

INDIAN AND PERSIAN COURT PAINTING

TEXT BY J.P. LOSTY

OLIVER
FORGE

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MONDAY - FRIDAY 10 AM - 6 PM
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FRONT COVER: DETAIL FROM NO.2
INSIDE FRONT COVER: DETAIL FROM NO.22
INSIDE BACK COVER: DETAIL FROM NO.36
BACK COVER: DETAIL FROM NO.4

1. A CHRISTIAN SAINT WRITING MUGHAL INDIA, 1620-30

Brush drawing with wash and some colour on paper, with pink floral border, laid down in a blue album page with gold and white rules, ink seal and short inscription on verso

4 $\frac{1}{8}$ by 2 $\frac{1}{8}$ in., 10.3 by 5.4 cm. drawing

12 $\frac{3}{8}$ by 8 $\frac{3}{8}$ in., 32 by 21.4 cm. folio

A female saint or sybil is seated on a high-backed chair with solid arms terminating in ram's head finials. She is dipping a quill pen in a pot of ink held by a female acolyte, who also holds up a large volume for her to write in. Both women wear long, high-waisted gowns with drapes around their shoulders and have their loose hair bound with plaited fillets. A cat lies by the sybil's feet. Behind is a hilly landscape with trees and a temple.

European prints brought to the Mughal court provided a source of inspiration to artists both for copying and for improvisation, as well as for filleting technical ideas for their own work. Keshav Das and Basavan were the two artists most involved in reworking such themes, Keshav Das specialising in Christian themes and Basavan in allegorical ones. There are many similar types of drawing dating from 1590–1630 in various collections, showing females who may be saints or perhaps sybils based on classical prototypes. A woman seated in a chair playing a zither is in Harvard (Welch & Masteller, no. 25), while a similar woman with this time an old man holding the book is in the Musée Guimet (Okada, pp. 1-16, fig.10), attributed to Basavan. Other examples are published by Vollmer, p.29, no.7.

INSCRIPTIONS

The seal impression reads:

zanni husn billah

'My thoughts are on God's beauty'

The cursive note next to it reads:

khatt-i bisyar khub-i safid (?)

'Very good white(?) calligraphy', a reference to the *nasta'liq* seal impression

PROVENANCE

Private collection, Holland

REFERENCES

Okada, A., 'Basawan' in *Master Artists of the Imperial Mughal Court*, ed. Pal, P., Bombay, 1991

Vollmer, F.J., *Angels and Madonnas in Islam: Mughal and other Oriental Miniatures in the Vollmer Collection*, Zurich, 2015

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



Detail, no. 2



بدانش در اندک زمان
جویدار بانی بسای

بدرستی
فرستاده کرد

چنین گزین خلدن
جو این جابر کوهرسانی
در پیش و دادن
زین را بگردد شد و جا

بگیتی سوئی و بهر کس
بدانی که دانش نماید
سر مایه گوهر از
بدان تا تو ایامی آمد
بر آوردی ریح و بی
ز کز من پس حکمی آمد
ز هر چه می سرای آمدند
شکفتی مانند کافور
چشم دیدن تو مان
زین شد بگردار روشن
بلی هرگز تیره بود و

2. AN EXCEPTIONALLY FINE LEAF FROM A SAFAVID OR MUGHAL SHAHNAMA MANUSCRIPT

AN ILLUMINATED LEAF FROM FIRDAWSI'S SHAHNAMA
SAFAVID PERSIA OR MUGHAL INDIA, 1620-30

Ink, opaque pigments and gold on paper, twenty-five lines of black *nasta'liq* within clouds set against a gold ground, in four columns, with elaborate illuminated borders

9½ by 4¾ in., 24 by 12.2 cm. calligraphy

14⅞ by 8¼ in., 36 by 21.2 cm. folio

The leaf forms the left-hand side of the opening pages of a manuscript of Firdawsi's great epic poem, the *Shahnamah*, which was completed in 1010 A.D.

ILLUMINATION OF BORDERS

The illumination of the borders is at once striking for its extraordinary quality and the sheer ingenuity and energy of its design.

On a glowing ultramarine ground, pairs of adorsed *saz* leaves, each composed of three sabre-like crescents, in two-coloured gold, are being fiercely bitten into by a variety of brilliantly conceived animal heads including scroll-headed dragons, rabbits or hares, foxes and wolves. Alternating with them are human faces, each with slender eyes, rosebud lips and wisps of hair, set in a beaded pearl border with gilt frame on a rosette ground fringed with projecting floral sprigs. The palette of ultramarine and gold is further enlivened with polychrome embellishments in coral red, sage green, tan, mauve and blue.

LEGEND OF THE WAQ-WAQ TREE

References to the tree bearing human fruit are found in Arabic literature as early as the tenth century. The border decoration here bears direct reference to the text of the *Shahnamah*, where Iskandar (Alexander the Great) travels the world and finds the legendary *waq-waq* tree, which grows human heads, who speak only to predict his death. An Il-khanid version, circa 1330, is in the Freer Gallery of Art, Washington, and a Timurid depiction of Iskandar and the tree, circa 1425, is in the Bodleian Library, Oxford. Related zoomorphic border decoration appears on a fine *Shahnamah* manuscript, Persia, 1425-50, in the Gulbenkian Museum, Lisbon and human faces in flowers appear in an illuminated manuscript, Persia, 1564-5, in the Topkapi Saray Library, Istanbul.

RELATED FOLIOS

Such elaborate border decorations reached their apogee in Safavid Iran in the late sixteenth and early seventeenth centuries. A particularly fine and relevant example is a manuscript of Sa'di's *Kulliyat* in the British Library (IO Islamic 843), dated 1624-25, written by a scribe from Shiraz, with three double-page illuminated borders with human heads enclosed by interlacing foliage.

Three Persian manuscripts, illuminated with closely related human faces, have been sold at Sotheby's in London:

- (i) *Kuliyat* by Ahli Shirazi, Shiraz, circa 1600, with a double page of illumination with human heads amidst interlacing foliage, now in a private collection in New York. The illumination here has very close human heads but no animals. (29 April 1998, lot 40)
- (ii) *Shahnama* manuscript, Shiraz, circa 1575, elaborately illuminated with cartouche borders punctuated with human heads (22 October 1993, lot 155).
- (iii) In a further if earlier variation, an illuminated manuscript of Kashifi's *Akhlaq-i Muhsini*, Herat, dated 1494-5, has an opening *shamsa* encircled with eight human faces (23 April 1997, lot 86)

INDIA

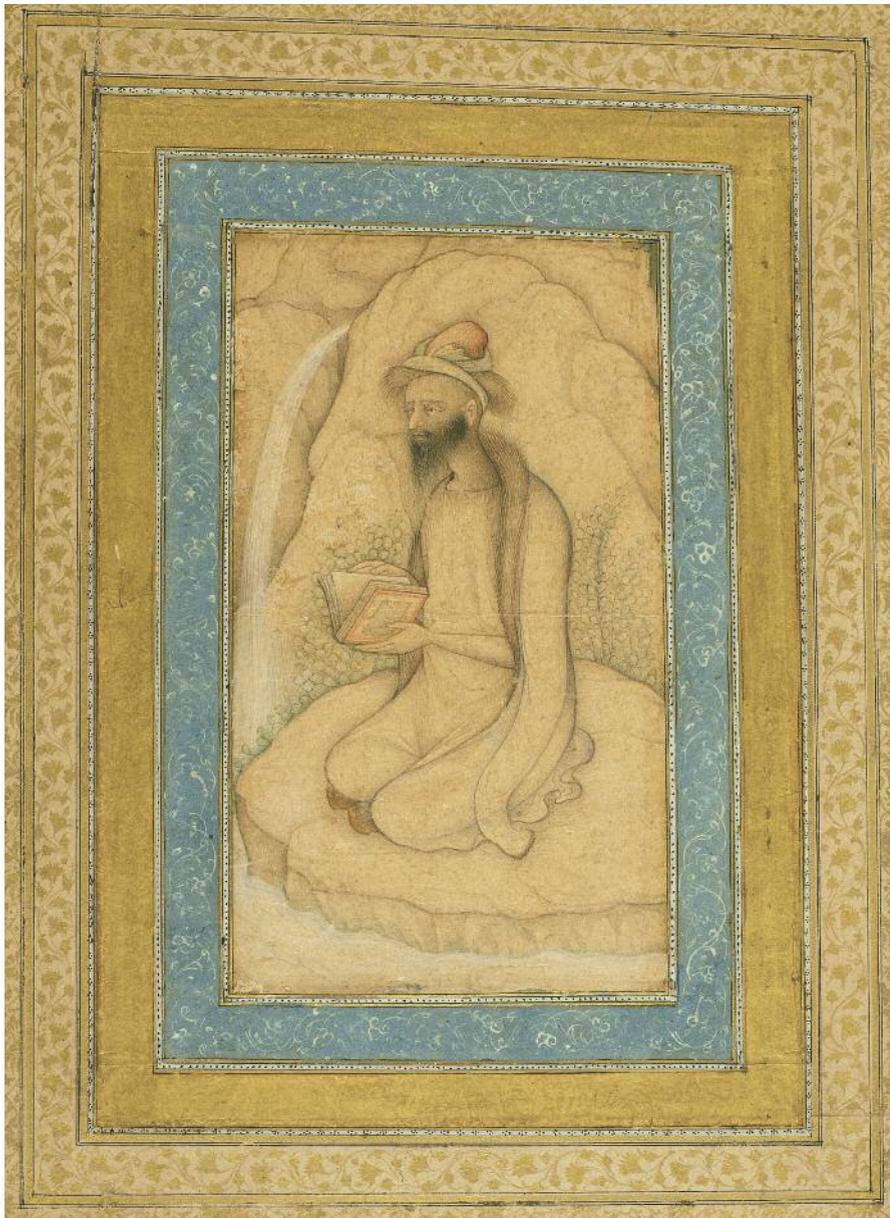
There is some evidence that such fantastic illuminations were sometimes further embellished in the Mughal studio, as in some pages from the *Farhang-i Jahangiri* which have floral scrolls sprouting animal heads (Quintanilla, fig. 4.74). In an Indian context, the ideas found in our page find their fullest expression in a famous Mughal album page, 1620-30, in the Cleveland Museum, showing sprays of leaves each sprouting an animal or bird's head (*ibid.*, fig. 4.75).

PROVENANCE

Private collection, England
Sotheby's, London, 22 April 1999, lot 308
Sir Howard Hodgkin (1932-2017), London, 1999-2017

REFERENCES

British Library: Sa'di's *Kulliyat*, Shiraz, 1624-5: <https://tinyurl.com/y8fv4gcy>
Cleveland Museum of Art: <https://tinyurl.com/y75wpt6f>
Quintanilla, S.R., *Mughal Paintings: Art and Stories*, Cleveland, 2011



3. A DERVISH KNEELING IN A ROCKY LANDSCAPE MUGHAL INDIA, CIRCA 1630

Brush drawing with some colour on paper, within blue and gold borders, laid down in an album page with a gold foliate lattice pattern on buff ground

4¾ by 2⅝ in., 12 by 6.8 cm. drawing

14⅛ by 8¾ in., 36 by 22.2 cm. folio

A dervish, wearing a long gown under a long-sleeved coat with a fur tippet and pink-plumed white turban, is kneeling on a rock by a stream that is fed by a small waterfall gushing from the rocks behind. The fur tippet does not look comfortable, it has a prickly surface with long stiff hairs, rather like what seems to be the dervish's own thatch of hair protruding from under his turban, although this perhaps might be some kind of head warmer, as most of his head seems to be bald or shaved. His ascetic face with its aquiline nose, partly open mouth and long straggly beard is beautifully drawn, highly expressive of his inner concentration. His neck is long and thin with a prominent Adam's apple. He seems an

actual ascetic intent on whatever enlightenment he seeks, as he gazes with unfocussed eyes into the distance, musing on what he has just read in the book that is held in his thin hands.

This beautiful drawing resembles two other drawings but of Hindu ascetics, 1620-30, in the Dara Shikoh Album in the British Library (Falk & Archer, nos. 68, ff. 11v-12; Losty & Roy, p. 128). They possibly all three come from a series of drawings of ascetics.

PROVENANCE

Private collection, England

REFERENCES

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

Losty, J.P., and Roy, M., *Mughal India: Art, Culture and Empire – Manuscripts and Paintings in the British Library*, London, 2012



4. A JHAROKA PORTRAIT OF EMPEROR JAHANGIR MUGHAL INDIA, 1630-40

Opaque pigments and gold on paper, mounted on a manuscript page with oblique lines of *nasta'liq* in alternate panels of white and gold, the whole mounted in an album page with gold-splashed green borders, on the reverse a page of fine *nasta'liq* with gold-splashed yellow borders

2½ by 1¾ in., 6.4 by 4.5 cm. painting

6 by 3 in., 15.2 by 7.8 cm. calligraphy

9 by 6 in., 22.9 by 15.1 cm. folio

Jharokha or window portraits emerged in Mughal portraiture in the early seventeenth century as visual counterparts to the daily display of the emperors' person at the window of the palace to the people below. The idea was extended by Jahangir (1569-1627) to the throne platforms in the *Divan-i 'Amm* at Agra and Lahore, so that he would appear set above and apart from the assembled nobles and ministers below. The painted *jharokha* portraits are always bust portraits, head and shoulders only, the format coming from European portrait coins, medals and cameos introduced into the Mughal court in Akbar's reign. To make the truncated portrait acceptable in a court where naturalistic portraiture was still in its infancy, Mughal artists introduced another European idea, the bust portrait appearing above the carpeted parapet of a window. The ideas and the iconography behind the images are explored in Losty, pp. 52-64. For two contemporary *jharokha* portraits of Jahangir in the Cleveland Museum of Art, see Quintanilla, pp. 213-6, no. 4.71 & 4.72.

Jahangir in this bust portrait is facing left, his hands crossed in front of his chest, the left holding a pearl necklace, the right resting on the parapet holding the handle of a large gold ruby-set *sarpech* with plume of feathers. He wears his usual loose turban of gold and red stuff with a pearl pendant in front, a pearl earring and pearl necklaces, one of them of large pearls interspersed with differently coloured stones: spinels, sapphires and emeralds, while another holds a European cameo pendant. A gold nimbus radiating rays surrounds his head against a dark ground.

The portrait reflects Jahangir's appearance in the early 1620s, as he appears in the Boston *darbar* scene by Manohar (Seyller, pp. 135-52, fig. 14) with his greying moustache and wispy beard but still with the curl terminating his sideburn, and definitely earlier than Daulat's *jharokha* image of 1627 (Beach, pp. 305-20, fig. 11). An original by Manohar may be the basis of this portrait, which seems a decade or two later than its subject.

