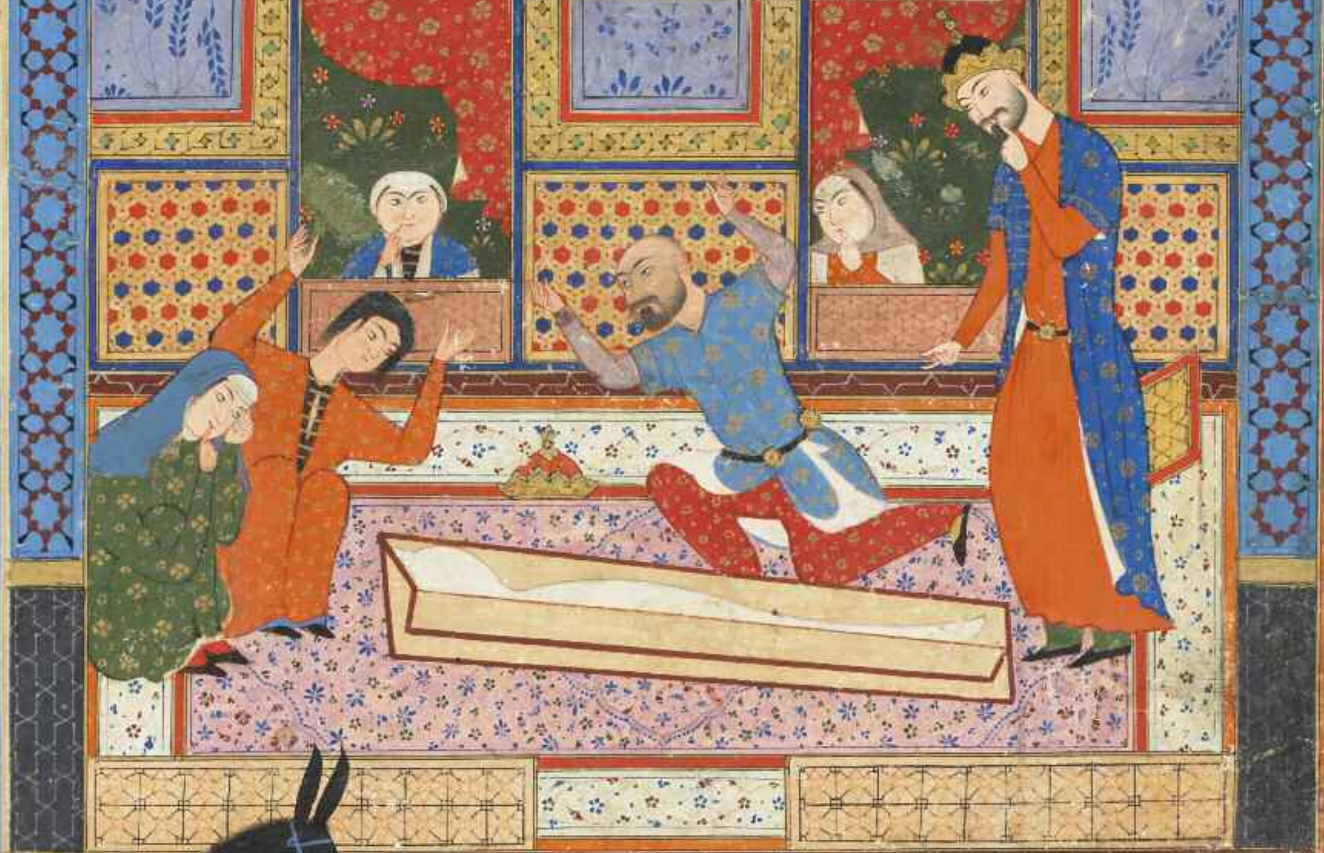
PROVENANCE

Private collection, Lyon, France, 1920s-1996
François de Ricqlès, Hôtel Drouot, Paris, 22 March 1996, lot 91I
Private collection, Paris, 1996-2020

REFERENCE

Uluç, L., *Turkman governors, Shiraz Artisans and Ottoman Collectors: Sixteenth Century Shiraz Manuscripts*, Istanbul, 2007

بشو تن غمی شد میان زنان
 سر تنک تابوت را باز کرد
 چو مادرش را خواهران وی
 خوشان و کریمان و مویگان
 بنوی یکی مویه آغاز کرد
 بدیدند و بر شکسته ریش سیاه
 با منکران گفت بویان تیز
 پارید کاه مرا سپنجیز



برفتند میز با این شاه
 خوشان نبرد یک از سب سیاه
 پایش می اندر او بختینند
 چو از پیشی باز هوش آمدند
 بشد هوش پشیده رویا
 پراز خون رخ جدمویان
 می خاک تراکش بختینند
 نبرد یک فرخ سروش آمدند
 نبرد یک فرخ سروش آمدند



5.

AN IMPORTANT DOUBLE ROYAL PORTRAIT SIGNED BY MANOHAR

EMPEROR AKBAR PRESENTS HIS SON EMPEROR JAHANGIR WITH A FALCON SIGNED BY THE ARTIST MANOHAR MUGHAL INDIA, CIRCA 1610

Opaque pigments with gold on paper, laid down in a blue-ground album page with gold poppies, on card, with inner margin of a gold flower and leaf scroll on red

7½ by 4¾ in.; 19.1 by 11.1 cm. painting

13 by 8½ in.; 33.1 by 21.6 cm. folio

In this important painting, Akbar (r. 1556-1605) presents to his son Jahangir (r. 1605-27) a large grey falcon. Each emperor is nimbate and is dressed in courtly robes and jewellery comprising *jama*, *pathka*, turban and pearl necklace. The green background has rocky hills and a turbulent sky above and diminutive plants in the foreground.

Ehnbom interprets the handing over of a falcon – a symbol of political power in Mughal India – by the aged Akbar as his conceding power to his once rebellious son Jahangir. Manohar returned to this subject in another painting ascribed to him in an album in the Bodleian Album (Topsfield, no. 25). In both paintings Jahangir is shown without his earrings, indicating either the painting was done before 1614, when his ears were pierced, or that a later artist showed him as he was early in his reign, thus reinforcing the idea of a handover of power.

THE ARTIST

Manohar, son of Basawan, born in the late 1560s, was trained by his father, and is known to have been working from the early 1580s to the 1620s. Group portraits by Manohar at the turn of the seventeenth century are among the rarest of all imperial Mughal paintings and also among the most important.

In the last five years of Akbar's reign, Manohar was experimenting with combining the single subject portraits which had been assembled in the 1590s for Akbar into meaningful groups that expressed both hierarchical distinctions as well as interpersonal relationships. His earliest known attempts are the two paintings of *Akbar Listening to a Courtier*, one in the Cincinnati Museum and the other in the Chester Beatty Library, Dublin, of circa 1600-05 (Beach, fig. 11, and Leach, pl. 48). In those paintings Manohar's composition and perspective are complicated by the imperative to keep Akbar remote and aloof as well as engaging with his interlocutor. In his double portraits where the two subjects are of similar rank, the task is much easier, as in his double portrait of Sultans Murad and Daniyal in a garden, formerly in the Lloyd Collection (Losty, no. 1). Jahangir seemed easier about such hierarchical distinctions as in another three group portraits by Manohar from early in his reign, one following the Akbari model (Stronge, pl. 86) and two more where he has come down to the level of his sons and courtiers (Pinder-Wilson, no. 109; Stronge, pl. 87).

Our double portrait originally had no background but the two figures were set against a plain green ground. The rocky landscape seems to have been added later, perhaps when the painting was given new borders for an album, with a conical hill, a turbulent sky and towering rock formations in blue and brown. The same thing seems to have happened to a painting originally by Manohar from about 1615 in the Minto Album in the Victoria and Albert Museum, London, when the faces of the two riders (now an impossibly young Shah Jahan and his teenage son Dara Shikoh) were repainted by Murar and strange hills added to the background (Stronge, pl. 95).

Another version of our double portrait, similarly inscribed, is in the Romanian Academy, Bucharest, see Oprescu, no. 106. Ehn bom believes it may be slightly earlier in date than this portrait.

The inner margin of the album page is decorated in a loose scroll of saz leaves and flower heads on red, typical of the early Jahangir period as in the borders of the dispersed dictionary *Farhang-i Jahangiri* (Leach, col. pl. 46), while the outer border is decorated with semi-abstract gold poppies on a dark blue reminiscent of some pages from the Minto and Kevorkian Albums (e.g. Wright, no. 37B).

INSCRIPTIONS

In *nasta'liq* between the two men, above two blank gold cartouches:
band-i dargah manohar pir Ghulam

‘the slave of the threshold Manohar, the old servant’

Ehn bom comments:

“The small size, placement, and humility of the signature suggest that it is an actual signature instead of being merely a scribal ascription.” A small portion of the inner red border with a fragment of verse in *nasta'liq*, suggesting it was re-used from another manuscript.

PROVENANCE

Dr. William K. Ehrenfeld (1934-2005), California
Private collection, California, until 2019

PUBLISHED

Ehn bom, D., *Indian Miniatures: The Ehrenfeld Collection*, New York, 1985, pp. 58-9, no. 21

REFERENCES

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Losty, J.P., *Indian Miniature Paintings from the Lloyd Collection*, exhibition catalogue, New York, Oliver Forge & Brendan Lynch Ltd., London, 2011
Oprescu, G., *Art in Rumania*, Bucharest, 1963
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Pinder-Wilson, R., *Paintings from the Muslim Courts of India*, Oxford, 1969
Stronge, S., *Painting for the Mughal Emperor: the Art of the Book 1560-1660*, London, 2002
Wright, E., *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library* Dublin, Alexandria VA, 2008



سید درگاه مؤمن مرشد

6.

**KAMAL AL-DIN HUSAYN GAZURGAHI
FOLIO FROM THE 'THE ASSEMBLIES OF LOVERS' (MAJALIS AL-'USHSHAQ):
THE SUFI SHAYKH AHMAD-I JAM WITH THE SON OF THE GOVERNOR OF NISHAPUR
SIGNED BY THE ARTIST FARHAD
BUKHARA, CIRCA 1645**

Opaque pigments with gold on paper, a two-line panel of *nasta'liq* above and below, on the verso seventeen lines of *nasta'liq* in black ink with red accents, enclosed in gold and black rules
5 by 3 in.; 12.5 by 7.8 cm. painting
10 by 6½ in.; 25.4 by 15.5 cm. folio

The story here illustrated concerns the love of the Sufi Shaykh Ahmad-i Jam (d. 1141) for the beautiful son of the governor of Nishapur, who remains nameless in the narrative. On a palace terrace with garden beyond, the stout Shaykh sits enveloped in voluminous robes and holding a rosary. Opposite, the slender youth is offering a pomegranate, while a gilt book and lidded bowl, each inscribed, lie on the carpet between them. They exchange a glance of some intensity.