INSCRIPTIONS

The panel of *nasta'liq* above Jahangir reads: *kitab-i ruba'iyat* 'Book of Quatrains'. The surrounding text in the margins is from: Yusuf va Zulaykha of Nur al-Din 'Abd al-Rahman Jami. On the reverses is a

page from: *Haft Paykar* (Seven Beauties) section of the *Khamsah* of Nizami Ganjavi (d. 1209).

PROVENANCE

Berthe Erni-Kofler (1914-2016), Lucerne, Switzerland

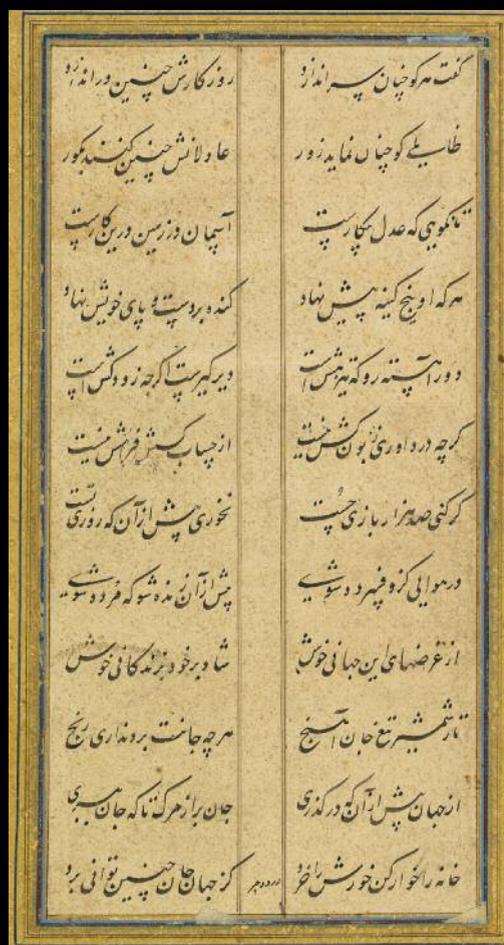
REFERENCES

Beach, M.C., 'Daulat' in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zurich, 2011

Losty, J.P., 'The Carpet at the Window: a European Motif in the Mughal *Jharokha* Portrait' in *Indian Painting: Themes, History and Interpretations: Essays in Honour of B.N. Goswamy*, ed. M. Sharma and P. Kaimal, Ahmedabad, 2013

Quintanilla, S. R., *Mughal Paintings: Art and Stories*, Cleveland, 2011

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





5. SOLOMON ENTHRONED SEEKS THE COUNSEL OF HIS SUBJECTS MUGHAL INDIA, 1630-40

Ink on buff paper, an illuminated cartouche above,
brown marbled borders
6 by 3 $\frac{1}{8}$ in., 15.2 by 7.9 cm. drawing, excluding illumination
9 by 5 $\frac{1}{2}$ in., 23 by 14 cm. folio

Solomon sits enthroned within an open domed pavilion surrounded by his council of *djinn*s with animals and a youth as representative of humankind, while a flock of birds descend from above. He has been offered the Water of Immortality by a celestial messenger and he was taking counsel with all creation as to whether he should drink it. They all advised that he should, and he was minded to do so when he realised the heron was absent from his advisers. On being summoned, the heron asked whether the Water of Immortality was for him alone or for others also. When told that it was for Solomon alone, he advised that in that case he should reject it, for he would have to live alone when all he loved should die before him. Solomon realised the wisdom of the heron's words and sent back the Water of Immortality untasted.

The story is from Book XII of Husayn Va'iz al-Kashifi's *Anvar-i Suhayli* and our drawing is a later copy of the painting in Jahangir's own manuscript of the text, begun in Allahabad in 1604, finished in Agra in 1611-12 and now in the British Library (Wilkinson, pl. XXXV). The corresponding painting in the manuscript is unattributed.

The drawing is finely detailed, the tree and the details of costume well observed. The depiction of the birds descending in flight is beautifully rendered, some of whom are perched charmingly about the dome of Solomon's throne. However, the somewhat heavy

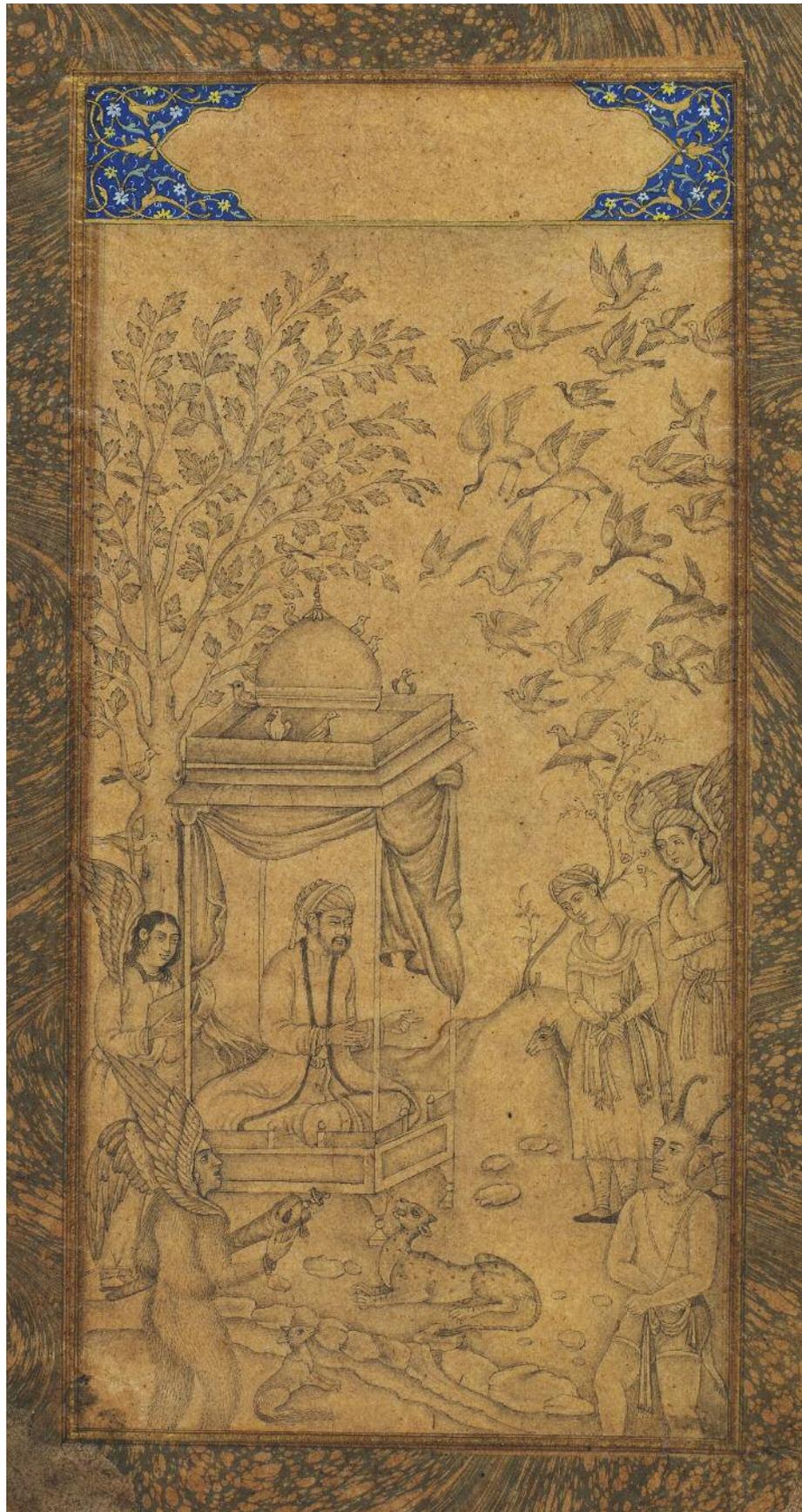
features of the *djinn*s suggest a date early in Shah Jahan's reign, as do the marbled borders. A manuscript of this date in the British Library of Nau'i's *Sus u Guduz*, a poem on the Hindu widow who burnt herself on her young husband's funeral pyre despite Akbar's attempt to dissuade her, is illustrated with three drawings in similar style to ours. All the manuscript's folios are bordered in the same distinctively sombre marbled paper (Losty, no. 81), which here forms part of the same folio as the drawing, and has not been added. For marbling in India, see Benson, pp. 157-169.

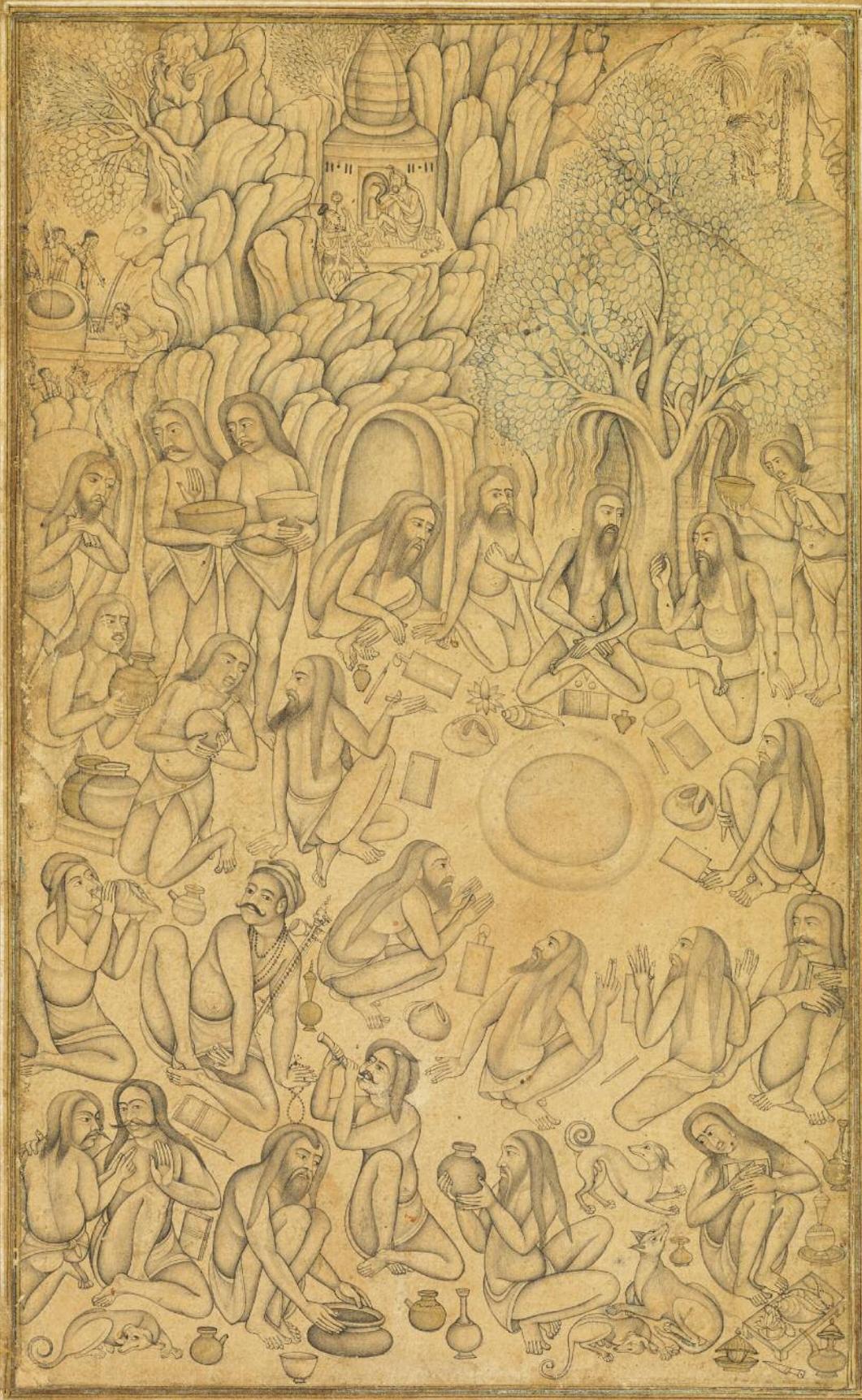
PROVENANCE

Private collection, U.S.A.
Christie's, London, 12 October 1999, lot 103
H.H. Sheikh Saud bin Muhammad al-Thani (1966-2014)
Sir Howard Hodgkin (1932-2017), London, gift from the above

REFERENCES

Benson, J. "The Art of Abri: Marbled Album Leaves, Drawings and Paintings of the Deccan" in N.N. Haidar and M. Sardar, *Sultans of the Deccan India 1500-1700*, New York, 2015
Losty, J.P., *The Art of the Book in India*, London, 1982
Wilkinson, J.V.S., *The Lights of Canopus: the Anvar-i Suhaili*, London, 1929





6. DERVISHES IN A LANDSCAPE MUGHAL, 1630-40

Brush drawing in ink with some colour on paper, laid down in an album page, 1650-60, decorated in gold and colour, the border with animals and birds and signed *kar-i Ustad Mansur*
8 by 5 in., 20.2 by 12.5 cm. drawing
15½ by 10in., 39 by 25.2 cm. folio

A group of long-haired and bearded Hindu ascetics is sitting round a circle under a fig tree in a rocky landscape. Some ascetics attend them while others go about their own business. Many of the ascetics have writing boards while at the front large pots of *bhang* are being handed round and consumed, others play music. In the rocky background a diminutive group of women draw water from a well which is fed by a stream issuing from an animal head in the rocks, while beyond an ascetic reverences another sitting outside a small temple.

Drawings are often embellished with more expression than finished paintings, and here the artist's confident line has each figure carefully depicted, whether deep in conversation, playing with their dogs, preparing *bhang* or playing musical instruments. Groups of ascetics were among the most favoured subjects for Mughal drawings in the seventeenth century as they allowed the artist considerable freedom in the depiction of the human body. This freedom was eagerly explored by artists in the early seventeenth century (see Beach, no. 62; Falk & Archer, nos. 25-27, 45-46; also Losty & Roy, figs. 68-70, 76). A related drawing of dervishes from the Gahlin Collection was sold at Sotheby's, London, 6 October 2015, lot 13, there attributed to Daulat.