The text has been identified as being from the *Majalis al-'Ushshaq*, 'The Assemblies of Lovers', a collection of seventy-six biographies of Sufi saints and others. It was written in Herat under the Timurid ruler Sultan Husayn Bayqara (r. 1469-1506) and was completed in A. H. 908 / 1502-03 A. D. A fine Shiraz sixteenth century illustrated copy is in the British Library, London, see <https://www.bl.uk/collection-items/a-sufi-biographical-dictionary>.

THE ARTIST

Four folios from this manuscript are known, three of which are signed by Farhad, viz. Hôtel Drouot: Étude Daussy-Ricqlès, Paris, 26 February 1990, lots 67 A, B & C. Of these three appear to be by Farhad, but only lot 67A & 67B are signed, along with the painting presently being offered.

Apart from this manuscript, Farhad is also known from his signature on a drawing in the margin decorating a Bustan of Sa'di, executed at Bukhara in 1649, in the Chester Beatty Library, Dublin, see Pugacenkova & Galerkina. This folio depicts a prince, thought to be Abd-al'Aziz Bahadur Khan (1539-50), a great patron of the arts of the book, see Arberry, p. 46.

INSCRIPTIONS

On the book is written:

zhinda pil ahmad-i jam

"Zhinda Pil Ahmad-i Jam".

Zhinda Pil or "Mighty Elephant" was Ahmad-i Jam's soubriquet.

On the dish is written:

"Farhad"

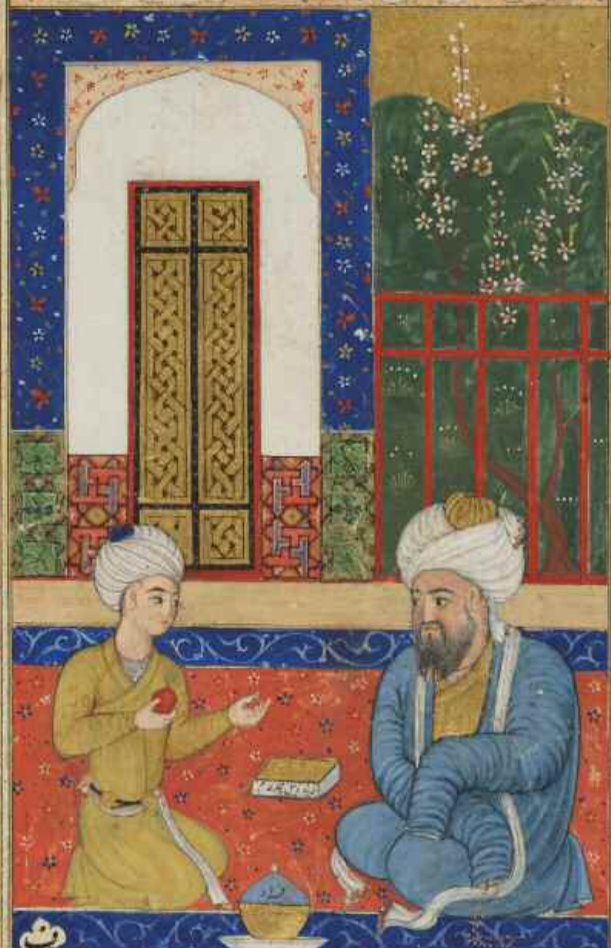
PROVENANCE

Jean Pozzi (1884-1967), Paris, who held posts as French ambassador to Turkey, Iran and Egypt between the wars; his main collection was sold at Hôtel Drouot: Rheims et Laurin, Paris, 2 December 1970. Claude and Ida Bourdet, Paris, by descent: Hôtel Drouot: Boisgirard, Paris, 13 February 1991, lot 174
Xavier Guerrand-Hermès, Paris: Artcurial, Paris, 22 March 2014, lot 207

REFERENCES

Arberry, A. J., ed., *The Chester Beatty Library: a Catalogue of the Persian manuscripts and miniatures*, vol. III, Dublin, 1962
Pugacenkova, G., and Galerkina, O., *Miniatjuri Srednej Azii*, Moscow, 1979

کتاب و جو کلهای عرق بر کشا و طاق ابرو تا سر دوش کشیده
 طوق غنیمت تا بنا کوش بر کشید کردنی بادل سنان زن خمار



آلوده چشمی کاروان زن عقیق هم کشش کند در مشت که باز
 او نه در کس گشت با و بیست عشق آن بهی سر از خندان و را در پرده کما

॥ गोरधनाथ की सबी



7.

**AN ASCETIC IN A LANDSCAPE
SOUTH RAJASTHAN, PROBABLY BUNDI, 1720-30**

Opaque pigments and gold on paper, within a yellow margin and broad red border with white rules
9²/₅ by 5 in.; 23.9 by 12.5 cm. painting
12 by 7¹/₂ in.; 30.4 by 19.2 cm. folio

An ascetic, nearly naked apart from his loincloth and a *dupatta* twisted around his body, is advancing towards a lotus lake carrying his staff and his food bag. Ducks swim around among lotuses and a gnarled tree trunk dominates the right side of the composition. Its naturalism contrasts with the otherwise flat rendition of the landscape scattered with stylised red flowers. The inscription above identifies him with the famous yogi Gorakhnath, who lived about a thousand years ago and was the first to systematise the *Hatha Yoga* tradition. He was the founder of the sect of Nath yogis.

The gnarled tree on the right is clearly derived from a more naturalistic European source like that seen beside the stock *firangi* figures in Mewar paintings of the early eighteenth century, after the visit of J. J. Ketelaar in 1711 (Topsfield 1980, no. 70, 2, see also Topsfield 1984/85). Ketelaar obviously brought European prints in his baggage and Mewar artists made use of them. Other aspects of the painting such as the lotus lake and duck and the high round horizon recall Bundi painting, and the ascetic himself possibly Sirohi. A Bundi picture of 1750-75 based on a Dutch print, formerly in the Ehrenfeld Collection, may be relevant (Ehnbohm, no. 61), demonstrating that European prints influenced Rajasthani schools other than Mewar at this time.

INSCRIPTIONS

On border in *Devanagari*:
Gorakhnath ki sabi
'portrait of Gorakhnath'

PROVENANCE

Sangram Singh of Nawalgarh Collection, no. E.42 (stamp on verso)
Latifi Collection, Bombay, by repute
Christie's, London, 6 July 1978, lot 145
Galerie Marco Polo, Paris, 1978
Terence McNerney, New York, 1980s
Hôtel Drouot, Claude Boissgirard, Paris, 25 September 1997, lot 226
Françoise and Claude Bourelier, Paris, 1997-2014: Artcurial, Paris, 4 November 2014, lot 214.

REFERENCES

Ehnbohm, D., *Indian Miniatures: the Ehrenfeld Collection*, New York, 1985
Topsfield, A., *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne, 1980
Topsfield, A., 'Ketelaar's Embassy and the Farangi theme in the art of Udaipur' in *Oriental Art*, vol. XXX, 1984/85, pp. 350-67

8.

VISITORS TO A NOBLE YOGINI IN A HERMITAGE LUCKNOW, 1760-70

Opaque pigments with gold on paper, verses in *nasta'liq* script on the verso

8 by 9³/₈ in.; 20.5 by 23.8 cm.

A group of men approach a Shaiva hermitage, one of whom holds out an offering. The hermitage is a small hut with two seated ascetics outside it, both with Shaiva *tilaks*. One of them is an *ardha-urdhvabahu* – i.e. he is holding up just one of his arms until it becomes fixed permanently – the other is a female, ash-strewn and wearing a red robe. A third figure, a *yogini*, stands and leans on a swing suspended from a tree. She still wears courtly garments suggesting she is just thinking of becoming an ascetic. The group of seven men is very varied. Three mature military types carry unsheathed swords over their shoulder, while a young man has a long spear and shield, and looks back at his companions; behind them are an elderly Muslim divine, a Hindu ascetic clad in orange carrying perhaps a *tulsi* stem, and another bearded man who just looks puzzled. The hermitage is situated before a stand of trees with a lake beyond with red boats and a green slightly hilly landscape on the far side. Above is a gold sky shading to white.

The composition in its main characters is known from other paintings, two of them from Murshidabad in the 1760s, although the inhabitants of the hermitage are slightly changed. One of them is in the Victoria and Albert Museum, London (Archer, pl. 52) and the other in the Chester Beatty Library, Dublin (Leach 1995, no. 6.370). Our painting is difficult to place exactly. The foremost

soldier making the offering has elements of Kishangarh in his depiction with swept-back shoulders, but there is little else that suggests a Rajasthani origin. The rich colouring, the semi-naturalistic trees and the golden tone of the landscape suggest a late Mughal style such as Lucknow (compare Leach 1986, nos. 48-49 and Leach 1998, no. 53).

INSCRIPTIONS

On the verso:

Verses from a ghazal of Jami (d. 1492). They are signed at the bottom:

'abd al-rahman tahrir namud

“ ‘Abd al-Rahman wrote it”

PROVENANCE

Sotheby's, New York, 20 March 2013, lot 307

Art Passages, Los Angeles, 2013-15

REFERENCES

Archer, W.G., *Indian Miniatures*, London, 1960

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

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

Leach, L.Y., *Paintings from India: the Nasser D. Khalili Collection of Islamic Art*, vol. VIII, London, 1998



9.

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

Drawing with colours and gold on paper, laid down in a gold-splashed cream album page with a matching margin with gold floral meander
6¼ by 3½ in.; 16 by 8.8 cm. drawing
15½ by 11 in.; 39.7 by 28 cm. folio

A young European gentleman of slightly foppish appearance stands in a field dotted with flowers. He wears a jacket and over it a half-length coat with its split sleeves unbuttoned, while his pantaloons are thrust into his boots. On his head is a wide-brimmed hat with a large white feather adorning its brim and round his neck is a white ruff, while he carries a sword in his left hand and holds up what seems to be a wine cup in his right.

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

Indian paintings and drawings featuring Europeans very often show them in what was to Indian eyes a poor light – is our man eyeing up the cup regretting that it is empty? – while dogs were never seen very favourably in Indian eyes. Only when they commissioned paintings themselves do we get results commensurate with European self-imagery, such as the two paintings of himself receiving petitioners and riding with his retainers commissioned by Cornelis van der Bogaerde, circa 1687 (Haidar & Sardar, nos. 194-95).

INSCRIPTIONS

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

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

PROVENANCE

Sotheby's, London, 12 October 1990, lot 101
Private collection, Derbyshire, 1990-2020

REFERENCES

Bayani, M., *Ahval va Athar-i Khushnavisan-i Iran*, 4 vols., reprint, Tehran, 1363/1984
Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981
Haidar, N., and Sardar, M., *Sultans of Deccan India: Opulence and Fantasy*, New York, 2015



10.