The piled-up rocks in the background with little vignettes of activities is found in early seventeenth century drawings of ascetics. Examples include one of a Hindu ascetic, attributed to Govardhan, 1620-30, in the British Library, see Losty & Roy, fig. 76, and three of circa 1605, Falk & Archer, nos. 25-27. Here the artist has perfected careful modelling of the human form, but the somewhat broad approach to faces suggests a date in the second quarter of the century.

BORDER DECORATION

The border, with its spurious attribution to the great Mansur, appears to date from a decade or two after the drawing. Various birds and animals are depicted in gold and colours in between gold flowering plants and shrubs. Such figural borders derive ultimately from those of Jahangir's album pages in Tehran, Berlin and elsewhere, certainly the brightly coloured birds flying among gold plants. The larger animals, birds and rocks seem to have been drawn first and surrounded by a dark brown penumbra. Only then were the gold plants and arabesques brushed in, since they cover the dark streaks. For other borders painted in a similar manner, perhaps slightly earlier, see Losty, nos. 1H and 1J.

PROVENANCE

Ardeshir Collection, Bombay and London, sold Sotheby's, London, 10 July 1973, lot 30
Bernard Oger, Hôtel Drôuot, Paris, 10 April 1974, lot 85
Françoise and Claude Bourelier, Paris, 1974-2014, sold Art Curial, Paris, 4 November 2014, lot 256

REFERENCES

Beach, M.C., *The Grand Mogol*, Williamstown, 1978
Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981
Losty, J.P., *A Prince's Eye: Imperial Mughal Paintings from a Princely Collection; Art from the Indian Courts*, Francesca Galloway, London, 2013
Losty, J.P., and Roy, M., *Mughal India: Art, Culture and Empire – Manuscripts and Paintings in the British Library*, London, 2012
Sotheby's, *Catalogue of Important Oriental Miniatures and a Mughal Manuscript*, London, 10 July 1973

7. TWO DOUBLE-SIDED FOLIOS FROM AN UNIDENTIFIED JAIN MANUSCRIPT IN SANSKRIT MEWAR, 1635-45

Opaque pigments and ink on paper
6¼ by 10¾ in., 16 by 26.5 cm. each

The text of this manuscript has not so far been identified from the few folios that have been published. It seems to concern the adventures of a Digambara Jain monk (normally shown naked but here depicted wearing a loin cloth or drawers) and a nun and their encounters with a prince and a merchant. The three illustrations on these two folios depict a bird cage with two captive birds hanging from a tree in a woodland glade, the monk Abhayaruci and the nun Abhayamati with three stylised birds above, and the same monk and nun being accosted by armed men. The monk and nun carry stylised water-pots and little brooms with them to sweep away living creatures from before their path, lest they step on them inadvertently.

The manuscript was produced in Mewar, no doubt in Udaipur, in the reign of Rana Jagat Singh I (r. 1628-52), who had begun the process of restocking the royal library in the years of relative peace that succeeded the formal submission of Amar Singh I to the Mughals in 1614. Sahib Din was the artist responsible for most of the illustrated sets from the reign, but towards its end other artists were used, while manuscripts such as this one and paintings were also produced at a sub-court level. The Jain community produced most of the known scribes of the royal manuscripts, such as Mahatma Hirananda, who wrote the text of Jagat Singh's great *Ramayana* between 1649 and 1653. It betrays, as here, characteristic Jain details such as the diamond-shaped gap in the centre of the text filled with individual letters.

Other leaves from this series are in the Binney Collection in the San Diego Museum (Binney & Archer, no. 4) and in the Los Angeles County Museum (Pal, no. 94). Also see Andhare, pp. 223-233 for a discussion of Jain painting under the Mughals.

INSCRIPTIONS

With nine lines of Sanskrit text in *nagari* script on each side and with the names of the monk and nun, Abhayaruci and Abhayamati, inscribed on the paintings.

PROVENANCE

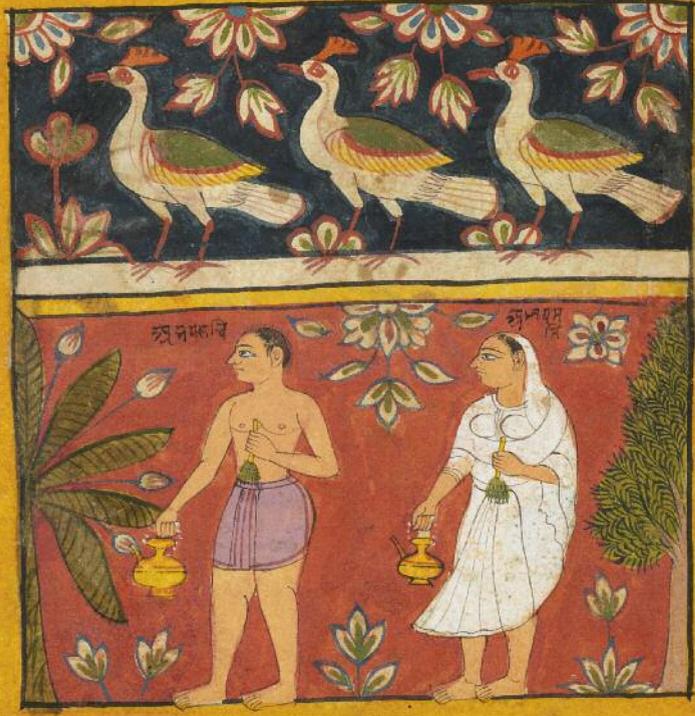
Doris Wiener, New York, 1980
Private collection, U.S.A., 1980-99
Private collection, England, 1999-2015

REFERENCES

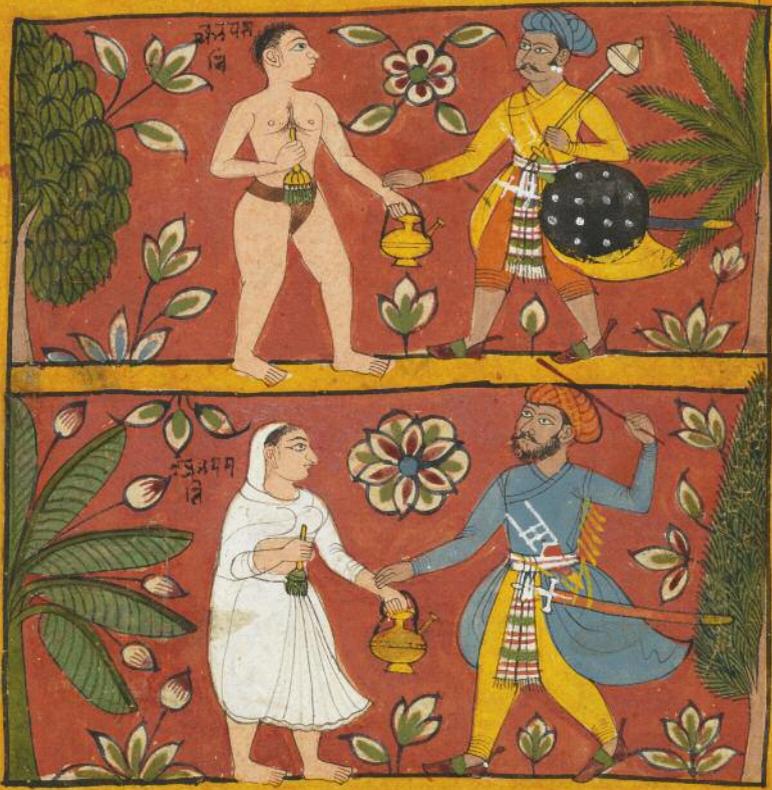
Andhare, S., "Imperial Mughal Tolerance of Jainism and Jain Painting activity in Gujarat" in Crill, R., Stronge, S. and Topsfield, A., *Arts of Mughal India: Studies in Honour of Robert Skelton*, London, 2004
Binney, E., and Archer, W.G., *Rajput Miniatures from the Collection of Edwin Binney*, 3rd, Portland, 1968
Pal, P., *The Peaceful Liberators: Jain Art from India*, Los Angeles, 1994



सोमो मुनीश्वरः अस्माद्यावत्तदा
 मृत्यां नवान्त्यादपेकजं दृग्गतं
 दनुजांसमादाय लिहाषंतसुरं
 प्रति निर्गतो लय रुच्याख्यां तय
 मृत्यांसमंततः दृग्ग लिहाषात्रां
 समादाय खंडवस्त्रेण मंक्रितः
 प्रसन्नोप्यतिगलीरो रूपेण मत्स्य
 घोषमं दृग्ग गन्धर्वागो सुधीयत्रा
 दीर्योपघातलोचनः निर्वदेत्ताव



रंश्चिते दृष्टेः पापिनिश्चततं उ
 पपरस्यरं दं कसे देव्याः शान्ति
 विधाविदे योग्यं युग्मं वदेत्सैकां
 शहीनं तैश्चतद्रुटेः ॥ १२ ॥ शुक्रांते
 षांतवः कूरं तीरुपाणिनयावदं
 सगिन्यां धासनायादं सुखकोव
 वलंश्चतं ॥ १३ ॥ सगिन्यं नसेतय
 किं कश्चित्प्रतिः यमोवा
 मरुलो रुशो मती गंजितवेनसां



8. THE NATIVITY OF CHRIST DECCAN, 1640-60

Brush drawing with wash and some colour heightened with gold on paper; verso with a calligraphic folio in Persian, Timurid Iran, fifteenth century, in ink with blue and gold calligraphy, laid down in a blue-bordered pink album page decorated with gilt foliage 8 by 5³/₈ in., 20.5 by 13.6 cm. drawing
5 by 2⁵/₈ in., 12.8 by 6.8 cm. calligraphy
11³/₈ by 6⁷/₈ in., 29 by 17.6 cm. folio

The infant Jesus lies on the ground, his whole body nimbate, being adored by his mother kneeling beside him. Oxen and sheep drink from a pool in front of him and sheep lie peacefully alongside. Two angels stand in adoration to the side while other angels hurtle down from the sky carrying hand-bells – one angel plays a horn, another holds a book, a third pours flames. Above are winged cherubs in the clouds and a crescent moon. Behind Mary is a hut, a tree and towering rocks.

A number of similar print-inspired drawings of this subject, in ink, some colour and gold, are known. Two almost identical drawings are in the Johnson Collection in the British Library (Falk & Archer, nos. 448, i-ii). A third is in the Chester Beatty Library (Arnold & Wilkinson, pl. 82; Leach, no. 4.38). No European engraving appears to be directly behind this subject, suggesting that this particular iconography was put together in India. A kneeling Virgin Mary adoring the new born Christ Child is found in several Mughal paintings from around 1600. Examples include a nativity scene, after Wierix, in the Victoria and Albert Museum, London, with static angels in the sky (Stronge, pl. 78) and also another in the Bodleian Library, Oxford, (see Topsfield, no. 18).

A Mughal version would seem to lie behind our composition, judging by the towering rocks and the little shrine on the hill, such as one in the Binney Collection in the San Diego Museum (Binney, no. 65). This seems to be from the early Jahangiri period, judging by the naturalistic trees and the old fashioned piled-up rocks in the landscape, which are echoed in the later versions. It lacks the two adoring angels, while the other angels hover statically in the sky with only their heads and wings visible.

Our drawing, the British Library drawings and the Dublin version are obviously following the Mughal model but augmenting it, certainly with the angels and also with what appear to be large numbers of birds in the sky. What marks these drawings out as Deccani is the highly stylized tree on the right, far removed from the naturalistic tree of the Binney version. For a closely related Deccani version of this subject in the Vollmer Collection, (see Vollmer, p. 78, no.32).

INSCRIPTIONS

Above the painting is a verse from the Rashahat-i 'Ayn al-Hayat of Husayn Va'iz al-Kashifi (d. 1504-5). Below the drawing is a line from the Munajat of Khwajah 'Abdullah Ansari (d. 1088). On the reverse is a leaf from a manuscript of poems by Nur al-Din 'Abd al-Rahman (d. 1492).

PROVENANCE

Professor Rudolph Gelpke (1928-72), Switzerland

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Arnold, T.W., and Wilkinson, J.V.S., *The Library of A. Chester Beatty: a Catalogue of the Indian Miniatures*, London, 1936

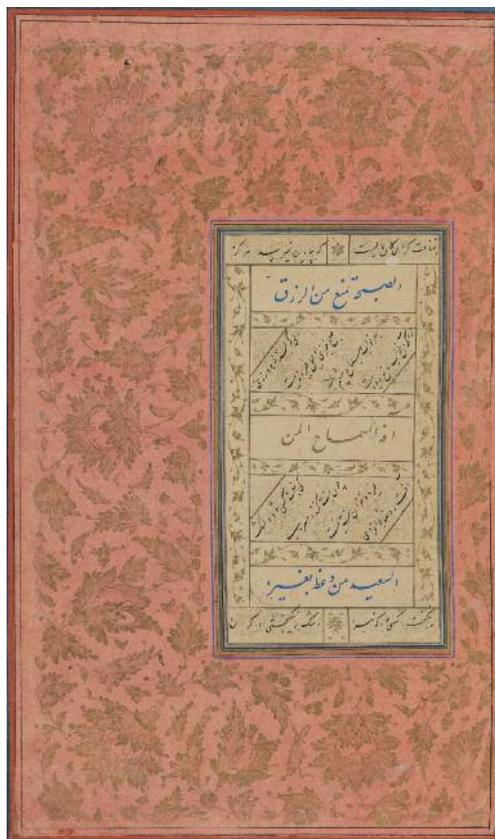
Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981

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

Stronge, S., *Painting for the Mughal Emperor: the Art of the Book 1560-1660*, London, 2002

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

Vollmer, F.-J., *Angels and Madonnas in Islam: Mughal and Other Miniatures in the Vollmer Collection*, Zurich, 2015



الاجمالی پس پدید است



مدرستی اسبگر از نمانج در بار آشکار دانم جدا

بود غت سر کس از خوشیت

چه نیکوز دیت این شل هین



9. A MASTER AND HIS PUPIL ATTRIBUTED TO MUHAMMAD QASIM ISFAHAN, PERSIA, CIRCA 1650

Drawing in ink with some colour on paper, laid down in an album page with gilt animals and birds amidst foliage on a green ground, gold rules and blue border, two panels of appliqué *nasta'liq* above 47/8 by 31/8 in., 12.5 by 8 cm. drawing excluding calligraphy 113/4 by 81/8 in., 29.7 by 20.7 cm. folio

The bearded master stands on the right wearing a long blue-lined coat with turban and voluminous scarf, leaning on a staff, offering instruction to the boy who crouches at his feet, reading from a volume to which he points perhaps to query the text. The boy wears a long tunic enveloping his rounded body, closed with frogging, and a domed hat, his long scarf fallen to his hips. The scene is set in a rocky landscape with windswept trees and blue sky with scudding clouds above.