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

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

7½ by 3¼ in.; 18 by 9.3 cm. painting

12¼ by 9 in.; 31.3 by 23 cm. folio

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

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

THE ARTIST

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

PROVENANCE

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

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

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

Private collection, New York, 1992-2019

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

(<https://discovery.nationalarchives.gov.uk/details/c/F18891>)

REFERENCES

Falk, T. and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981
Roy, M., 'Origins of the late Mughal Painting Tradition in Awadh' in Markel, S., and Gude, T.B., *India's Fabled City: The Art of Courtly Lucknow*, New York, 2010, pp. 165-86





11.

**ILLUSTRATION TO A RAGAMALA SERIES: RAGA BHAIRAVA
LADIES ATTENDING SIVA OUTSIDE A PAVILION AT NIGHT
AVADH, CIRCA 1770**

Opaque pigment and gold on paper, laid down in a splashed gold
pink album page with blue and gold margins with white rules
8⁷/₈ by 6¹/₈ in.; 22 by 15.8 cm. painting
12³/₈ by 9¹/₄ in.; 31.5 by 23.6 cm. folio

The god Siva, nimbate, is represented seated cross-legged on a tiger skin. He wears only a cache-sexe and necklaces of a snake and of human heads. His matted locks are tied up on top of his head with a brocade *dupatta*. His *damaru* drum is held in his raised right hand and his standard stands upright behind him. His left arm is receiving the administrations of a female devotee, who is rubbing an unguent such as sandal paste onto it. Two other women are grinding the ingredients for the unguent on a stone and adding oil to them, while two further devotees stand ready to assist. The scene is set on a terrace outside a small domed pavilion beside a banyan tree. A green hillside beyond leads up to a white town on the summit. The grey sky is darkening suggesting it is coming on to night.

The inscriptions are of the period suggesting that this is indeed the first painting in a *Ragamala*. A similar composition for Bhairava *raga*, of Siva being anointed with sandalpaste, is found in other *Ragamalas* from Avadh, including a slightly earlier one now in the British Library, see Falk & Archer, no. 262 (iv), and other series contemporary with this one, *ibid.* no. 348 (xxxi). The five ladies attending him possibly represent the *raginis* attached to Bhairava *raga*.

INSCRIPTIONS

Inscribed on the verso in Devanagari *Raga Bhairu* and *Raga Bhairun* in *nasta'liq* and respectively *accha* and *awal* indicating approval

PROVENANCE

Private collection, New York, 1990s-2019

REFERENCE

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



12.

A LARGE EQUESTRIAN PORTRAIT OF KARIM KHAN ZAND PERSIA, PROBABLY SHIRAZ, CIRCA 1770-90

Gouache on paper, laid down on card with a purple border
with pink rules

15 by 9¼ in.; 38.1 by 24.5 cm. painting

17⅔ by 11⅔ in.; 44.8 by 29.5 cm. folio

Karim Khan is here depicted astride a white horse in a summer landscape, followed by a mounted attendant carrying a cut-glass water pipe. He is instantly recognisable by his distinctive features including a full beard and facial scar, and for the strength of his physiognomy. He is dressed in late Safavid court costume: a flower-sprigged tunic and sleeveless coat with fur collar, a striped floral cummerbund and turban, a gem-set dagger and ivory sword-hilt at his waist. He also wears black high-heeled boots and his fingernails are hennaed. His stallion has a knotted tail and wears gem-set gilt trappings and a fly-whisk. The portrait is given great intensity by the subject's piercing gaze and that of his stallion, both of whom fix the viewer with uncompromising disdain.

The tradition of equestrian painting in Persia dates back to the Parthian and Sasanian rulers and, according to Ekhtiar (Diba, p. 247), led to its emergence as a timeless symbol of royalty, whether in the hunting or the battle field, continuing from ancient times and culminating with Fath 'Ali Shah in the nineteenth century. Here Karim Khan is depicted in a formal manner, the setting and the tree in particular derived from European-influenced artists of the previous century such as Muhammad Zaman. However, it does not show traits of either of the two artists known to have been patronised by Karim Khan, Abu'l Hasan Ghaffari and Muhammad Sadiq.

SUBJECT

Karim Khan Zand, ruled Persia from 1750-79 as regent (*vakil*) in the name of one of the last Safavid descendants, Isma'il III. He succeeded in unifying Persia and made Shiraz the new capital of his domain in 1765. A keen patron of the arts, two portrait painters that flourished at his court were Muhammad Sadiq, (fl. 1740-90s), and Abu'l Hasan Mustawfi Ghaffari Kashani (fl. 1780-90s). See Diba, pp. 152-53 and Raby, pp.36-7, no. 109.

OTHER PORTRAITS OF KARIM KHAN ZAND

- Portrait of Karim Khan Zand, by an anonymous artist, watercolour, Iran, third quarter of the eighteenth century, (British Library, London, Raby, pp. 36-37)
- Karim Khan Zand and his kinsmen, attributed to Muhammad Sadiq, oil and metal leaf on canvas, Shiraz after 1779, (Aryeh Collection, U.S.A., Diba, pp. 152-53).
- Karim Khan Zand with a water pipe, signed by Muhammad Sadiq (Ya Sadiq al-Va'd), watercolour wash drawing, Shiraz, c. 1770 -79, (Musée du Louvre, Paris, Diba, pp. 150-151).
- Karim Khan Zand with the Ottoman Ambassador Vehbi Effendi, ascribed to Abu'l Hasan Mustawfi, watercolour, circa 1775 (David Collection, Copenhagen, von Folsach and Meyer, pp. 164-65).
- Karim Khan Zand on horseback, attributable to Abu'l Hasan Ghaffari Mustawfi Kashani, gouache, Persia, late 18th century (Sotheby's, London, 6 October 2010, lot 91)
- Karim Khan Zand with his horse and groom, by Abu'l Hasan Ghaffari, watercolour, dated Rabi' II 1209 / October -November 1794. The footnote states that this drawing was painted after the death of Karim Khan (Christie's, London, 27 April 2004, lot 81).

PROVENANCE

Ghavami Collection, Los Angeles, 1960s-2015

Private collection, California, 2015-19

REFERENCES

Diba, L. (ed.) with Ekhtiar, M., *Royal Persian Paintings: The Qajar Epoch, 1785-1925*, London, 1998

Folsach, K. von and Meyer, J., *The Human Figure in Islamic Art: Holy Men, Princes and Commoners*, Copenhagen, 2017

Sims, E., with Marshak, B.I. and Grube, E.J., *Peerless Images: Persian Painting and its sources*, New Haven and London, 2002

Raby, J., *Qajar Portraits*, London, 1999

13.

**A FINE PAINTING DEPICTING KRISHNA WITH RADHA
ON AN ISLAND IN THE JUMNA RIVER**

**KRISHNA CHOOSES RADHA AMONG THE GOPIS
GULER, 1775-80**

Opaque pigments and gold on paper, within a black margin with gold and silver foliate meander and a buff album page splashed with red
7¼ by 10½ in.; 18.6 by 26.6 cm. painting
9½ by 12½ in.; 23.3 by 31.3 cm. folio

Krishna in characteristic pose playing his flute turns his head towards the *gopi* standing alongside him and gazes meaningfully into her eyes, as she through the delicate movements of her fingers suggests she can hardly believe he has chosen her among all the other *gopis*. The two are surrounded by other *gopis* and *gopas*, some with offerings in jewelled gold dishes, and by young boys and cows, while one *gopi* waves a *chowrie* over the divine cowherd in one hand and holds the white cloth of royalty in the other. The scene is set on an island in the river Jumna and the pair is standing on a bed of lotus petals isolated on a plinth save for the tree that rises up behind them. Flowering trees surround the plinth. Around the island the waters of the Jumna flow swiftly past.

The scene is based on cantos 29-30 of the tenth book of the *Bhagavata Purana* when Krishna has been playing with the *gopis*. On an island in the river Jumna Krishna danced with the *gopis*, working them up into a passionate frenzy, and then suddenly vanished, leaving them to wonder where he had gone. For a more literal interpretation of this scene in a Bilaspur painting from the Seitz Collection, see Losty, no. 1. Krishna had carefully selected one, identified in later traditions as Radha. Instead of their being in ignorance of his choice, as in the *Purana*, here in this devotional scene the *gopis* celebrate it.

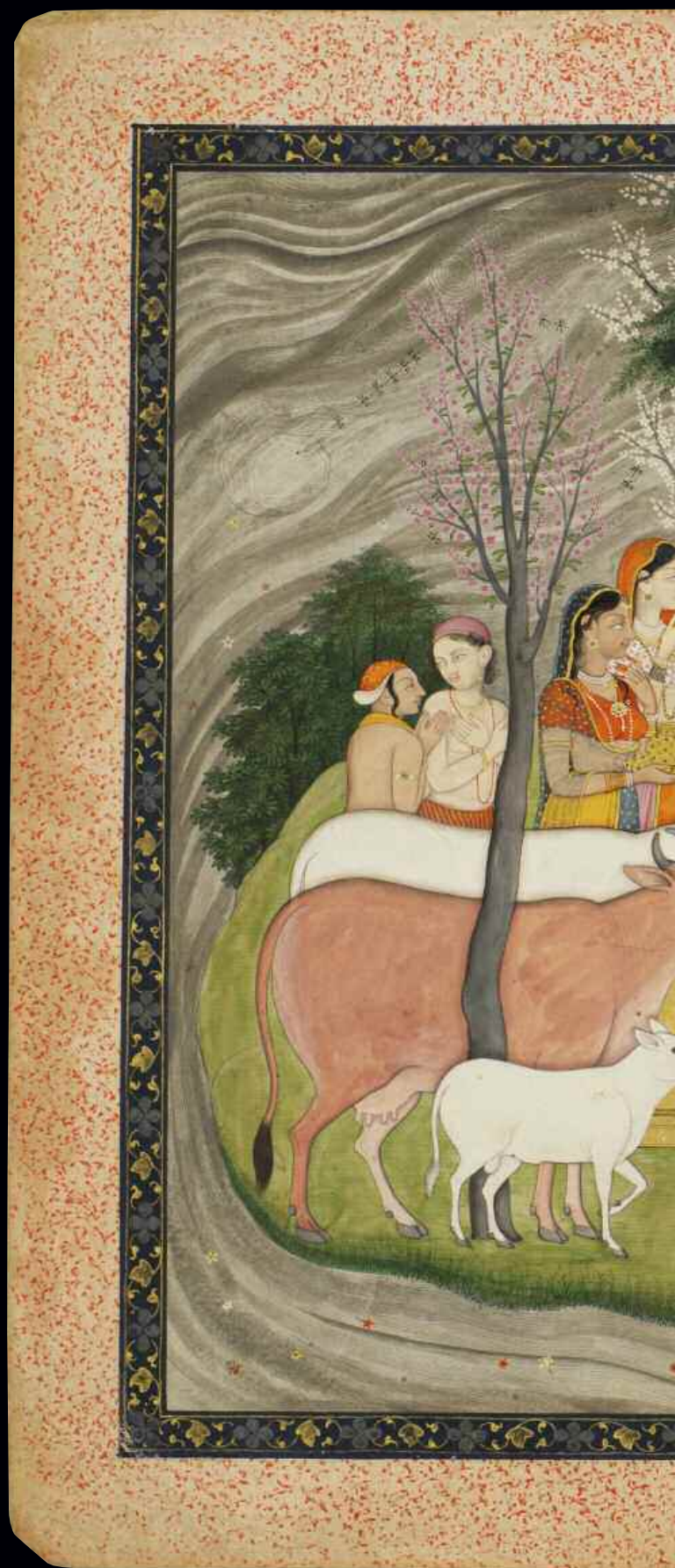
This lovely painting seems a little later than the three great manuscripts of the *Gitagovinda*, *Bhagavata Purana* and *Ramayana* prepared in Goswamy and Fischer's terminology by The First Generation after Nainsukh and Manaku (pp. 307-43). Although complete with cover paper there is no inscription indicating that this is a one-off devotional painting, rather like a scene of Radha and Krishna in a grove in the Victoria and Albert Museum, London, which Archer thought contemporary with the *Gitagovinda* series (Archer: Kangra no. 35).

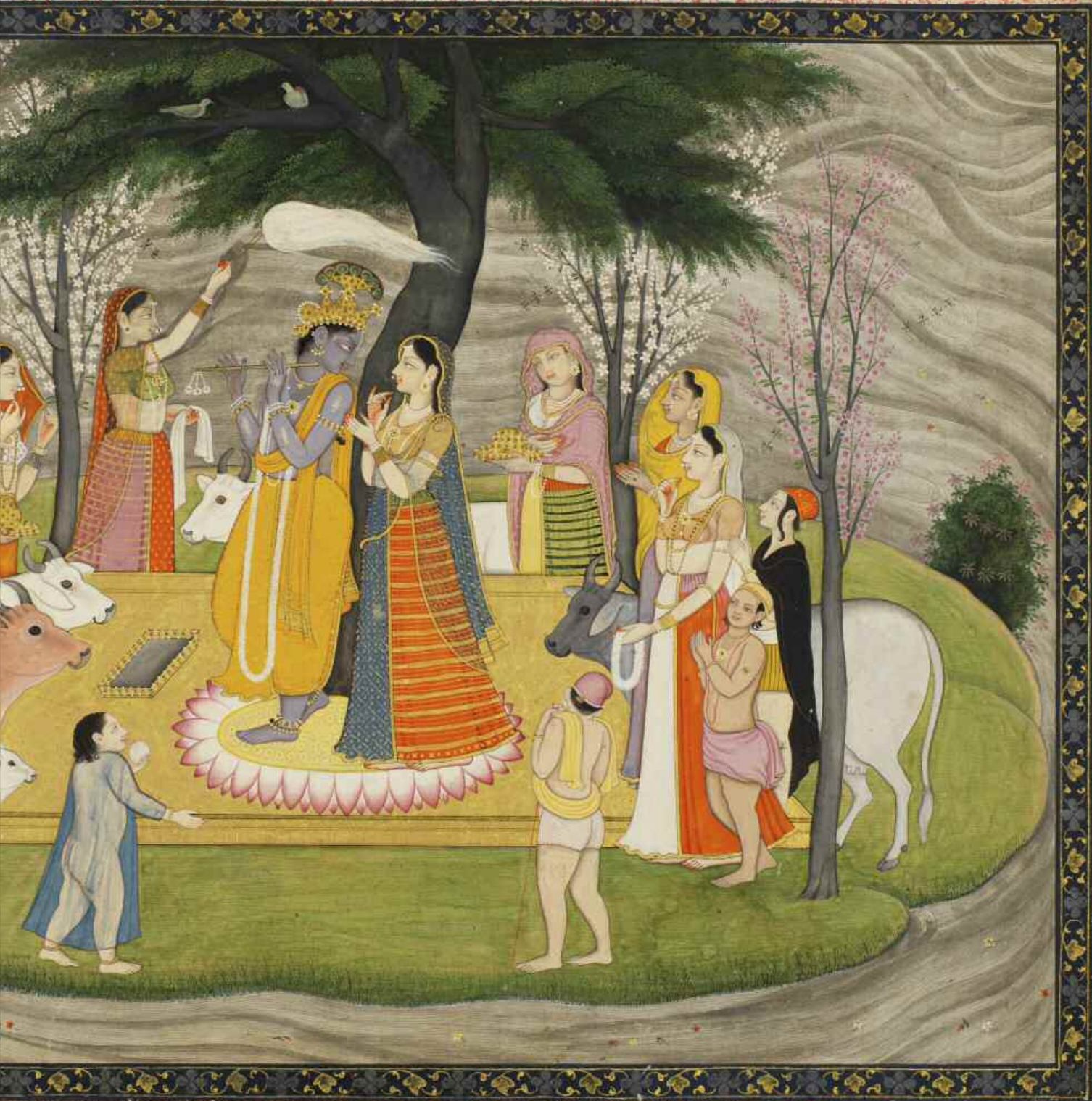
PROVENANCE

Spink & Son, *The Sublime Image*, London, 1997, no. 15
Private collection, Norfolk, 1997-2019

REFERENCES

Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York & Delhi, 1973
Goswamy, B.N., and Fischer, E., *Pahari Masters: Court Painters of Northern India*, Zurich, 1992
Losty, J.P., *A Mystical Realm of Love: Pahari Paintings from the Eva and Konrad Seitz Collection*, London, 2017





14.

**KRISHNA AND RADHA CELEBRATING
THE HINDU SPRING FESTIVAL OF HOLI
KISHANGARH, CIRCA 1780**

Opaque pigments with gold on paper

15 $\frac{1}{8}$ by 10 $\frac{7}{8}$ in.; 38.5 by 27.5 cm. painting

16 $\frac{3}{8}$ by 11 $\frac{7}{8}$ in.; 41.7 by 30.2 cm. folio

In this large painting Krishna and Radha stand facing each other, their hands clasped together and clothes smeared with orange as all around them the *gopis* throw powder at them or shoot orange-coloured liquid at them from syringes. Many of the women carry musical instruments (*tambura* and *sarangi*, *vina*, tambourine and drum) and even so, manage to hurl powder at the couple. The scene is set on a terrace before a water feature with fountains and with two pavilions at the rear, while beyond is a grove of trees, a river and low hills on the other side.

The hallmarks of Kishangarh painting as established by Nihal Chand – the arched backs and upswept eyes – are all present here, but a certain stiffness is creeping into the style. Nonetheless this is a beautiful and decorative page with many felicities – like the way the gourds on the *vinas* are echoed by the pots on the nearby *gopis*' heads. For overviews of Kishangarh painting, see Dickinson and Khandalavala, Randhawa & Randhawa and Mathur.

PROVENANCE

Private collection, France

Hôtel Drouot: Millon, Paris, 4 December 2018, lot 307

REFERENCES

Dickinson, E., and Khandalavala, K., *Kishangarh Painting*, New Delhi, 1959

Mathur, V.K., *Marvels of Kishangarh Painting from the Collection of the National Museum, New Delhi*, Delhi, 2000

Randhawa, M.S., and Randhawa, D.S., *Kishangarh Painting*, Bombay, 1980



15.

**ILLUSTRATION TO A RAGAMALA SERIES: VASANTA RAGINI
KRISHNA DANCING FOR RADHA IN A SPRING GARDEN
LUCKNOW, CIRCA 1780**

Opaque pigments with gold on paper, within a border of polychrome floral motifs on gold

5¾ by 4⅞ in.; 14.7 by 10.3 cm. painting

8¾ by 7¼ in.; 22.5 by 18.5 cm. folio

Radha, wearing a brocade skirt and a diaphanous orange *odhani* and playing a *vina*, stands to the left of the composition, while Krishna in a long flowing *jama* over brocade *paijama* dances towards her. An orange *patka* is tied loosely round his waist and a long garland is round his neck. A nimbus encircles his head which is crowned with a turban, aigrette and peacock finial. Behind him stand three ladies, two holding a *tambura* and a double-ended drum. In the background is a row of many flowering shrubs and trees with various birds perching in them, including peacocks and parakeets, as well as two monkeys and a palm squirrel climbing on the central trunk. A grey sky above with rolling white clouds suggest that it is evening. In the foreground is a stream also with various birds and flowers along the bank.

Vasanta *ragini* celebrates the coming of spring after winter when nature reawakens, trees and shrubs burst into bloom and put out

new shoots, and birds and animals busy themselves finding mates. Vasanta *ragini* is usually figured as Krishna dancing with *gopis*, none of whom is particularly distinguished by him more than any other (see Ebeling, *passim*), but here he is definitely paying attention to the one *gopi* towards whom he is advancing with extended hand as if choosing her. The sumptuous colours and gorgeous background are typical of painting at Lucknow early in the reign of Asaf al-Daula (1775-97). For a discussion of painting in Lucknow, see Markel & Gude, pp. 165-85.