MUHAMMAD QASIM

Considered a slightly younger follower of the great Riza-yi 'Abbasi, Mumammad Qasim (d. 1659) was a leading artist at the court of Shah 'Abbas II (r. 1642-66). He is thought to have been active in Mashhad and Isfahan in the first half of the century. He was known as something of a specialist in portraits of fashionable youths, one of his best known being *Standing youth holding a poem*, circa 1650, in the collection of Prince Sadruddin Aga Khan, (see Canby 1998, p. 79, no. 52). Hallmarks of his style include the pronounced roundness of the youths' faces, stippling of the ground, billowing clouds and a restrained palette often with touches of red.

RELATED WORKS BY THE ARTIST

Perhaps the artist's most famous work is that in the Louvre, Paris, *Shah 'Abbas and a pageboy*, signed and dated A. H. 1036 / 1627 A.D., a point when his style is said to have matured, (see Canby 2009, pp. 250-51, no. 123).

A coloured ink drawing, *Chastisement of a Pupil*, signed by the artist and dated A.H. 1014 / 1605-06 A.D., is in the Metropolitan Museum of Art, New York, (see Ekhtiar, Soucek, Canby & Haidar, pp. 226-7, no. 153). A contemporary drawing of a man seated in a landscape holding an album, signed by the artist, is in the British Museum and has similarities of costume and line, (see Canby 1993, p. 106, no.70).

INSCRIPTIONS

The *nasta'liq* panels contain a verse from the *Bustan of Sa'di*.

PROVENANCE

Sotheby's, London, 8 July 1980, lot 222
Spink & Son, London, 1980s
Private collection, Amsterdam, 1980s-2018

REFERENCES

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Canby, S., *Shah 'Abbas: the Remaking of Iran*, London, 2009
Ekhtiar, M., Soucek, P., Canby, C. & Haidar, N., *Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art*, New York, 2011

**10. ILLUSTRATION TO A DISPERSED
RASIKAPRIYA SERIES:
KRISHNA SECRETLY OBSERVES RADHA
ASCIBED TO RUKNUDDIN
BIKANER, CIRCA 1690**

Opaque pigments and gold on paper, the yellow-edged red border with white double rules

8 by 5³/₈ in., 20.5 by 13.7 cm. painting

10¹/₈ by 7¹/₂ in., 25.8 by 19 cm. folio

Radha is seated on a purple-upholstered gilt high-backed throne supported by a large bolster, receiving from her maid a circular mirror in which her face is reflected. She has adorned herself with pearl jewellery and is fingering a pearl hanging from a locket. She wears a rust red *sari* and green *choli* with a diaphanous *odhni* draped from the hair down over the body. Partially hidden by dense trees, the tall blue-skinned Krishna stands behind her, unseen, wearing a gold crown and holding his flute. The scene is set in a landscape with lush trees bisected by a forked river, with a white Hindu temple and palace in the background under a golden sky with blazing sun.

There is no text accompanying this important series, but the identification of this painting seems clear enough. In the fourth chapter of the *Rasikapriya*, on how lovers meet, in verse 6 the *nayika* has adorned herself with pearls and made herself beautiful making ready for Krishna. She examines herself in a mirror, unsuspecting that Krishna is spying on her from his hiding place (Dehejia, p. 174; Bahadur, p. 62).

RUKNUDDIN AND THE BIKANER RASIKAPRIYA SERIES

Ruknuddin (active circa 1650-97), became master of the Bikaner studio during the reign of Maharaja Anup Singh (1638-98). Although his work is widely scattered and difficult to assess as a whole, he can nevertheless be considered as “probably the most accomplished ... and undoubtedly the greatest of the local Utsa painters” (see McNerney, p. 98). According to Goetz, p. 111, this *Rasikapriya* series consists of one hundred and eighty-seven paintings and was begun by Ruknuddin at the time of the siege of Golconda in 1687. It was continued by his pupils including Nuruddin until the death of Anup Singh in 1698, when there was a hiatus before being resumed in 1712 and more or less completed.

OTHER FOLIOS FROM THIS MANUSCRIPT

Two paintings by Ruknuddin are in the Kronos Collection, New York and a private collection in Germany (see McNerney, p. 96, no. 23 and Losty 2016, p. 10, no. 4). Paintings by Nuruddin are in the Metropolitan Museum (1981.371.1) and the former Khajanchi Collection, (Khandalavala & Chandra, no. 72) as well as in Goetz, no. 93 and Gray, fig. 174. For a fifth folio dated 1687 A.D. and formerly in the Seitz Collection, with border matching ours, see Losty 2014, p.30, no. 14.

For a discussion of the different workshops in Bikaner in the late seventeenth century, see Krishna, pp. 23-27.

INSCRIPTIONS

Verso inscribed with a single line of *nagari* across the top reading: A° 55 kam Ruknadi ro Samvat 1751 [1694] vaki? .. ‘No. 55 work of Ruknuddin Samvat 1751’ [A. D.1694], from the 1694 inventory. Stamped in violet ink on the verso with the Bikaner royal inventory number: 5989, 14 May 1963. Inscribed in black ink: B.R. No.4

PROVENANCE

Royal collection, Bikaner, 1960s
Private collection, London
Christie’s, London, 4 October 2012, lot 39
Private collection, Europe, 2012-18

PUBLISHED

H. Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, p. 171, no. 78

REFERENCES

Bahadur, K.P., trans., *The Rasikapriya of Keshavadasa*, New Delhi, 1972
Dehejia, H.V., *Rasikapriya: Ritikavya of Keshavdas in Ateliers of Love*, New Delhi, 2013
Goetz, H., *The Art and Architecture of Bikaner State*, Oxford, 1950
Gray, B., *The Arts of India*, Oxford, 1981
Khandalavala, K., Chandra, M., and Chandra, P., *Miniature Painting: a Catalogue of the Exhibition of the Sri Motichand Khajanchi Collection*, New Delhi, 1960
Krishna, N., ‘The Umarani Usta Master-Painters of Bikaner and their Genealogy’ in *Court Painting in Rajasthan*, ed. A. Topsfield, Bombay, 2000, pp. 57-64
Losty, J.P., *Indian and Persian Painting 1590-1840*, New York, Oliver Forge and Brendan Lynch Ltd., London, 2014
Losty, J.P., *Indian Paintings from the Heil Collection*, New York, Oliver Forge and Brendan Lynch Ltd., London, 2016
McNerney, T., et al., *Divine Pleasures: Paintings from India’s Rajput Courts, the Kronos Collection*, New York, 2016

3



11. FOUR DOUBLE-SIDED FOLIOS FROM A RAMAYANA SERIES PAHARI, 1690-1710

Opaque pigments on paper

107/8 by 4¼ in., 27.7 by 10.7 cm. approximately each

The subjects of these highly stylised but vigorous drawings from a *Ramayana* series are (in the order of the text):

- XV The young Rama escaping from his mother and family priest
- XVI Rama and his brothers practise their hunting skills
- XVIII Rice grains are poured over Rama's and Sita's hands, part of the marriage ceremony
- XVII Rama anoints Sita's brow with *sindur* (vermilion), part of the marriage ceremony
- XIII Rama and Lakshmana shoot at the demon Danukabandha, whose head was in his belly
- XIV Rama and Laskhmana comfort the dying Jatayu
- XIX Rama prays on the shores of the ocean
- XX Two demons are attacked by the monkeys while Lakshmana looks on

Fifty leaves from this manuscript originally appeared at Sotheby's in 1983, when they were catalogued as "Pahari, perhaps Chamba, c. 1730", supported by a reference to Archer, p. 54, pl. 12. A Pahari origin is confirmed by the inscriptions in *takri* script, but identification of the precise style remains elusive. Men and women are elongated and slender with small heads and sloping profiles. The sombre colours may indicate simply a lack of resources for more expensive brighter colours rather than a deliberate stylistic choice. Details such as the tall three-pronged crowns with a back

projection worn by the princes may eventually prove helpful in determining a provenance. The length of the male *jama* to just below the knee would suggest a date in the late seventeenth century.

The folios are certainly painted in a sub-court style, though too refined to be considered folk paintings. The form of the pages - very wide in relation to their height - would seem a throwback to earlier manuscript formats from the Sultanate period.

Others from the same series have been sold at auction: Sotheby's, London, 17th October 1983, lot 63 9 (fifty folios); Christie's, London, 29 April 2005, lot 597 (fifty folios); Sotheby's, New York, 22 March 2007, lot 148 (twelve folios); Christie's, London, 8 April 2011, lot 386 (nine folios).

INSCRIPTIONS

With abbreviated inscriptions of book title and subject in *takri* script, with later additions of numerals and book title in *nagari*

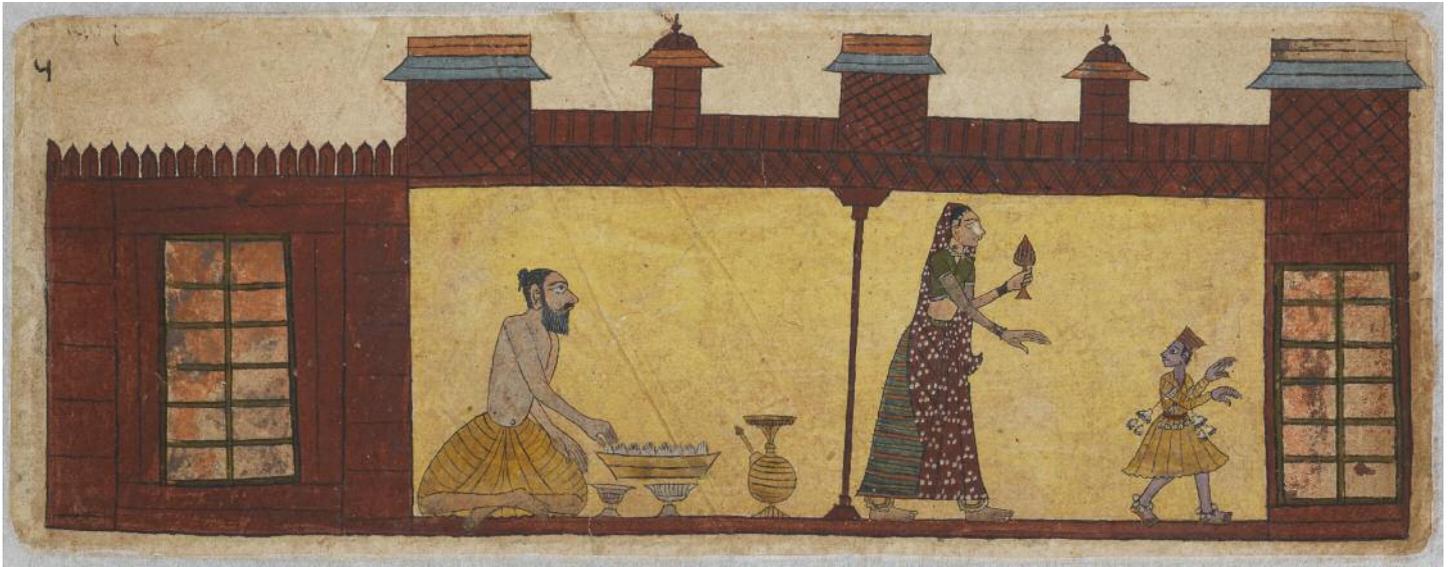
PROVENANCE

Gunther Heil (1938-2014), Berlin

REFERENCES

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







12. PORTRAIT OF MIRZA NASIR DECCAN, GOLCONDA, 1690-1700

Opaque watercolour on paper
9¾ by 4¾ in., 24.7 by 12.2 cm. painting
12¼ by 5⅞ in., 31.7 by 15 cm. folio

The subject of our portrait is a striking courtier dressed in a pale yellow *jama* with a repeated red flower motif worn over rose *paijama* and a Persian-style turban worn to the side over his shaved head. He carries two roses in his dangling left hand and a staff of office in his right. His richly embroidered cummerbund has a *katar* stuck through it and an *angavastra* of similar material is wrapped over his shoulder and round his torso in the Deccani manner. Green ground is sketched in below his feet and stray white clouds at the top of the blue sky behind him.

Two very similar images occur in late seventeenth century Golconda albums in the British Museum, (see Titley, nos. 26 & 29). Of these the Sloane portrait is almost identical but a little earlier and is inscribed: *Mirza Nasir. A Minister to ye King of Golconda*. Such albums of notables from the Deccani and Mughal worlds were a speciality of Golconda artists, catering for Dutch and English merchants from their respective companies, both before and after the fall of Golconda in 1687. The Dutch albums in the Rijksmuseum, especially the pre-1687 Witsen album, are discussed in Scheurleer, pp. 167-254.

INSCRIPTIONS

To right of subject in *nasta'liq*: *Mirza Nasir*

PROVENANCE

Aaron Vecht and Maria Vecht-Stodel, Amsterdam, 1930s
A. Vecht, Amsterdam, 1936 – 62
Private collection, Holland

REFERENCES

Scheurleer, P. L., 'Het Witsenalbum: Zeventiende - eeuwse Indiase portretten op bestelling' in *Bulletin van het Rijksmuseum*, vol. 44, Amsterdam, 1996
Titley, N. M., *Miniatures from Persian Manuscripts: a Catalogue and Subject Index of Paintings from Persia, India and Turkey in the British Library and British Museum*, London, 1977



13. ILLUSTRATION TO A RAGAMALA: RAGA AGADA BY A BILASPUR ARTIST, 1690-1700

Opaque watercolour with gold on paper
7³/₈ by 4⁵/₈ in., 18.8 by 11.9 cm. painting
8¹/₈ by 6 in., 21.7 by 15.3 cm. folio

The painting is folio 41 from a now dispersed album of paintings from the Mandi royal collection, which included a large Pahari *Ragamala* as well as a *Dashavatara* set.

Mesakarna's verse describes the iconography of Raga Agada as a man talking continuously in the company of a friend and compares the music to the sound of a rat. Our artist instead prefers to show a woman in a pavilion being ardently addressed by a man standing outside. He is a hunter equipped with bow and arrows and seems with his hands to be showing her the size of the one that got away. She seems to be demurring, suggesting it is not quite as big as he claims.

PAHARI RAGAMALAS

Ragamalas are sets of paintings that illustrate the descriptive verses that have become attached to the main musical modes of Indian music, conceived in the plains as consisting of six main *ragas* each with five *raginis* or wives. In the *ragamala* sets in the Pahari tradition from the Hills we find instead a small number of eighty-four (or more) piece sets based on the system of Mesakarna, that in addition to the six main *ragas* and their five wives gives each main *raga* eight or more sons. Mesakarna first gives each *raga* a personality and then describes the music in terms of the sounds of nature or of everyday household activities. Pahari artists established their own iconographies for Mesakarna's verses based on both of his interpretations as well as word play on the names of the *ragas* themselves (Ebeling, p. 64).

THE BILASPUR RAGAMALA

The artists of this brilliant series are to a considerable extent still influenced by Mughal painting in the attempt, as here, to render an octagonal pavilion in three dimensions and in the strongly modelled and attractive features of the two protagonists. There is considerable influence also of Deccani painting, evident in the striking but cool palette of lilac, mauve and turquoise, contrasting with blue, yellow and sage green. The compositional ingenuity and strong element of fantasy in the series are noteworthy. The series was on its first appearance in 2005 placed in Bilaspur in the early eighteenth century. A Chamba, 1690-1700, provenance was argued for it by Glynn in 2011 (pp. 34-35, nos. 7-9) and accepted by McInerney in 2016 (nos. 45-48). However, it was returned to Bilaspur, 1690-1700, by Losty in 2017 (pp. 227-37, nos. 60-62), on the grounds chiefly of its compositional style and similarity to other *ragamalas* from Bilaspur.

OTHER FOLIOS FROM THIS MANUSCRIPT

The series is now widely dispersed in private and public collections, after more than twenty folios appeared on the market in 2005-07, see Galloway & Kwiatkowski, pp.54-69 and Sotheby's. Paintings from this manuscript can be found in public collections including two in the Metropolitan Museum of Art and in private collections including Kronos (McInerney, pp. 142-9, nos. 45-48), Seitz (Losty, pp. 186-7, no.48 & 228-33, nos. 60-62) and formerly Moscatelli (Glynn, Skelton & Dallapiccola, pp.52-57, nos. 7-9). The majority bear purple ink stamps and inventory numbers that have been identified as being those of the Mandi royal collection.

INSCRIPTIONS

Inscribed on the verso in *takri* and *nagari*:
Raga Agada Shri Raga da putra
'Raga Agada, son of Shri Raga'

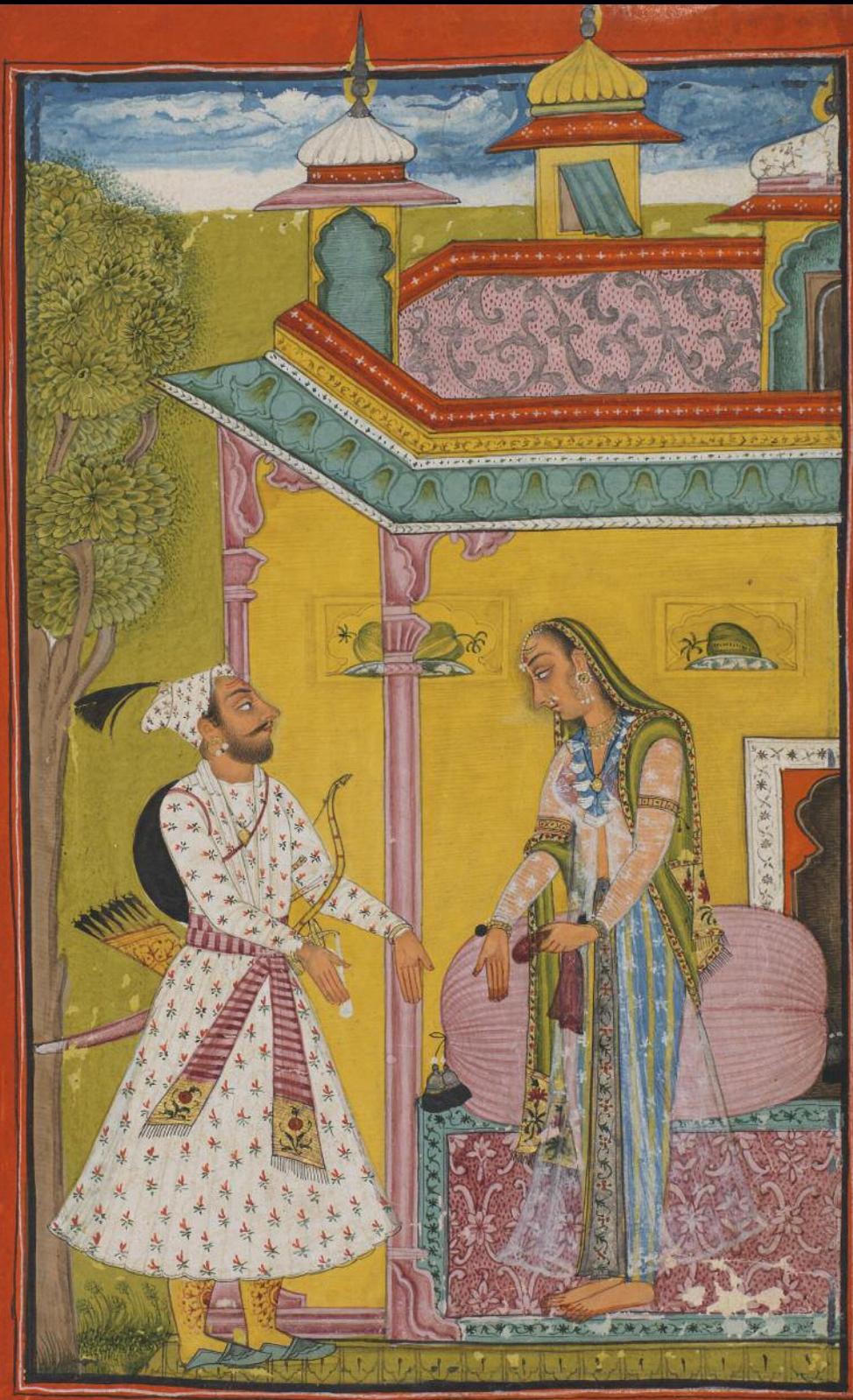
And above in *takri*:
5 // *raga Agada* // 9 // Shri
'the 5th raga Shri, the 9th son' and with Mandi inventory numbers

PROVENANCE

Royal collection, Mandi, inventory number on verso
Private collection, Germany, 1960s-2018

REFERENCES

- Ebeling, K., *Ragamala Painting*, Basel, 1973
Galloway, F. and Kwiatkowski, W., *Indian Miniatures from the Archer and other private collections*, London, 2005 (nine folios)
Glynn, C., Skelton, R., and Dallapiccola, A., *Ragamala Paintings from India from the Claudio Moscatelli Collection*, London, 2011
Losty, J.P., *A Mystical Realm of Love: Pahari Paintings from the Eva and Konrad Seitz Collection*, London, 2017
McInerney, T., et al., *Divine Pleasures: Paintings from India's Rajput Courts, the Kronos Collection*, New York, 2016
Sotheby's, *Indian and Southeast Asian Art*, New York, 29 March 2006, lots 164-172 (nine folios)
Sotheby's, *Indian Art including Miniatures and Modern Paintings*, New York, 22 March 2007, lots 152-55 (four folios)



14. A SHEPHERD CARRYING A LAMB DECCAN, LATE SEVENTEENTH CENTURY

Brush drawing with wash and some colour and gold on paper, blue border with gold rules, verso with a calligraphic page of four oblique lines of black *nasta'liq* in white clouds on gold, with corner spandrels, laid down in a buff album page

4½ by 3¾ in., 11.8 by 8.5 cm. drawing

6⅜ by 3⅝ in., 16.2 by 9.2 cm. calligraphy

15⅜ by 9⅝ in., 39 by 24.5 cm. folio

A very obese man, so fat his belly overhangs most of his cummerbund, is carrying a lamb of a fat-tailed sheep variety, with its mother standing alongside. He is wearing a *jama* with an *angavastra* over his shoulders, voluminous *paijama* drawn in round his ankles, and a red pointed cap with a brocade cloth wound round it. A pouch hangs from his belt. He has an intense face with a pointed nose, a black beard and moustache, and stares out into space.

The subject is a popular one in seventeenth century India. There are two versions in the Johnson Collection in the British Library, one Mughal, circa 1630, the other Deccani, circa 1640-60 (Falk & Archer, nos. 59 and 447, for the latter see Smith, pl. CXV).

Our version seems based on a model such as the Johnson Deccani version, where the wide *paijama* are caught into the tops of boots. The subject was traditionally thought of as a representative of the Good Shepherd in Christian iconography.

INSCRIPTIONS

The verses on the back are lines from a *muqatta'ah* (fragmentary verse) of Hafiz

PROVENANCE

Sir Robert Dent (1895-1983)

Maggs Bros., London, 1973

Private collection, England, 1973-2017

PUBLISHED

Oriental Miniatures and Illumination, Maggs Bros.,

Bulletin no. 21, London, 1973, p.134, no. 201

REFERENCES

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

Smith, V.A., *A History of Fine Art in India and Ceylon*, Oxford, 1911





**15. A PRINCESS DRESSED IN EUROPEAN COSTUME
DECCAN, LATE SEVENTEENTH CENTURY**

Wash, opaque pigments and gold on paper, black border
8¼ by 5½ in., 21 by 14 cm.

The princess is seated on a gilt throne with scalloped back and openwork sides, supported by a large bolster. She is wearing a long gown with a *dupatta* wound around her and rich jewels – pearl necklaces and earrings, a gold collar, armbands and bracelets encrusted with pearls, and a girdle round her waist with pearls and coloured stones in rosettes. On her head is what is meant to be a European hat with more pearls wound round its peak and a black feather plume. Her loose wavy black hair flows down over her shoulders. She holds up a gold cup in her right hand while her left holds a blue and white Chinese flask. Her gaze is fixed on her cup in a somewhat melancholy manner. The artist seems fascinated by the technique of modelling to suggest light and shade: this is achieved with stippling in the face and hands, and with short parallel stripes in the remarkably regular folds of the gown.

Although objects of curiosity in seventeenth century India, Europeans were portrayed factually at the beginning of the century (Jackson & Jaffer, fig.15.2) but by the end of it seem to have become objects of faint ridicule. They are often depicted, both men and women, with cups and bottles, suggesting their fondness for hard liquor, and also with dogs (Falk & Archer, nos. 441, 464), usually regarded as unclean by Indians. Their costumes too – they must have appeared absurdly overdressed for the Indian climate – were made to seem faintly ridiculous (Jackson & Jaffer, fig.15.1). The subject would appear to be Indian wearing a version of European costume, with cup and bottle necessary accoutrements. A variation of this drawing, with the same lady seated on the same throne, was sold at Christie's, London, 12 October 1999, lot 117. Similar drawings often show the reverse, a European lady dressed in Indian costume (Falk & Archer, no. 478).

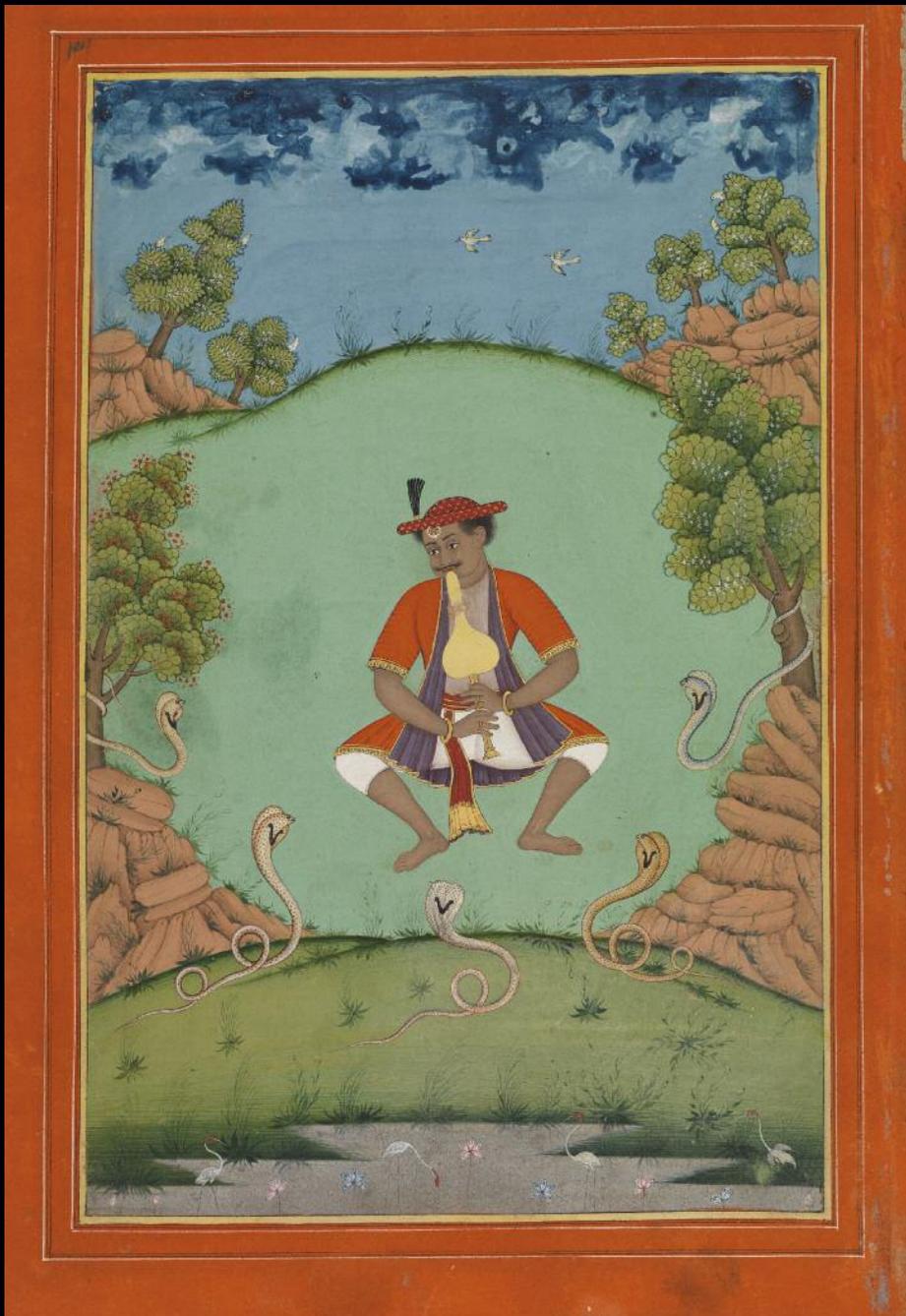
PROVENANCE

Private collection, Paris

REFERENCES

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

Jackson, A., and Jaffer, A., *Encounters: the Meeting of Europe and Asia 1500-1800*, London, 2004



16. A SNAKE CHARMER
DECCAN, 1700-30

Opaque pigments with gold on paper, orange border with white rules
10¼ by 65⁄8 in., 26 by 16.8 cm. painting
11¾ by 8¼ in., 30 by 21 cm. folio

A dark-skinned young man strikes a typical snake-charmers pose with flexed knees and intense gaze, playing a gourd-topped trumpet, while five scroll-bodied snakes emerge from a rocky landscape. The man is dressed in a short white *dhoti*, gilt-edged orange over-garment and a red brocade plumed hat. He wears gold bangles and finger-rings, a crescent jewel on his forehead. The scene is set in a hilly landscape with trees with bunched leaves typical of the Deccan, birds in the trees and sky, in the foreground a finely painted silver pond with four cranes and pink and blue lotuses. For other eighteenth century paintings with distinctive Deccani palette and similar trees see Kramrisch, pp. 38-42, nos. 33-37.