PROVENANCE

Anonymous private collection, Italy

Christie's, London, 23 October 2007, lot 332

Simon Ray, *Indian and Islamic Works of Art*, London, 2008, p. 155, no. 67

Bonham's, London, 23 October 2018, lot 107

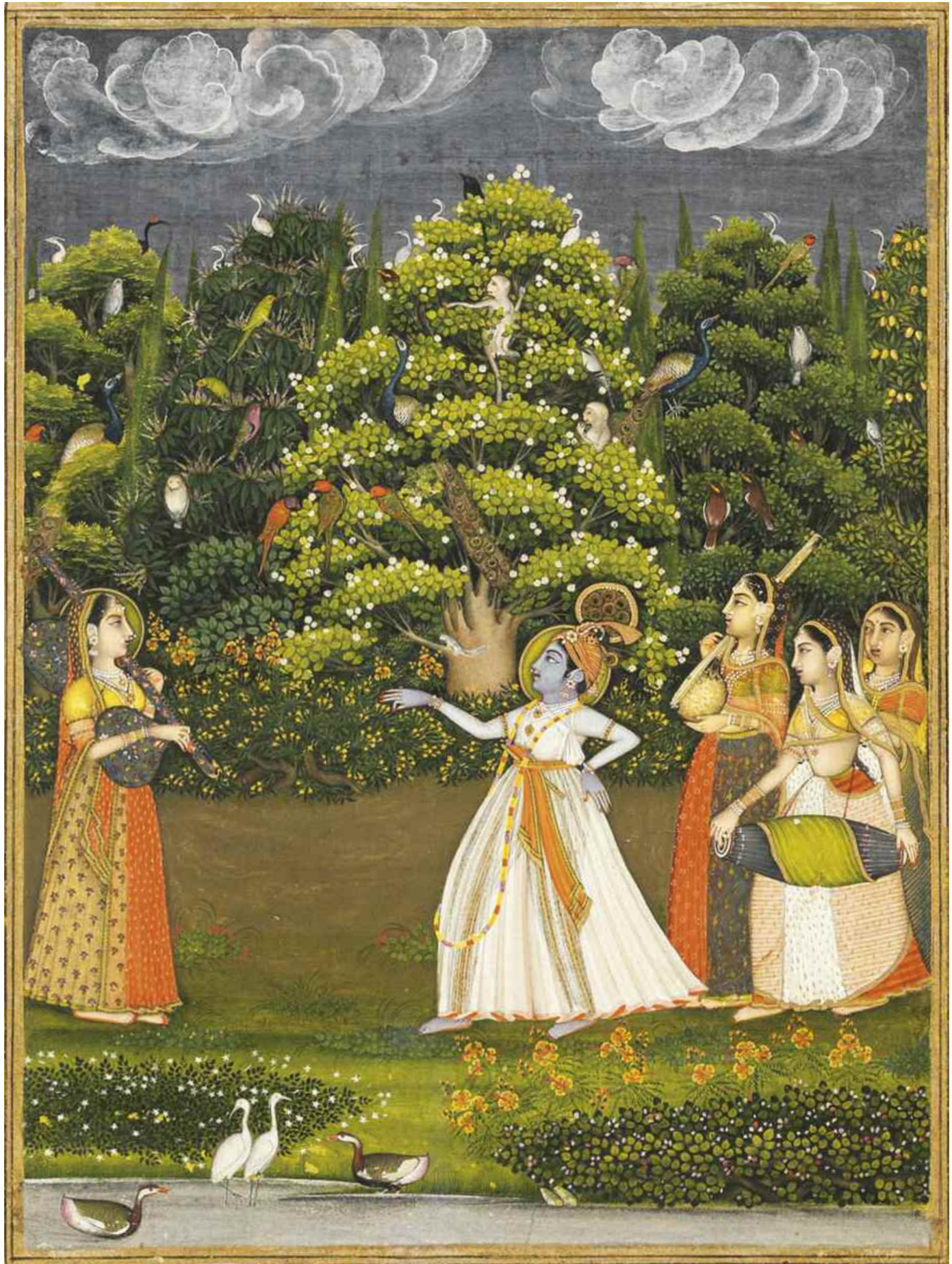
REFERENCES

Ebeling, K., *Ragamala Painting*, Basel, 1973

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



detail



16.

A FINE PAGE FROM THE IMPEY ALBUM BY ZAIN AL-DIN

A COPPERSMITH BARBET (*PSILOPOGON HAEMACEPHAUS*) ON A FLOWERING BRANCH OF A STAR-FRUIT TREE (*AVERRHOA CARAMBOLA*) BY ZAIN AL-DIN, CALCUTTA, 1782

Watercolour and gum arabic on paper stamped 'J. Whatman', laid down on paper with ink wash border

24¾ by 36¾ in.; 63 by 93.5 cm. painting

29⅝ by 20⅝ in.; 75.2 by 52.2 cm. folio

This lovely study combines scientific accuracy and attention to detail with a high aesthetic sense. The barbet is leaning outwards from the branch it is clinging to and actively reaching for the fruit which hangs just out of reach. In this unusual approach from any of the Impey artists Zain al-Din also suggests the three-dimensionality of this branch of the tree projecting out towards the viewer as well as back into the picture space. Zain al-Din and his colleagues rendered their studies of the birds inhabiting Lady Impey's aviary with all their skill and knowledge derived from their training in Mughal portraiture.

The coppersmith barbet is found in the mountain ranges of Tamil Nadu and Kerala, as well as in north-west India and even Assam. The branch of a star-fruit tree shows the pinnate leaves, with a single terminal leaflet and varied numbers of nearly opposite leaflets, arranged round the branch spirally. The small lilac flowers are arranged in panicles at the end of stalks. The fruit itself has angled sides and when cut open reveals a star-shaped section.

THE IMPEY ALBUM AND SHAIKH ZAIN AL-DIN

Shaikh Zain al-Din, is sometimes described in the inscriptions on the pages from the Impey album of natural history drawings as coming from Azimabad, i.e. from Patna, the Mughal city on the Ganges north-west of Calcutta. He was trained as a court painter in the naturalistic Mughal tradition almost certainly at Murshidabad, the capital of the Nawabs of Bengal, where a court studio flourished in the 1750s and 1760s. In a brief war with the East India Company 1763-64, Nawab Qasim 'Ali moved his capital to Bihar taking court artists with him, and it is only from this time that there flourished for a short while a school of Mughal painting in Patna including presumably Shaikh Zain al-Din among the artists.

With the defeat of Nawab Mir Qasim in 1764, traditional patronage at Murshidabad and Patna mostly dried up. Many Mughal-trained artists in eastern India began looking for patronage to the emerging British ruling class. By 1774 Shaikh Zain al-Din had moved to Calcutta where he and his colleagues Ram Das and Bhavani Das, who had been with him in Patna, were commissioned by Lady Impey to depict the fauna of India that she had collected for her extensive garden. Her husband, Sir Elijah, was Chief Justice of





Bengal from 1774 to 1782. The Impeys were fascinated by the exotic flora and fauna of the sub-continent and kept a menagerie and aviary in the grounds of their house in Park Street, Calcutta. Lady Impey commissioned three Patna artists, Shaikh Zain al-Din being the most gifted, to record meticulously the fauna in their garden and menagerie and particularly the birds, which she wanted depicted life-size if possible (with precise measurements if not) and drawn from life. Some 326 paintings were originally commissioned by Lady Impey, of which 197 were studies of birds, 76 of fish, 28 of reptiles, 17 beasts and 8 of flowers.

When the Impeys returned to London in 1783, Lady Impey showed her collection to ornithologists, who were quick to realise both its scientific and artistic merits. The set was considered significant for two reasons. Firstly, the bird drawings sometimes included the earliest depictions of Indian species and were used by subsequent experts to identify new species. Secondly, each bird was drawn from life on a branch of the living tree which it frequented and in their natural habitat and not perched on the dead stump of European convention.

Paintings of birds, animals and flowers had been an important Mughal genre since the time of Jahangir (1605-27), who was a keen amateur naturalist. Shaikh Zain al-Din's studies reveal a thorough adaptation of Mughal technique to the conventions of European natural history painting and the larger format of the imported Whatman paper. In Indian art, the Impey series of natural history drawings is considered the finest of their kind. In 1809 Sir Elijah died and the collection was sold at Phillips, London, on the 21 May 1810.

IMPEY PAGES IN PRIVATE AND PUBLIC COLLECTIONS

Examples from the Impey series of natural history drawings are now in many private and public collections around the world including:

- Wellcome Institute, London
- Victoria & Albert Museum, London
- British Library, London
- Radcliffe Science Library, Oxford

- Bodleian Library, Oxford
- San Diego Museum of Art, San Diego
- Minneapolis Institute of Arts, Minneapolis
- Metropolitan Museum of Art, New York
- Two folios, now in private collections, see Losty, nos. 23 & 24

For a recent survey of the work of these artists see Andrew Topsfield's article in Dalrymple, pp. 39-76.

INSCRIPTIONS

Inscribed in the bottom left corner in Persian with the names of the bird:

bust budu? and of the plant *derakht-i camaranga*

Inscribed in English:

In the collection of Lady Impey Calcutta / Painted by [artist's name in nasta'liq] Zain al-Din, Native of Patna 1782.

Numbered 140 in ink at upper left

Two later English pencil inscriptions on the mount:

Averrhoa Carambola L. and Yellow-throated Barbet; Roman letters XL at upper left corner

Seal of Sir Elijah Impey stamped on the verso.

PROVENANCE

Sir Elijah (1732-1809) and Lady Impey (1749-1818), Calcutta and London
Lady Impey: their sale at Phillips, London, 21 May 1810
Colnaghi Oriental, *Art of the East*, exhibition catalogue, London, 1981, no. 12
Private collection, London, 1981-2007
Simon Ray, *Indian and Islamic Works of Art*, London, 2007, no. 61
Private collection, London, 2007-2020

REFERENCES

Falk, T., and Hayter, G., *Birds in an Indian Garden*, Colnaghi Oriental, London, 1984
Losty, J. P., *Indian and Persian Painting 1590-1840*, exhibition catalogue, New York, Oliver Forge and Brendan Lynch Ltd., London, 2014
Topsfield, A., 'The natural history paintings of Shaikh Zain ud-Din, Bhawani Das and Ram Das' in Dalrymple, W. (ed.), *Forgotten Masters: Indian Painting for the East India Company*, London, 2019, pp. 39-76



17.

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

Opaque pigments with gold on paper
12¼ by 8⅝ in.; 31 by 22.5 cm. painting

A prince is depicted riding through the countryside with only a small number of men, while his accompanying troops march in the distance. He wears a long white *jama* trimmed in gold, the top being of diaphanous figured *jamdani* work, along with a brocade *patka* and a gilt leather harness for his sword. His turban is of beautiful figured red silk wound round and over a cone. His grey stallion has his lower half painted with henna edged with a row of poppies, and is as gorgeously caparisoned as his rider. He is followed by four attendants on foot with insignia of arms and by four soldiers carrying sheathed muskets on their shoulders, all clad in red coats over white shirt and flat blue turbans with gold badges. A guide with tucked-up *jama* precedes them. In the distance in front of a small fort marches a small body of troops with uniforms like those of the men following the prince. They are marching through a green landscape dotted with small clumps of flowering plants and with lotus ponds and some groves of flowering trees. Regular rounded hills edged with trees line the horizon dotted with temples.

This style has retained many of the features associated with Deccani painting in the eighteenth century - the elaborate accoutrements of prince and horse, the delicate depiction of flowers in the landscape (see Zebrowski) – but we have clearly moved on into a different milieu with the somewhat regimented followers and stiff landscape, and above all the uniformed troops. Uniforms had been introduced into the Maratha armies by the French generals who served Sindhia and other Maratha chiefs, and here we seem to have a Maratha prince, judging by his flattish turban and projecting cone, who has adopted the idea for his troops. Little has been published in western languages on painting for the Marathas, but see Shaffer.

PROVENANCE

Acquired in Paris, 1950s

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

REFERENCES

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

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





18.