INSCRIPTIONS

The number thirty-one on the upper left corner, indicating it was one of a series, see following item

PROVENANCE

Private collection, England, 1973-2018

REFERENCES

Kramrisch, S., *Painted Delight: Indian Paintings from Philadelphia Collections*, Philadelphia, 1986



**17. A RAMPAGING ELEPHANT ATTACKING
A HORSE AND RIDER
DECCAN, 1700-30**

Opaque pigments with gold on paper, orange border with white rules

10¼ by 6½ in., 26 by 16.5 cm. painting

115/8 by 77/8 in., 29.4 by 19.3 cm. folio

Under a tree with typically Deccani bunched leaves a horse is pinned to the ground by the elephant's trunk, its rider pulled to safety by one of eleven men encircling the scene and running amok. Four try to restrain the beast with fireworks, two are in a tree and another is on horseback. Set in a hilly landscape with birds in trees and sky, a finely painted silver pond with four cranes and pink and blue lotuses occupies the foreground.

INSCRIPTIONS

The number three on the upper left corner, indicating it was one of a series, see previous item

PROVENANCE

Private collection, England, 1973-2018

**18. FOLIO FROM A RAGAMALA SERIES:
BHRAMARANANDA RAGA, SON OF
MALKOS RAGA
BILASPUR, 1730-40**

Opaque pigments and gold on paper, red border

8½ by 47⁄8 in., 21.5 by 12.5 cm. miniature

67⁄8 by 10½ in., 17.7 by 26.7 cm. folio

In this delicate yet evocative painting, a young man is dancing, swaying to the rhythm of the accompanying tambourine held by his female companion, one foot on the ground, the other raised, his arms extended, his head inclined to the side with four bees buzzing round it. Wearing striped drawers, brocade *patka* and vivid orange cloak, his piled-up hair is enclosed in a snood. The woman is clad in a red skirt, blue bodice and green *dupatta* and sways slightly to the rhythm of the tambourine she is tapping. A delicately depicted tree and shrubs with pink blossoms rise behind. A sage green ground is underneath the pair, while a pale blue sky behind is turning to white at the top.

PAHARI RAGAMALAS

Ragamalas are sets of paintings that illustrate the descriptive verses that have become attached to the main musical modes of Indian music, conceived in the plains as consisting of six main *ragas* each with five *raginis* or wives. In the Ragamala sets of the Pahari tradition from the Hills we find instead a small number of eighty-four-piece (or more) sets, based on the system of Meshakarna, that in addition to the six main *ragas* and their five wives gives each main raga eight or more sons. Meshakarna first gives each *raga* a personality and then describes the music in terms of the sounds of nature or of everyday household activities. Pahari artists established their own iconographies for Meshakarna's verses based on both of his interpretations as well as word play on the names of the *ragas* themselves (Ebeling, p. 64).

Meshakarna's verse describes the iconography of Raga Bhramarananda ('beloved of bees') as a man with a crown and a garland in a colourful garment enjoying himself in a forest and compares the music to the sound of flying bees. Our artist shows the colourful garments and trees and has bees circling round the man's head.

The series was thought by Archer to be of some significance for the development of Bilaspur painting, as a bridge between an earlier and a later style, and to be 'notable for the use of cleanly modelled forms, suave precise design and sharply phrased faces' (vol. 1, p. 237).

INSCRIPTIONS

On the verso in *takri*:

Malakoshe de putra Bhramaranande patra 12

and in *nagari*:

Malakosha da putra Bhramarananda chheya 6 patra 12

'Bhramarananda 6th son of Malkosh, leaf 12'

PROVENANCE

Galerie Marco Polo, Paris, before 1980

Private collection, Paris, 1980s-2015

REFERENCES

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

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



**19. FOLIO FROM A RAGAMALA SERIES:
MARU RAGINI
SIGNED BY FAQIRALLAH
MUGHAL STYLE AT AWADH, 1760-70**

Opaque pigments and gold on paper, an empty gold cartouche above, laid down in an ivory album page with gold floral interlace and margin, the latter with green rules

5³/₈ by 2³/₄ in., 13.6 by 7 cm. painting

10³/₄ by 7 in., 27.4 by 17.8 cm. folio

The iconography of Maru ragini often shows a camel with a loving couple mounted on it or beside it (e.g. Ebeling, pl. C. 52), derived from the popular story of Dhola and Maru, but it also can be, as here, simply a loving couple (*ibid.*, fig. 135). Here a prince is leading his mistress towards a bed in a pavilion on a terrace: her gestures suggest she is as eager as he. The prince is clad in a semi-transparent *jama* over salmon *paijama*, a brocade turban and a brocade coat with a fur tippet. She wears a pink skirt and orange bodice with a transparent *odhani*.

THE FAQIRALLAH – FATH CHAND RAGAMALA

The painting comes from a collaborative *ragamala* set comprising thirty-six paintings, painted with another Mughal artist Fath Chand (see note to following item, no.20). The series, which was dispersed at auction in 1960, is distinguished by its album pages with gilt decoration on ivory ground, a blank cartouche above each painting, and the fact that each painting is signed and annotated with the name of the raga. Two other examples were sold at Christie's, London, 10 July 1975, lots 29 & 30.

Both artists had earlier collaborated on a *ragamala* done at Delhi, 1750-60, which is still fully in a Mughal style (Falk & Archer, no. 201, by Fath Chand; Binney, no. 84, by Faqirallah; also Maggs Bulletin, 1965, pls. XXIII-XXV, nos. 5, 21 & 29). This later cooperative venture would seem to have been painted after both artists had left Delhi and moved to the Awadh court at Faizabad / Lucknow, since its style has definite characteristics of the Awadhi style with broader heads and more faces in three-quarter viewpoint.

While the composition showing a terrace scene with pavilion to the side and trees behind had been invented in the Mughal studio, it became one of the standard motifs of painting in Awadh for the next half-century.

THE ARTIST

Faqirallah, or to give him his full name Muhammad Faqirallah Khan, is an artist known from the later reign of Muhammad Shah, when he painted in a cool and austere style works such as *A lady visiting a Shaiva shrine at night* in the British Library (Falk & Archer, no. 180). He subtly altered his style in Awadh to fit in with the prevailing mores of more generalised scenes, as here, but then altered it once more in his larger pictures with elongated females with long thin faces, as in a signed painting in the Chester Beatty Library (Leach, no. 6.320). This latter style was imitated by his followers and taken to the Bangash court at Farrukhabad.

INSCRIPTIONS

On the painting in *nasta'liq*: 'amal-i Faqirallah, and on the border below *marva*

PROVENANCE

Spink & Son, London, 1982

Kevin and Rose Kelly, Dublin; sold Adams, Dublin, 21 June 2011, lot 346

With Peter Blohm, 2011-12

Claudio Moscatelli, London, 2012-17

REFERENCES

Binney, E., *Indian Miniature Painting from the Collection of Edwin Binney*, 3rd: *the Mughal and Deccani Schools*, Portland, 1973

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

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

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

Oriental Miniatures and Illumination, Maggs Bros., Bulletin no.8, London, 1965



**20. ILLUSTRATION FROM A RAGAMALA SERIES:
HINDOLA RAGA
SIGNED BY FATH CHAND
MUGHAL STYLE AT AWADH, 1760-70**

Opaque pigments and gold on paper, an empty gold cartouche above, laid down in an ivory album page with gold floral interlace and margin, the latter with green rules

5¼ by 3 in., 13.3 by 7.6 cm. painting

11 by 7 in., 28 by 17.9 cm. folio

Hindola raga's iconography always involves its eponymous swing, but even in Mughal *ragamalas* the lord occupying the swing is often Krishna. Here he sits wearing an orange *dhoti* and a brocade *dupatta*, bejewelled and beflowered, wearing a crown with a peacock finial, a golden aureole round his head. He is in a dream world as his hand grasp the two front ropes of his swing, while his attendant *gopis*, all in skirts, bodices and *odhanis*, either grasp the others ropes to help the swing along or play and sing. The scene is set on a terrace at night with dark trees beyond and swirling traces of clouds.

THE FAQIRALLAH – FATH CHAND RAGAMALA

The painting comes from a collaborative *ragamala* set comprising thirty-six paintings, painted with another Mughal artist Faqirallah, (see note to previous item no.19).

THE ARTIST

Fath Chand is thought to have painted nineteen of the thirty-six paintings from this *ragamala*. For three other paintings from this album, see Merkel & Gude, p. 242, no. 19 (Todi Ragini, Los Angeles County Museum); Victoria & Albert Museum, London (IS.42-1996); and Brightwells, Herefordshire, 22 March 2017, lot 878 (Gajari Ragini).

INSCRIPTIONS

Inscribed on the painting in *nasta'liq*: '*amal-i Fath Chand*, and on the border below *hindol*

PROVENANCE

Spink & Son, London, 1982

Kevin and Rose Kelly, Dublin; sold Adams, Dublin,

21 June 2011, lot 345

With Peter Blohm, 2011-12

Claudio Moscatelli, London, 2012-17

REFERENCES

Binney, E., *Indian Miniature Painting from the Collection of Edwin Binney, 3rd: the Mughal and Deccani Schools*, Portland, 1973

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

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





**21. PORTRAIT OF SAWAI MADHO SINGH
OF JAIPUR
JAIPUR, 1770-90**

Opaque watercolour with gold and silver on paper, yellow ground floral border, laid down in a pale pink album page with black and white rules

8⁵/₈ by 5¹/₄ in., 22 by 13.3 cm. painting

12³/₄ by 8⁵/₈ in., 32.5 by 22 cm. folio

Raja Madho Singh of Jaipur (b. 1727, r. 1751-1768) is seated on a silver throne with its legs and arms formed of lions forming literally a *simhasana* or lion-throne, the traditional seat of Indian kings. His immensely large figure is clothed in a red *jama* with a brocade cloud-collar and he rests one of his arms on a cushion which is clutched to his body. His turban is of tie-dyed red cloth and covered with jewelled ornaments including a miniature peacock and a sarpech, while necklaces of pearls and emerald beads hang round his neck. Two small silver attendants holding raised vessels stand in front of the throne. Apart from his impressive bulk, Madhi Singh is instantly recognisable through his large square head and curled moustaches.

This is a slightly later version of a portrait, circa 1760, of a similarly enthroned Madho Singh attributed to the artist Ramji of Jaipur, once in the Mewar royal collections and now in the National Gallery of Victoria, Melbourne (Topsfield, no. 28). The same portrait actually signed by Ramji was formerly in the collection of Kumar Sangram Singh of Nawalgarh. Madho Singh was the son of a Sisodiya princess married to Sawai Jai Singh II as a younger wife, but with accession rights for the son demanded by her father the Mewar Rana Amar Singh II. The enthronement of Madho Singh's elder half-brother Ishvari Singh in 1743 was a cause of considerable friction between Jaipur and Udaipur, with Madho Singh in exile in Udaipur, and remained unresolved until Ishvari Singh's apparent suicide in 1750 when Madho Singh ascended the throne.

INSCRIPTIONS

In *nasta'liq* on the cover sheet:

Raja Madho Singh Ambarwala

'Madho Singh of Amber' (the old capital of the state)

PROVENANCE

Aaron Vecht and Maria Vecht-Stodel, Amsterdam, 1930s-60s

J. Vecht, Amsterdam, and by descent

EXHIBITED

Museum Het Prinsenhof, Delft, 1967

PUBLISHED

Bolten, D., *Asiatische Miniaturen*, Museum Het Prinsenhof, Delft, 1967, no. 127 (unillustrated)

REFERENCES

Topsfield, A., *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne, 1980

**22. A PRINCE ARRIVES AT A SUMPTUOUS
PALACE TERRACE AT NIGHT TO VISIT
A PRINCESS
SCHOOL OF MIR KALAN KHAN
AVADH, LUCKNOW OR FAIZABAD, CIRCA 1770**

Opaque pigments and gold on paper
8¹/₈ by 5³/₄ in., 20.8 by 14.8 cm. painting
8¹/₈ by 6¹/₈ in., 21.7 by 15.5 cm. folio

A princess reclines languidly on a bed of gold surrounded by a retinue of fifteen attendants outside a palace pavilion on a terrace lit only by candles and fireworks in the night sky. At lower left an expectant prince, led by two further female attendants, gazes towards the princess dazzled by her beauty and the splendour of the scene. The princess's couch is set on a green-bordered orange carpet with gold flowers, she holds the snake of a gem-set huqqa and her maids serve her wine in a diminutive blue-and-white cup, a table opposite is laden with other refreshments including *paan* and fruit. She wears a jewelled diadem, ropes of pearls and a thickly pleated green skirt over tight gold pyjamas decorated with repeating pink flowers. The attendants are similarly dressed and hold morchals, a fan, a tray of fruit and sword and shield. The bejewelled prince is attired in white and gold garments including a shawl, a pleated *jama*, gold shoes and a gem-set turban. The contrast between the brilliantly lit terrace and the dark landscape with its lake and boats and lighting effects from the candles burning on the terrace and fireworks is particularly striking.

The overall composition, large heads and slightly yellow faces reflect the work of the late Mughal artist Mir Kalan Khan in Avadh in the 1760s. For a survey of this important artist's work see McInerney, pp. 607-22, and for his work within the context of Avadhi painting in general see Roy, pp. 165-86.

INSCRIPTIONS

Inscribed on the back in ink in an eighteenth century hand:
"Female Apartments into which no male, but a favoured Lover is
ever Admitted"

PROVENANCE

Acquired in Paris, 2014
Private collection, Europe, 2014-18

REFERENCES

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*, Zurich, 2011
Roy, M., 'Origins of the late Mughal Painting Tradition in Awadh' in Markel and Gude, 2010



**23. ILLUSTRATION TO A RAGAMALA SERIES:
BHAIRAVI RAGINI
HYDERABAD, CIRCA 1775**

Opaque pigments and gold on paper, laid down in a buff album page with gold rules

8 by 5 $\frac{1}{8}$ in., 21.5 by 13 cm. painting

11 $\frac{3}{4}$ by 7 $\frac{3}{8}$ in., 29.8 by 18.8 cm. folio

In the iconography of Bhairavi ragini, a lady kneels in devotion before a shrine to Siva. Here a domed structure with four *chattris* at the corners of its vestibule does duty as a temple, with a *sivalingam* in the vestibule, and a sacred peepul tree alongside. The lady beats clappers together to attract the god's attention, while beside her are the accoutrements of worship: fruit and flowers including a coconut, garlands, water and a lighted lamp. A bull forming a water-spout lies alongside the temple in place of the Nandi image. The worshipper is dressed in a brocade skirt, yellow bodice and semi-transparent red *odhani* while her companion kneeling behind her is swathed in a green cloak. The temple is placed on an island in a lotus lake with a white palace on the far shore. The scene is set at night, giving a rather ghostly appearance to the pigments.

DECCANI PAINTING UNDER NIZAM 'ALI

Nizam 'Ali of Hyderabad (r. 1762-1802) was a patron of music, poetry and painting and during his reign various exquisite *ragamala* sets were produced, many of them of court quality, exemplified by the *Ragamala* now in the British Library acquired by Richard Johnson when Resident to the Nizam's court from 1784-85 (Falk & Archer, no. 426). It and the several other sets of court quality, in the Chatrapati Shivaji Museum in Bombay, the Salar Jung Museum in Hyderabad and elsewhere (Ebeling, nos. 69-73, now joined by Seyller & Seitz, nos. 47-52 and references), seem to belong to the early part of the Nizam's reign in the 1760s. They all display a keen interest in composition in depth, while architectural vistas in western type perspective borrowed from topographical prints are key components of the style.

These concerns remained central in the Hyderabad style for the rest of the century, as can be seen in our painting, which follows in general the iconography of the Bhairavi ragini in the Johnson *ragamala* (Losty, fig. 68; Falk & Archer, p. 514, no. 426, xxxvi). The female form grows less attenuated and more robust in these later versions with broader faces and slightly upcurving eyes. Another Bhairavi ragini formerly in the Moscatelli Collection (Glynn, Skelton & Dallapiccola, no. 19), perhaps intermediate between the sets of the 1760s and ours, has our composition but in mirror reverse, with an ambitious end-on view of the temple.



PROVENANCE

Private collection, Sussex, 1950s-60s

REFERENCES

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

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

Glynn, C., Skelton, R., and Dallapiccola, A., *Ragamala Paintings from India from the Claudio Moscatelli Collection*, London, 2011

Losty, J.P., *Indian Book Painting*, London, 1986

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

24. THE FESTIVAL OF HOLI LUCKNOW, CIRCA 1800

Opaque pigments and gold on paper
11¾ by 8⅝ in., 30.2 by 21.9 cm. painting
14 by 10⅞ in., 35.7 by 27.6 cm. folio

A riotous celebration of the spring festival of Holi is taking place on a palace terrace with a prince and his mistress at the centre of the action. Flanking them on either side of a pool of orange water are almost fifty court ladies, variously spraying syringes of coloured water, throwing coloured powder and playing musical instruments. The prince wears floral *paijamas*, and a long *jama* already entirely coloured saffron, with garlands of jasmine and a turban. His mistress stares lovingly into his eyes whilst clasping a syringe.

The work is transitional in style between the more formally arranged crowd scenes of traditional Avadh painting (e.g. a Holi celebration from the 1760s, see Losty & Roy, fig. 129) and the more frenzied arrangements ushered in after Johan Zoffany's visit to Lucknow 1784-85. His *Colonel Mordaunt's Cockfight* was much copied by Lucknow artists from the print version. It influenced such scenes as a Holi festival in the British Library (Archer, pl. 53), 1800-10, as well as the bevvies of Lucknow women boating, circa 1820, formerly in the Welch Collection (Welch, no. 42; Sotheby's, London, 31 May 2011, lot 112).

INSCRIPTIONS

Ownership inscription of one Kashichand ... [?] on the verso

PROVENANCE

Christies, London, 1 October 2012, lot 104
Private collection, Europe, 2012-18

REFERENCES

Archer, M., *Company Drawings in the India Office Library*, London, 1972
Losty, J.P., and Roy, M., *Mughal India: Art, Culture and Empire – Manuscripts and Paintings in the British Library*, London, 2012
Welch, S.C., *Room for Wonder: Indian painting during the British Period*, New York, 1978



25. AN ILLUSTRATION FROM THE SUNDAR SRINAGAR OF SUNDAR DAS:
THE NAYIKA WHO SHOWS HER
ANNOYANCE TO HER LOVER
BY A GULER ARTIST, 1780-85

Opaque watercolour with gold on paper, dark blue border
14.6 by 23.5 cm., 5¾ by 9¼ in. painting
19.3 by 28.2 cm., 7⅝ by 11⅛ in. folio

Radha and Krishna stand within a pavilion in confrontation, she with one hand outstretched, the other upraised in censure, staring at him boldly, while he stands before her looking slightly sheepish with hands together in a placatory gesture of *anjalli mudra*.

Sundar Sringar is a poetic text in Hindi dealing with the moods of love and the classification of literary heroes and heroines or *nayaka-nayika bheda*, covering much the same ground as the earlier *Rasikapriya* of Keshav Das and the Sanskrit *Rasamanjari* of Bhanudatta. It was written by the poet Sundar Das (d. 1689), who describes himself in the introduction to this work as having been given the titles *kaviraya* ('prince among poets') and then *mahakaviraya* ('poet laureate') by the Mughal emperor Shah Jahan. These titles must have been awarded early in his reign since Sundar Das completed the text in 1631.

THE GULER SUNDER SRINAGAR SERIES

This small landscape format series of paintings has only comparatively recently emerged into public view. It seems contemporary with or possibly slightly later than three of the other masterly poetic series from the sons of Nainsukh and Manaku, Bihari's *Satsai*, a *Ragamala* and a *Baramasa*, circa 1780-85, making use of the same female type. The compositions are always beautifully balanced, showing that the artist has thought seriously about conveying in a horizontal format a subject from the poetics repertoire normally at this time handled in an upright one such as the three just referred to. The artists of this series of *Sundar Sringar* are consistently inventive. They apply the concepts of the *Gitagovinda* of 1765-70, where Krishna and Radha work through the various stages of their passion over a series of ravishing landscapes, to a more urban and architectural format.

OTHER FOLIOS FROM THIS MANUSCRIPT

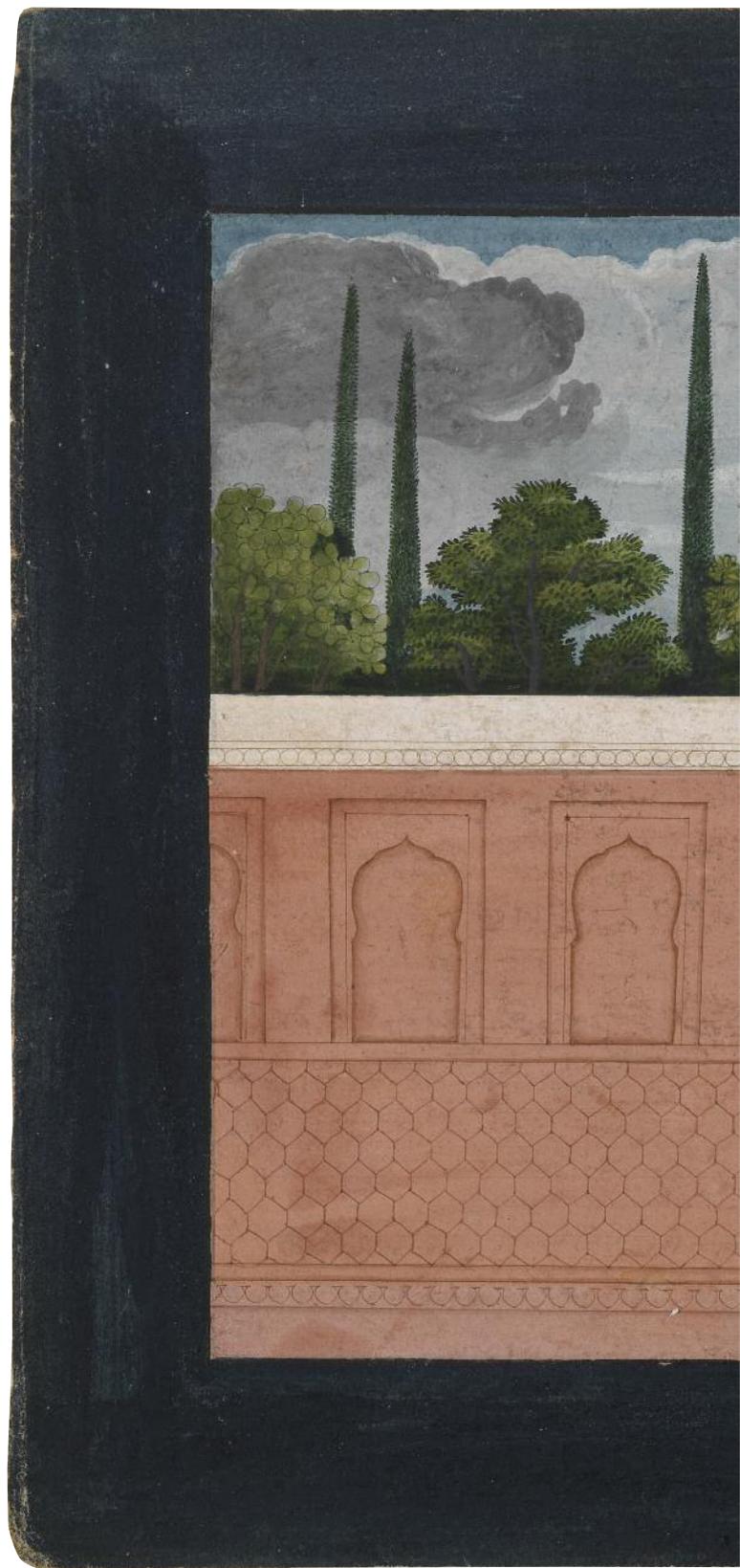
This was one of twenty-one paintings from this important dispersed series that first appeared at Sotheby's, New York, in 2005-08. Contemporary with the great *Gita Govinda* of 1780, the quality of the *Sunder Srinagar* paintings is consistent and superb, particularly in its precise and detailed treatment of the figures, as so elegantly illustrated in this example. Others from the series are in private and public collections, including *The Dhira or Steadfast Heroine: Krishna and Radha in a pavilion* in the Ashmolean Museum, Oxford, see Losty 2012, no.14. For two in the Seitz Collection, see Losty 2017, pp. 290-95, nos. 81-82.

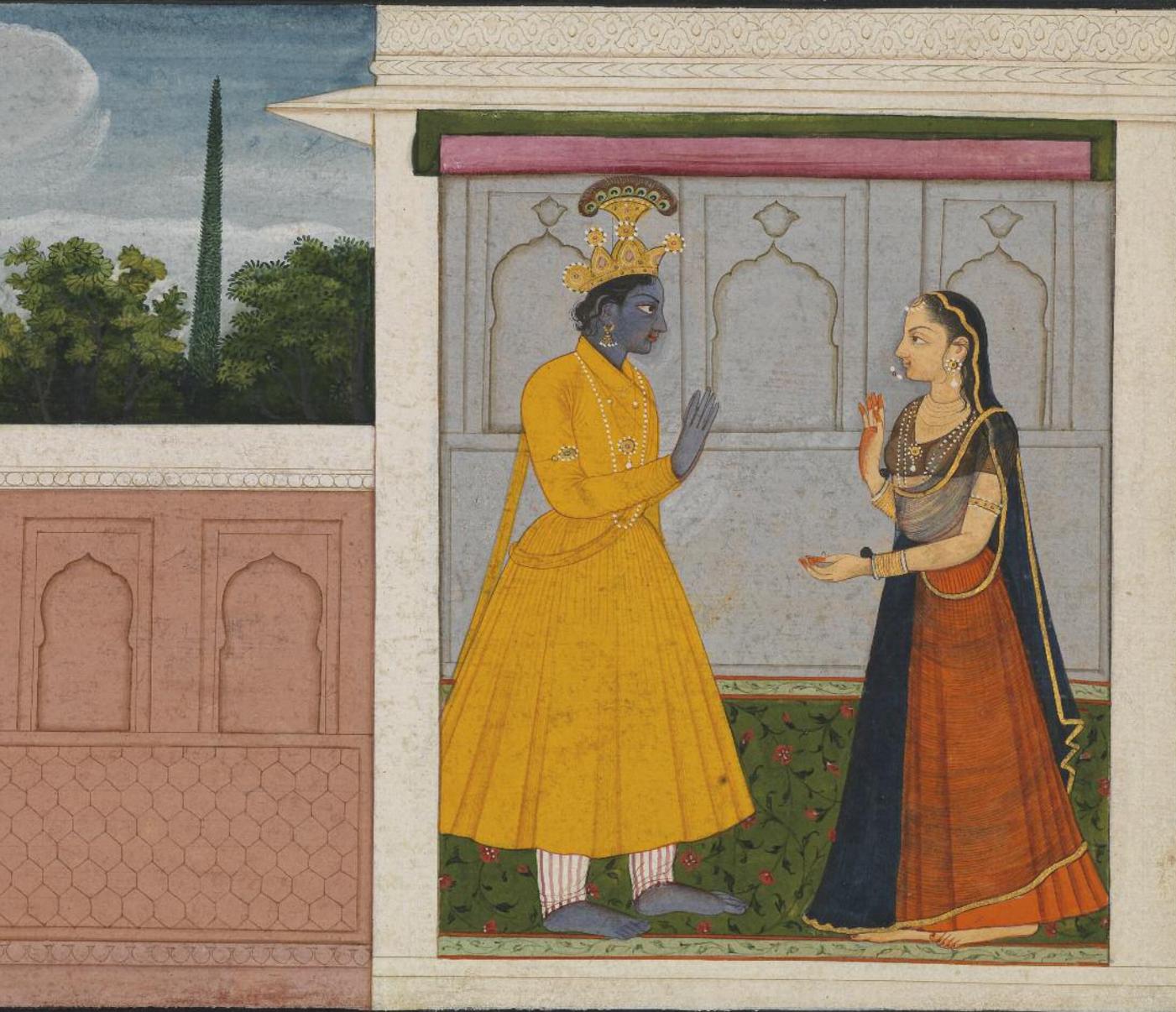
INSCRIPTIONS

Inscribed on the reverse in Hindi in *nagari* script with a verse from the *Sundar Sringar* of Kavi Sundar Das headed *atha bana ko mana varnana* ('now the description of the arrogance of ...'), numbered 45. With Mandi royal inventory numbers on the cover sheet.