**A SEATED YOUTH PLAYING WITH A PET MONKEY
DECCAN OR PERSIA, EIGHTEENTH CENTURY**

Pen drawing with gold on paper
7½ by 4 in.; 18 by 10.2 cm. drawing

The youth is depicted in a distinctively Safavid style, the 'moon' face and the technique used to convey folds in the fabric being features of Persian painting in the seventeenth century. However, the turban-plume, gilding and skirted seat are more Indian elements and it is likely that the drawing was a conscious copy of a Safavid work executed perhaps in the Deccan.

PROVENANCE

Anonymous collection, acquired in Alexandria in 1942
Private collection, by descent, Switzerland, until 2016
Francesca Galloway, London, 2017
Private collection, London, 2017-20

EXHIBITED

Institut du Monde Arabe, Paris, 2001

19.

AN IMPORTANT 'FIVE SAGES' SERIES FOLIO

ILLUSTRATION FROM A KEDARA KALPA SERIES: FIVE SAGES ARE GREETED WITH CELEBRATIONS AS THEY ARRIVE AT A PALACE ATTRIBUTED TO THE PURKHU FAMILY WORKSHOP KANGRA, CIRCA 1820

Opaque pigments with extensive use of gold on paper, dark blue inner border and red outer, each with white rules, numbered folio 16 above

11³/₈ by 16¹/₄ in.; 29 by 41.2 cm. painting

14 by 19 in.; 35.5 by 48.4 cm. folio

THE MANUSCRIPT

Our page comes from a *Kedara Kalpa*, a dispersed series first identified by B.N. Goswamy (1999, no. 216). The text is concerned with the glory of Siva and praises the great merits of pilgrimage to those regions in the Himalayas that are associated with him, principally Kedara and Kailasa. The story is narrated by Siva to his consort Parvati and their son Karttikeya in the form of a series of tales (Mason, no. 86, shows the narrative beginning). One of the tales is about five *siddhas* or sages, who seem to be the protagonists of nearly all the known pages, who go "on a pilgrimage to the land of Siva through snow-clad mountains, past the domains of the moon, and encountering on the way not only the greatest of difficulties, but also the most wondrous of sights. Golden cities, *apsaras* singing and dancing, young maidens hanging from trees like fruit, roads paved and rocks studded with rubies and emeralds come their way" (Goswamy 1999, p. 280).

In our painting the five *siddhas*, by now emaciated and wearing only loincloths and thin shawls, have entered a golden city and are welcomed by a whole army of women clustered around them, while others play musical instruments – *vinas*, trumpets and serpents. They are proceeding towards the palace where an enthroned king waits to welcome them in a pavilion, where musicians also are playing. In a courtyard within the palace men and women separately make their offerings to two Siva lingams - the wonders of the place derive from the constant worship of Siva. Meantime in the city ordinary life goes on. A wedding is taking place in the top right corner and after the wedding, bride and groom proceed in procession inside the city wall, where they are depicted very small, along a street filled with golden palaces. Outside the wall flows a stream or a lake, where Brahmins make their ablutions and pray.

THE ARTIST

The golden city glitters of course in a truly extraordinary way but this page of this remarkable series is particularly noticeable for the delicacy of the architectural fantasies which the artist has created – tower, spires and pavilions soar up against plantains and other trees set against a pale blue sky. Purkhu, the presumed artist of the set, and his workshop are not interested in spatial representation and dislocate space and manipulate figures in the interests of narrative and striking effects.

The blue and red borders with white rules of our set are the same on almost all the epic and puranic series produced in Purkhu's workshop in Kangra, for which see Goswamy & Fischer 1992, pp. 368-87, and Goswamy & Fischer 2011 'Purkhu'. The features of the women have changed a little from those in other series attributed to Purkhu and his workshop, such as the 'Lambagraon' *Gitagovinda* and the oval *Rasikapriya* series, and have become somewhat harder.

OTHER LEAVES FROM THE SERIES

Other leaves from this series are in a number of private and public collections including:

- Philadelphia Museum of Art, Philadelphia (Mason, no. 86)
- John Gilmore Ford Collection, Baltimore (Pal 1971, no. 50)
- Virginia Museum of Fine Arts, Richmond (Dye, no. 149)
- Former Ehrenfeld Collection, Los Angeles (Ehnbom, no. 127)
- San Diego Museum of Art, San Diego (Goswamy & Smith, no. 86)
- Goenka Collection, India (Goswamy & Bhatia, no. 216)

Two pages from the Paul Walter Collection (Pal 1978, no. 72a & b), the second of which is now in the Los Angeles County Museum of Art, are possibly from another series since the pages are slightly bigger. The five *siddhas* also appear much younger and less emaciated, but this of course might be a reflection of an earlier stage of their journey.

PROVENANCE

Sam Fogg, London: G. Fantoni, *Indian Paintings and Manuscripts*, exhibition catalogue, London, 1999, pp.104-5, no. 68

Private collection, U.S.A., 1999-2018

REFERENCES

Dye, J.M., *The Art of India*, London, 2001

Ehnbom, D., *Indian Miniatures: the Ehrenfeld Collection*, New York, 1985

Goswamy, B.N., and Bhatia, U., *Painted Visions: the Goenka Collection of Indian Paintings*, New Delhi, 1999

Goswamy, B.N., and Fischer, E., *Pahari Masters: Court Painters of Northern India*, Zurich, 1992

Goswamy, B.N., and Fischer, E., 'Purkhu of Kangra' in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zurich, 2011, pp. 719-32

Goswamy, B.N., and Smith, C., *Domains of Wonder: Selected Masterworks of Indian Painting*, San Diego, 2005

Mason, D., *Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection*, Philadelphia, 2001

Pal, P., *Indo-Asian Art from the John Gilmore Ford Collection*, Baltimore, 1971

Pal, P., *The Classical Tradition in Rajput Painting from the Paul F. Walter Collection*, New York, 1978





20.

A COMPOSITE ELEPHANT MUGHAL DELHI, 1800-20

Opaque pigments on paper, within a green margin with gold foliate scroll

7⁵/₈ by 9³/₈ in.; 19.4 by 23.8 cm. painting

8³/₄ by 11 in.; 18 by 22.2 cm. folio

A *peri* wearing gold brocade robes and crown sits on top of a large elephant made up of a tightly packed composition of animal figures with some humans. In front of the elephant is a blue *div* who parades before it carrying a bugle and snake. A stream edged with little plants is in the foreground. The buff ground shades into a blue sky above. The somewhat sooty modelling is typical of Delhi work around 1800-20 (see Seyller & Seitz, nos. 30-31).

Robert Del Bonta has traced the development of composites in India in two articles in 1996 and 1999. He distinguishes between what he terms the Hindu type, of human figures forming an animal or means of conveyance, such as Krishna or the god of love Kama riding an elephant or a horse or in a palanquin formed of *gopis* (see no. 8 above and Losty 2015, no. 11, and 2019, no. 14), and the Mughal type, in which the outline of the animal is filled with a dense mass of intertwined animals as well as some humans. This latter type, of which our elephant is a late example, is first seen in the Akbari period, e.g. a drawing now in the San Diego Museum of Art of such a composite elephant being ridden by a demon and preceded by two others (Del Bonta 1999, fig. 1). Such composites are found in Mughal paintings, provincial Mughal schools and in the Deccan. The tradition continued well into the nineteenth century, as in a composite tiger pulling a man holding his lead (Asian Art Museum, San Francisco, Del Bonta 1999, fig. 11), while two such fancies are in the Skinner Album of the 1820s in the British Library, of a *peri* seated on a camel playing a harp with a *div* running in front of her, and of a *div* leading a tiger by a string (Archer 1972, p. 200, and Archer 1982).

PROVENANCE

Dr E. Bahari, London: Christie's, London, 26 April 2012, lot 25

Private collection, London, 2012-19

Christie's, London, 22 October 2019, lot 74

REFERENCES

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

Archer, M., *Between Battles: the Album of Colonel James Skinner*, London, 1982

Del Bonta, R., 'Indian Composite Paintings: a Playful Art' in *Orientations*, January 1996, pp. 31-38

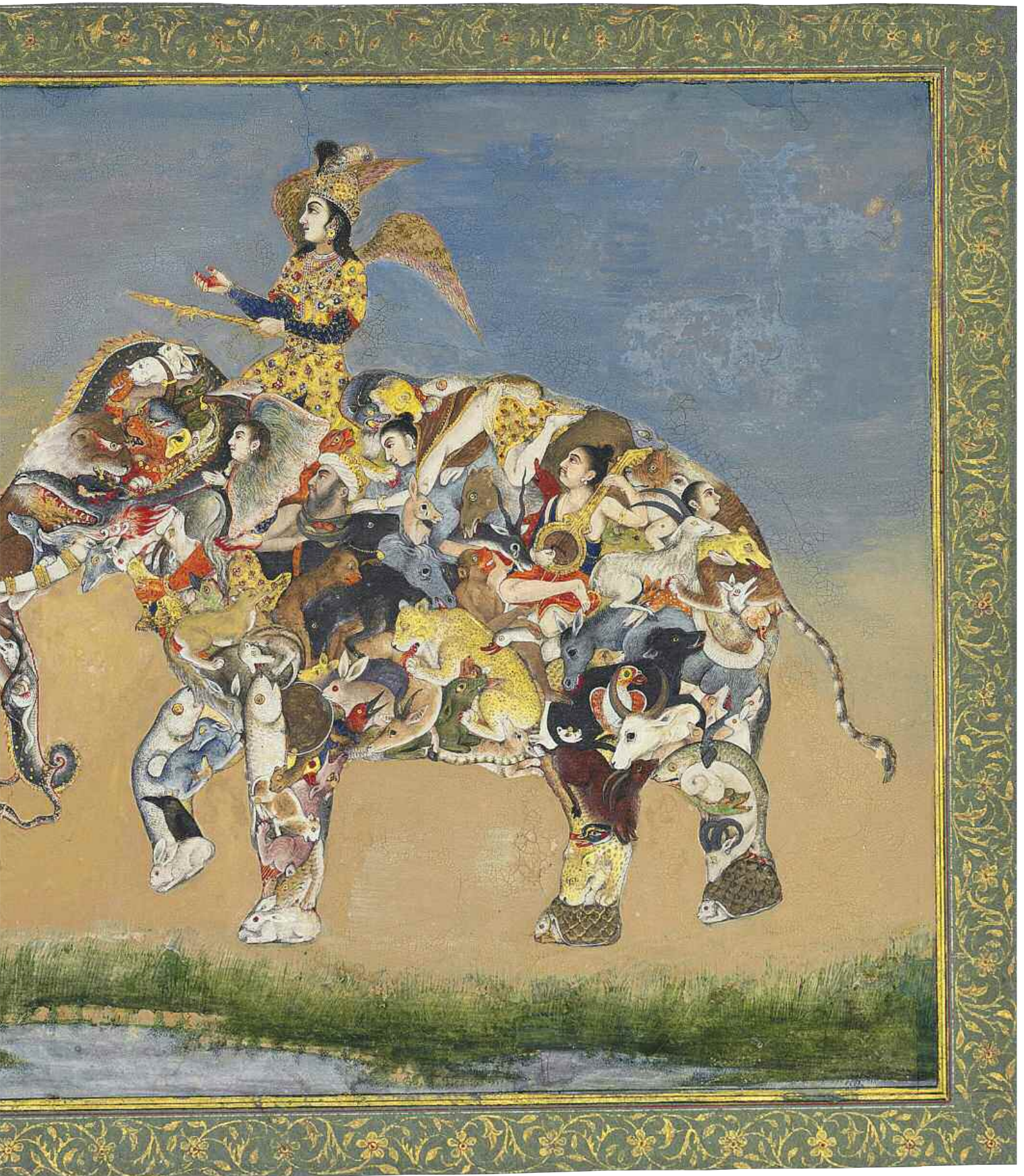
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Losty, J.P., *Indian Painting 1590-1880*, exhibition catalogue, New York, Oliver Forge & Brendan Lynch, London, 2015

Losty, J.P., *Indian Court Painting*, exhibition catalogue, New York, Oliver Forge & Brendan Lynch, London, 2019

Seyller, J., and Seitz, K., *Mughal and Deccani Paintings*, Zurich, 2010





21.

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

Opaque pigments and gold on paper, within a blue margin with white lattice work and a pink surround
6½ by 5 in.; 15.5 by 12.7 cm. painting
8⅔ by 6¾ in.; 22.5 by 17.4 cm. folio

Krishna and Radha have taken shelter from a storm in a hollowed-out tree. He is holding his arms round her tenderly as he looks out from their shelter to observe the weather. Wearing his usual yellow *dhoti* and *dupatta* and crown with a peacock finial adorned with sprigs of flowers, he holds his flute in his right hand. She is only clad in a diaphanous white sari and seems very shy at finding herself in this intimate situation with Krishna. The vast trunk of the tree rises abruptly from a somewhat bare hillside, and just one branch with leaves emerges from it sideways above their heads. Only a few trees are seen on the hillsides and above is a stormy sky full of thunderous clouds. The artist takes a rather impressionist view of the bad weather. One wonders too what Radha and Krishna are doing on this hillside in the Himalayan foothills.

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

PROVENANCE

Christie's, London, 10 October 1989, lot 59
Private collection, Derbyshire 1989-2020

REFERENCES

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



22.

TWO GOVERNMENT MINISTERS MUGHAL DELHI, CIRCA 1830

Opaque pigments and gold on paper, within gold and red margins
on buff paper

7⅓ by 5¼ in.; 18.7 by 13.5 cm. painting

9¼ by 7⅓ in.; 23.5 by 18.7 cm. folio

Two Hindu men are seated on a terrace swathed in rich shawls against the winter chill of Delhi. The senior man on the left is examining documents in Persian and from the writing paraphernalia before him is preparing to add to them. He wears a green *angarkha* with orange lining, a deep red Kashmir shawl wrapped round his body and a white turban on his head. His trim white moustache suggests he is at least in his fifties. The other man is younger and his hands folded before him suggest he is a petitioner or perhaps a junior relative. He wears a yellow *angarkha*, an orange Kashmir shawl and a blue wide-brimmed turban. He seems about thirty years of age. They are seated on a terrace with a garden beyond.

Such groups of men, inhabitants of Delhi and beyond, are first found in the albums commissioned by James Baillie (1783-1856) and William Fraser (1784-1835) between 1816-20 (see Falk & Archer, particularly fig. 84). James Skinner (1778-1841) included such studies in his album, compiled 1820-30 (Losty, figs. 75-76), and other such groupings are known of unknown commissioning (*ibid.* fig. 64). *Charbas* or tracings of all these figures provided a rich source for further groupings and the same figures are found in different paintings.

INSCRIPTIONS

The text of the documents held by the left-hand figure are not legible but may comprise a letter and a set of accounts. A fanciful English pencil inscription on the verso identifies them with Birbal and Todar Mall, ministers of the Mughal emperor Akbar II (r. 1806-37).

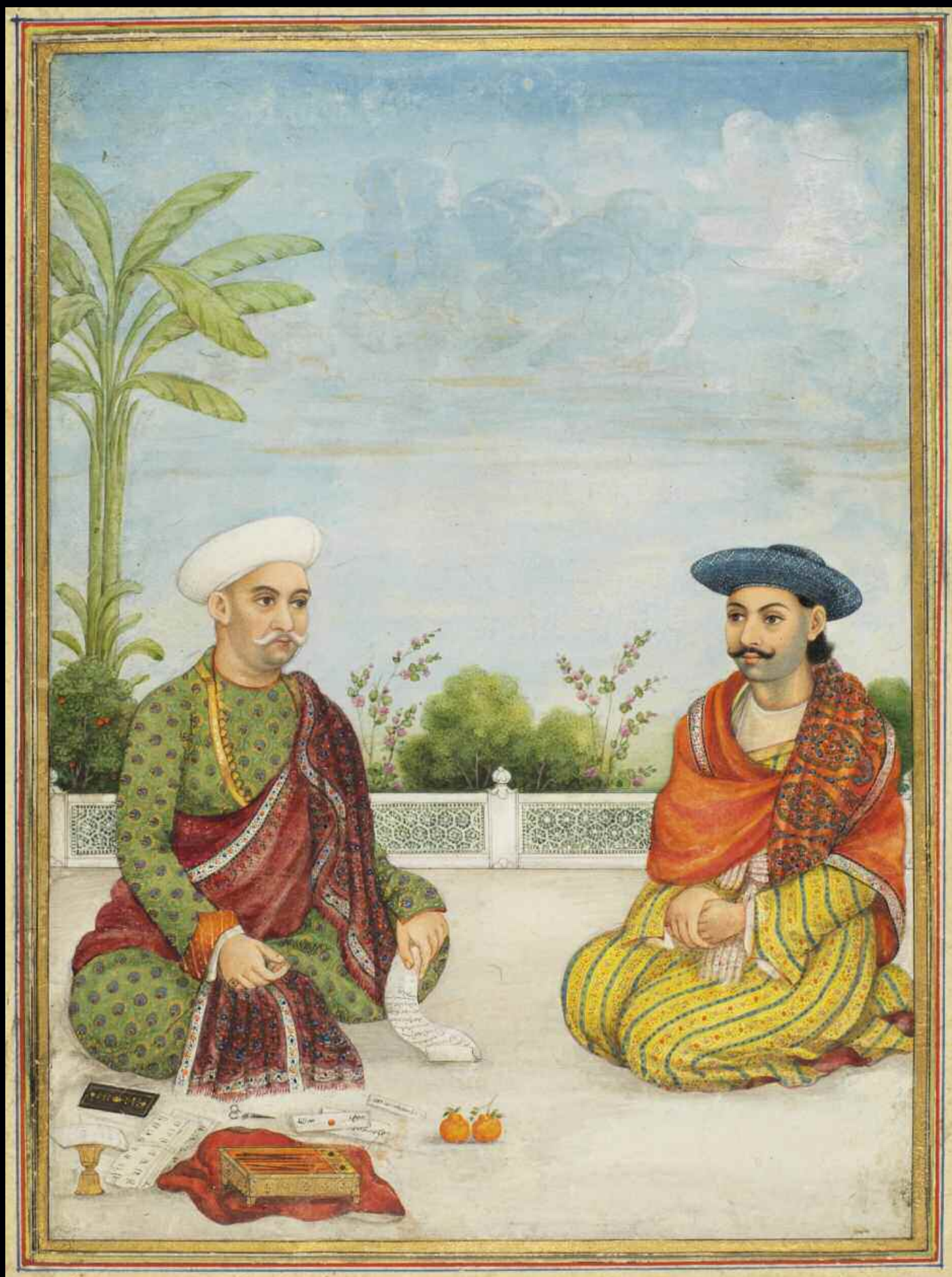
PROVENANCE

Private collection, West Sussex, 1970s/80s - 2019

REFERENCES

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

Losty, J.P., ed., *Delhi: Red Fort to Raisina*, New Delhi, 2012



23.

**PORTRAIT OF COLONEL RANABIR SINGH THAPA
BY A NEPALESE ARTIST, PERHAPS BHAJUMAN CHITRAKAR, CIRCA 1830**

Opaque pigments with gold on paper, laid down in an album page
within elaborate ornamental margins and border

10²/₃ by 8¹/₂ in.; 27 by 21.5 cm. painting

20¹/₅ by 15 in.; 51 by 38 cm. folio

Colonel Ranabir Singh Thapa is portrayed sitting in a chair with two children, presumably his sons, sitting in small chairs beside him. On the chest to the right is a vase of flowers and ornaments, while behind the children is a desk with pocket watches. Above it on the wall is a large painting of a scene on a wide river or lake with a ship and hills beyond. A curtain hangs from the ceiling behind the chest.

THE SITTER

Ranabir Singh Thapa was a Nepalese army general, prominent politician and minister of state. In 1837, he became Acting Mukhtiyar or Prime Minister of Nepal for a brief period. He was a prominent member of the Thapa dynasty, being brother to General Bhimsen Thapa, the Mukhtiyar. Various palace intrigues contributed to the downfall of the Thapas in the 1830s, after which Ranabir Singh turned ascetic and was known by the Sannyasi name of Swami Abhayananda.

There exist two other paintings of Ranabir Singh Thapa very similar to the present one. For a portrait dated 1832 see Chitrakar, p. 234, while the author has another interesting portrait of what appears to be the same sitter dressed in a Chinese robe, see p. 250.

THE ARTIST

In 1832, Colonel Ranabir Singh Thapa and his elder brother Prime Minister General Bhimsen Thapa were at the peak of their power. They would command only the very best painters to portray them. The difficulty here is deciding on an artist. Raj Man Singh Chitrakar (1797–1865) was a topographical and natural history artist who worked for Brian Houghton Hodgson, the British Resident at the Court of Nepal (1829–31 and 1833–43), but his work is mainly of architectural views and bird and animal drawings, in which latter he was joined by another artist Tarsmani Chitrakar (see Losty and

Datta & Inskipp). He worked also on topographical drawings for Hodgson's successor in Kathmandu, Henry Lawrence. On the other hand a Nepalese artist who we know did incorporate western elements into his art is Bhajuman Chitrakar who travelled with the Nepalese Prime Minister Jang Bahadur Rana to Britain and France in 1849-50 and who had already incorporated enough European naturalism into his art to enable Jang Bahadur to present the East India Company with his portrait in that year of his arrival (see <https://artuk.org/discover/artworks/his-excellency-general-sir-jang-bahadur-kunwar-rana-18171877-prime-minister-and-commander-in-chief-of-nepal-190961>).

OTHER WORKS BY BHAJUMAN

Bhajuman was also a traditional Nepalese artist whom Gautam Vajracharya has identified as the artist of a cosmic Siva and Shakti in the Rubin Museum, New York, and of another cosmic Bhavani, with Prahlad Bubbar in 2017. (<http://www.prahladbubbar.com/research/the-cosmic-goddess-bhavani>).

PROVENANCE

Acquired in Kathmandu, 1976

Private collection, Denmark, 1976-2019

REFERENCES

Chitrakar, M., *Nepali Painting: Through the Ages*, Nepal, 2017
Datta, A., and Inskipp, C., 'Zoology ... amuses me much,' in Waterhouse, D. M., ed., *The Origins of Himalayan Studies*, London, 2004, pp. 134-53
Losty, J.P., 'The architectural monuments of Buddhism: Hodgson and the Buddhist architecture of the Kathmandu Valley', in Waterhouse, D. M., ed., *The Origins of Himalayan Studies*, London, 2004, pp. 77-133
Waterhouse, D. M., *The Origins of Himalayan Studies: Brian Houghton Hodgson in Nepal and Darjeeling 1820-1858*, London, 2004



24.

MAHARAO RAM SINGH OF KOTA AND HIS SON SHOOTING TIGERS

KOTA, 1855-60

Drawing with some watercolour, with numerous Rajasthani inscriptions

19 $\frac{1}{6}$ by 27 $\frac{3}{4}$ in.; 48.5 by 70.5 cm. drawing

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

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

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

PROVENANCE

Private collection, London, 1982-2020

REFERENCES

- Bautze, J., 'Portraits of Maharao Shatru Sal of Kota' in Srivastava, V.S., and Gupta, M.L., eds., *Roopankan: Recent Studies in Indian Pictorial Heritage*, Jaipur, 1995, pp. 84-91
- Cameron, A. M., *Drawn from Courtly India: The Conley Harris and Howard Truelove Collection*, Philadelphia and New Haven, 2015
- Topsfield, A., and Mittal, J., *Rajasthani Drawings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2015



हापोत्रवु १४
 उमेद गो १५
 नार ३ गो १५
 ७५१ व १५ गो १५

गसना १५
 पा ३५ गो १५

हा ३ गो १५
 ७५१ व १५ गो १५

25.

**ILLUSTRATION TO A DEVI MAHATMYA SERIES:
KALI ATTACKS AN ARMY ASSISTED BY DURGA
PAHARI, CIRCA 1840**

Opaque pigments and gold on paper, with rosette-and-lozenge
inner border and red-sprinkled outer border
8¼ by 12 in.; 21 by 30.5 cm. painting
10¼ by 14 in.; 26 by 35.7 cm. folio

The *Devi Mahatmya*, the Glorification of the Great Goddess, is a Sanskrit text of thirteen chapters, embedded within the much larger *Markandeya Purana*, and dates from around the mid-first millennium A. D. The text treats of three major episodes when the Goddess rescued the world from the demons, just as Vishnu did in his avatars, interspersed with hymns addressed to her by the gods praising her. For the first time these elevate the Goddess to the supreme principle of the universe, on a par with Vishnu and Siva. For an analysis of this key text, illustrated with some of the paintings in the first complete Guler illustrated version of 1781, see Coburn, and also Dehejia for an account of goddess worship in all its forms.

Although the text had been illustrated before in the Pahari region, two major sets produced in Guler, in the late 1770s (dispersed) and dated 1781 (divided between the Lahore and Chandigarh Museums), both of fifty-seven paintings, set the iconography for all the many subsequent versions of this text from the Kangra area of the Punjab Hills. In this episode, from the end of the seventh chapter, the Goddess has created the frightful form of Kali and seated on her lion she calmly watches her creation as she wreaks havoc among the army of the demons: a demon riding an elephant is being stuffed into her capacious maw and another along with his chariot and horses has been picked up to follow the first, while she wields a great sword to decapitate others.

Another page from this late manuscript was in the Heil Collection in Berlin (Losty 2016A, no. 24). For the corresponding painting from the 1781 set in the Lahore Museum, see Aijazuddin, Kangra 41 (xvi). For an almost complete set of paintings adhering to the original iconography from early nineteenth century Kangra, see Losty 2016B, pp. 30-31 for the same scene as ours.

PROVENANCE

Marc Karlin (1943-99), London
Juion Roberts, Houston and Hawaii
Private collection, New York, 2014-20

REFERENCES

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26.

SIX WRESTLERS FORMING A YANTRA
JAIPUR, CIRCA 1850

Opaque pigments and gold on paper, within blue and yellow margins with white rules

8½ by 10⅓ in.; 21.5 by 26.5 cm. painting

9¾ by 11½ in.; 25 by 29 cm. folio

Six wrestlers are entwined into a complicated circular pattern. The six men alternate, three light-skinned, three darker in tone. Each of the men is holding the left leg of the man behind him and the right leg of the man behind that man, so that left elbows and buttocks form a 12-pointed star outline on the outside, while the combined right legs and arms form a complex intertwining in the interior of the design. Whereas the left hands of light skinned men hold the left legs of dark skinned men, and vice versa, within the circle the right hands hold legs only of the same skin tone. The figures are set against a lime green ground. All wear brightly coloured drawers, which for some unknown reason break the regularity of the pattern, for four are red, one is blue and another yellow. All wear Shaiva-Shakta sect marks on their foreheads and form as it were a Yantra. The twelve points suggest it is in imitation of the Shri Yantra, a Shakta diagram peculiar to the Goddess composed of nine interlocking triangles. In our painting triangles are inserted in the four corners containing some part of wrestling or training equipment – clubs, weights, dumbbells etc. For the significance of Yantras in the Hindu tradition see Bühnemann.

The format resembles the composite images found in the Hindu tradition where figures male or female are contorted into other shapes forming an animal or means of conveyance, such as Krishna or the god of love Kama riding an elephant or a horse or in a palanquin formed of *gopis* (see for example, Losty 2015, no. 11, and 2019, no. 14).

INSCRIPTIONS

Inscribed on the verso:

Palwan Kushti Wrestlers

PROVENANCE

Werner Jacobsen (1914-1979), Denmark

Vagn Pedersen (1927-2005), Denmark

Private collection, by descent, Copenhagen, 2005-19

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OLIVER
FORGE

BRENDAN
LYNCH

2 GEORGIAN HOUSE
10 BURY STREET, ST. JAMES'S
LONDON SW1Y 6AA

TELEPHONE +44 (0) 20-7839 0368
INFO@FORGELYNCH.COM

67 EAST 80 STREET
NEW YORK
NY10075

TELEPHONE +1 631-398 0150
FORGELYNCH.COM

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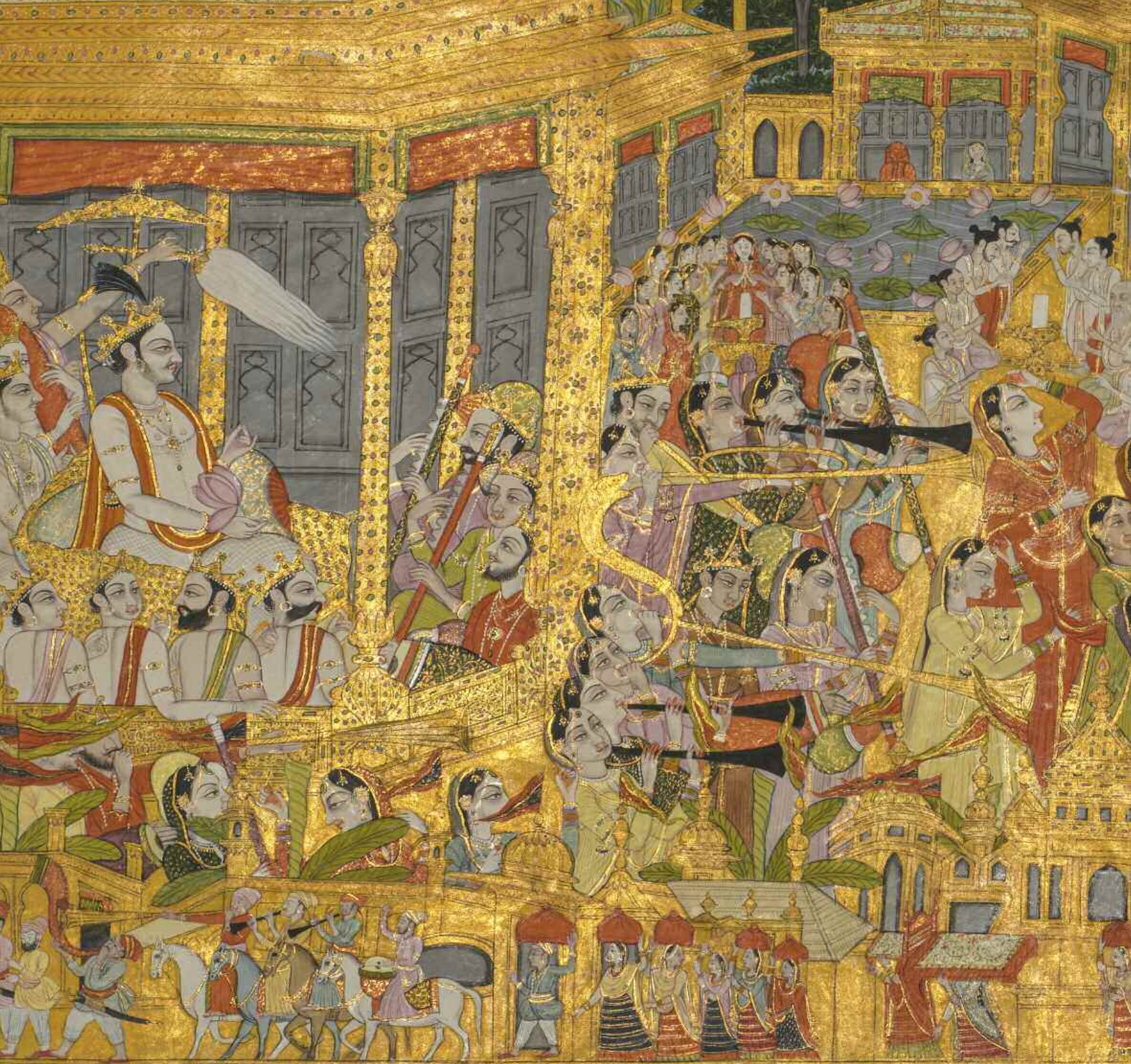
Marie-Christine David
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Dr. Eleanor Sims
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