PROVENANCE

Royal collection, Mandi
Private collection, Germany, 1960s
Sotheby's, New York, 29 March 2006, lot 150
Private collection, Europe, 2010-18

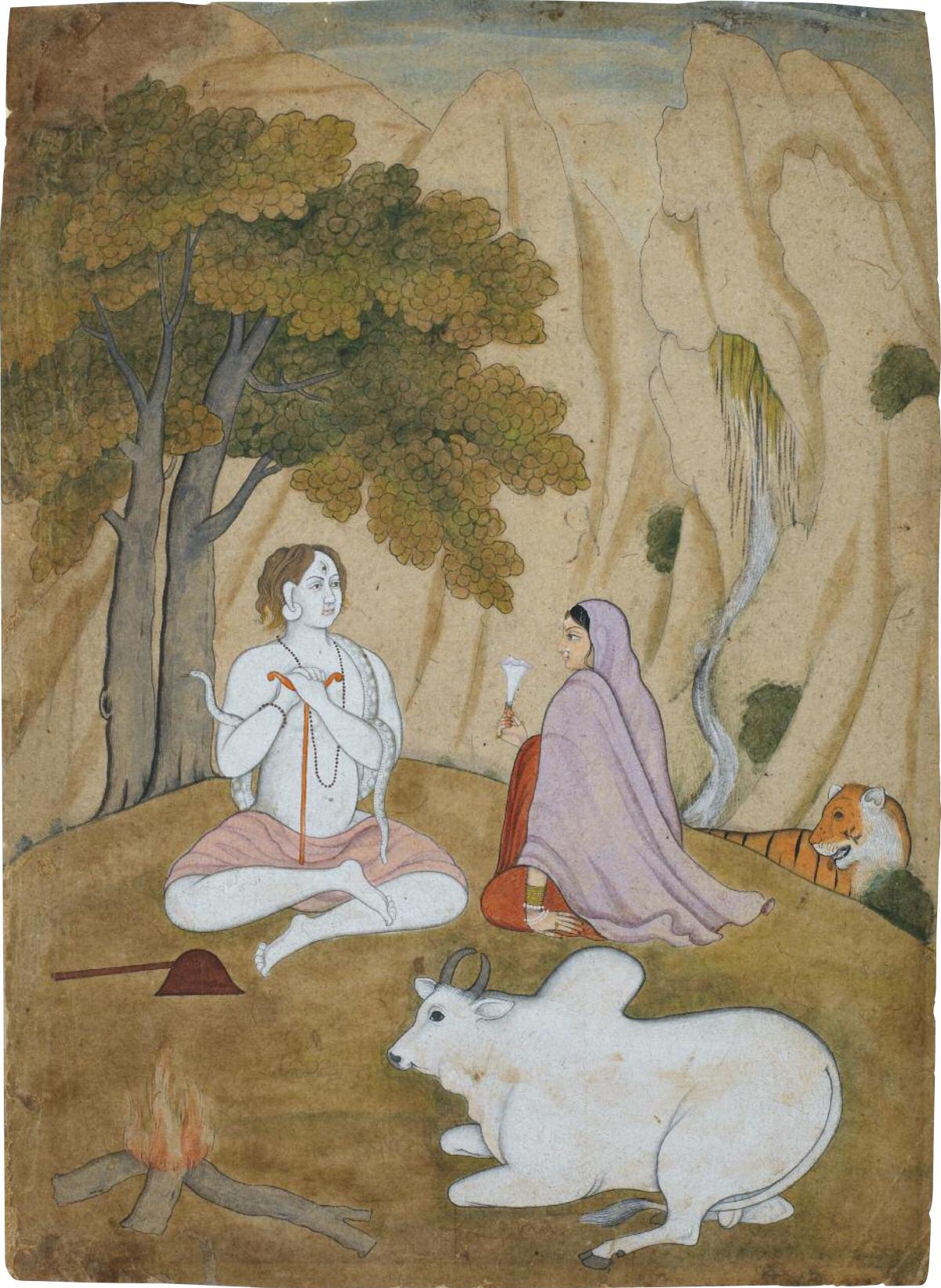




REFERENCES

Losty, J.P., *Indian Painting 1600-1870*, exhibition catalogue, New York, Oliver Forge & Brendan Lynch Ltd., London, 2012
Losty, J.P., *A Mystical Realm of Love: Pahari Paintings from the Eva and Konrad Seitz Collection*, Francesca Galloway, London, 2017

Sotheby's, *Indian & Southeast Asian Art*, New York: Twenty-one Sunder Srinagar leaves sold:
1 April 2005, lots 110-113; 20 September 2005, lots 106-09; 29 March 2006, lots 149-152; 19 September 2006, lots 1-5; 19 September 2008, lots 201-204



26. SIVA AND PARVATI ON MOUNT KAILASA GULER, CIRCA 1790

Opaque watercolour with gold on paper
10⁵/₈ by 7³/₄ in., 27 by 19.6 cm.

Siva dressed only in a pink wrap round his loins, and with a snake and *rudraksha* round his torso, sits on a knoll beneath a tree cross-legged and in abstraction, his hands resting on his fakir's crutch. Beside him sits Parvati looking at him devotedly and holding a delicate glass cup up to her husband. She wears a red skirt and a lilac shawl wrapped around her. A mountain rears up behind the two figures with a stream falling steeply down the hillside. The bull Nandi is warming itself before a little fire in front of them, while Parvati's lion (here a tiger) is partly hidden by the top of the knoll.

The painting has many of the characteristics of the two mid-century Guler 'Holy family on Kailasa' paintings, in the Victoria & Albert Museum, London, and the former Archer Collection (Archer, pp. 102-4, nos. 16 and 25), the second of which (Goswamy, p.228), considers to be by Nainsukh, with the V&A version a family member's copy. Though not in the same pose, our Siva has that same appearance, here meditating rather than engaged in sewing. Our Parvati on the other hand is more akin to the females attributed to Nainsukh's brother Manaku (such as Goswamy, no. C. 115). The use of a tiger also instead of a lion for Parvati's mount is of significance for a later date – Devi's lion in the original Guler *Devimahatmyas*, circa 1780, is changed to a tiger in some later versions, as in a Kangra version, circa 1810 (Losty, no.12). Our painting is possibly by a descendant of the brothers paying tribute to his artistic heritage. Parvati's skirt is the one bright spot of colour in an otherwise subdued and elegant composition.

INSCRIPTIONS

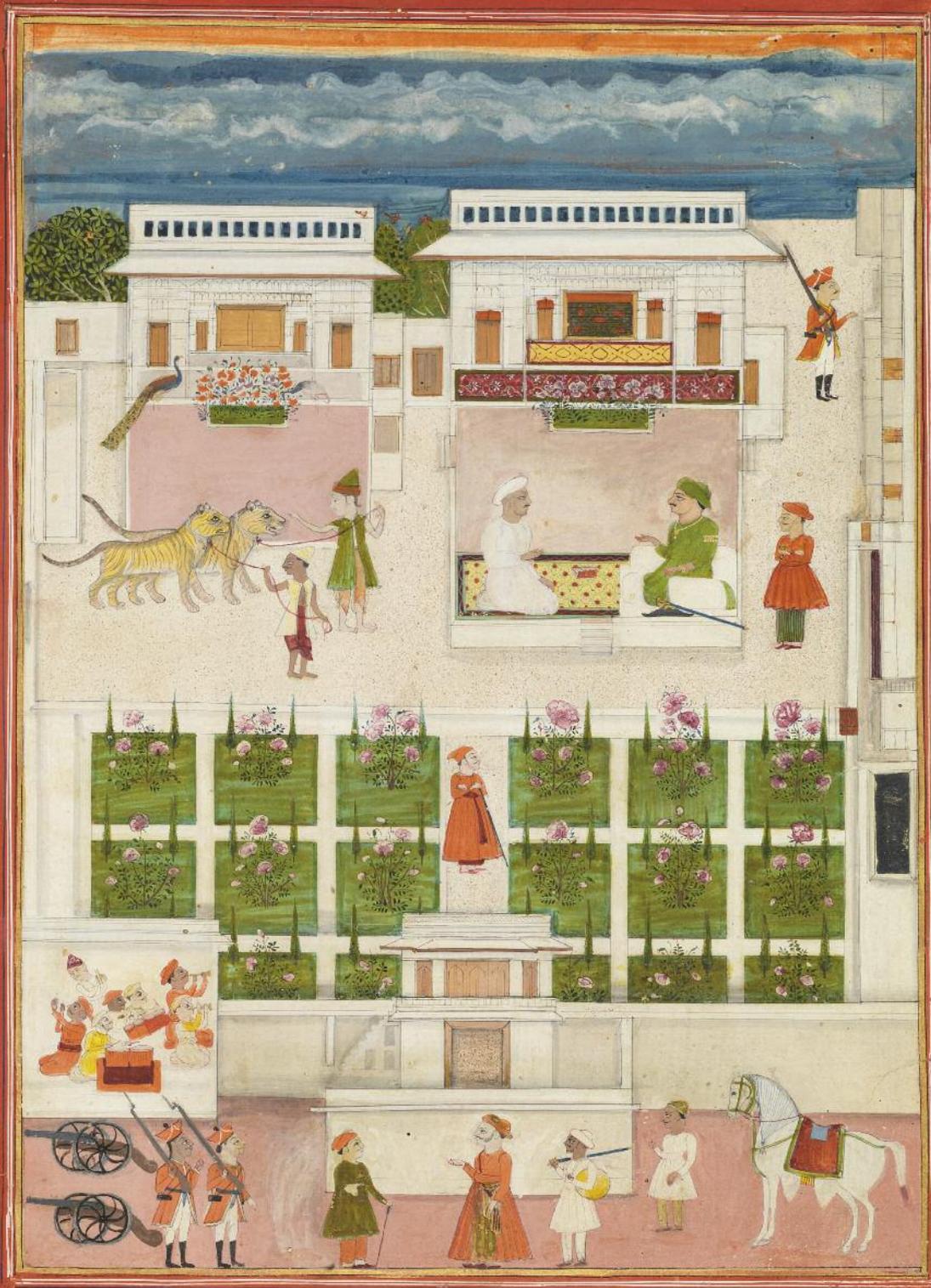
On the verso a cursive ink inscription with the number 34; 'A.VIII' in blue crayon; and stamped: '(Sd.) D. J. Tata.' in purple ink.

PROVENANCE

Sir Dorab J. Tata (1879-1932), Bombay
Private collection, Geneva, 1960s-70s
Christie's, London, 8 April 2011, lot 388

REFERENCES

Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973
Goswamy, B.N., *Nainsukh of Guler*, Zurich, 1997
Goswamy, B.N., *Manaku of Guler*, Zurich, 2017
Losty, J.P., *A Picture Book of the Devi Mahatmya*, London, 2016



**27. TWO FOLIOS FROM A MUSICAL
MANUSCRIPT OF THE RAGA DARSHAN
OF ANUP, COMMISSIONED BY MAHARAJ
RAJA RAO RAMBHA JAIWANT NIBALKAR
HYDERABAD, DATED A.H. 1214 / 1799-1800 A.D.**

Opaque pigments and gold and silver on paper, red borders
11³/₈ by 7³/₄ in., 29 by 19.7 cm. miniature
14¹/₄ by 10¹/₄ in., 36.4 by 26 cm. folio

THE MANUSCRIPT

Six pages from this manuscript are in a London private collection and of five others in the Metropolitan Museum, New York, one contains the colophon reading “presented to Maharaj Raja Rao Rambha Nimbalkar dated Zilhijja 1214” [1799-1800]. The Awadhi Hindi text is on musical themes and includes *ragamala* verses. A prologue places the whole text in a Shia context with a eulogy, name by name, to the twelve immaculate Shi’ite imams. The *Tuzuke-i Asafia* of Tajalli Ali Shah, a chronicle of the main events in the life of Nizam Ali Khan Asaf Jah II (1762-1803), illustrated in seventy-eight miniatures and dated A.H. 1206 / 1792 A.D., is in the National Museum, New Delhi. The style of painting bears many similarities to these folios, see Nayeem, pl.1-78.

Raja Rao Rambha was a Maratha general of the Nimbalkar family who actually fought for the second Nizam of Hyderabad, Mir ‘Ali Khan (1761-1803), taking an active part in the battle of Kharda against the Marathas. He was a courageous man, famous for his brave deeds, and received many honours. There are also references to his hostility to the British in Regani, pp. 196-200.

FOLIO 1: RAO RAMBHA WATCHES CHANDARA BIBI DANCE

Rao Rambha depicted in his palace watching the dancing of the courtesan Mah Liqa Bai, known as Chandra Bibi, the most famous dancer and singer in Hyderabad, who was also a famous poetess. Her skirts fly out around her as she twirls in the dance. Rao Rambha sits in the decorated audience hall of his palace, while the dancer and her musicians perform on the terrace outside. In front is a garden with two parterres of flowers and cypresses separated by a water channel with a fountain. This is a good representation of a Hyderabad palace with its formal double-storied entertaining area. The high viewpoint allows us to see over its roof to an inner courtyard, no doubt the female quarters, with a similar entertaining area but only single-storied. On the reverse are nineteen lines of text.

FOLIO 2: RAO RAMBHA RECEIVES A GUEST AT HIS PALACE

The second folio shows Rao Rambha in the grounds of his palace talking to a visitor. Two tame tigers wait alongside. Between them and the entrance gateway is a rose garden laid out formally into eighteen separate beds divided by paths. Musicians play in an enclosure by the front wall and sepoy and cannon stand about waiting. Another visitor seems to have arrived on horseback. The

grounds seem to be laid out with separate pavilions each with their own terrace facing the rose garden. The sepoy, though in British style uniforms of red jackets, breeches, boots and hats with a cockade, would have been part of Hyderabad’s own forces. On the reverse are sixteen lines of text enclosing a drawing of a *tambura*.

INSCRIPTIONS

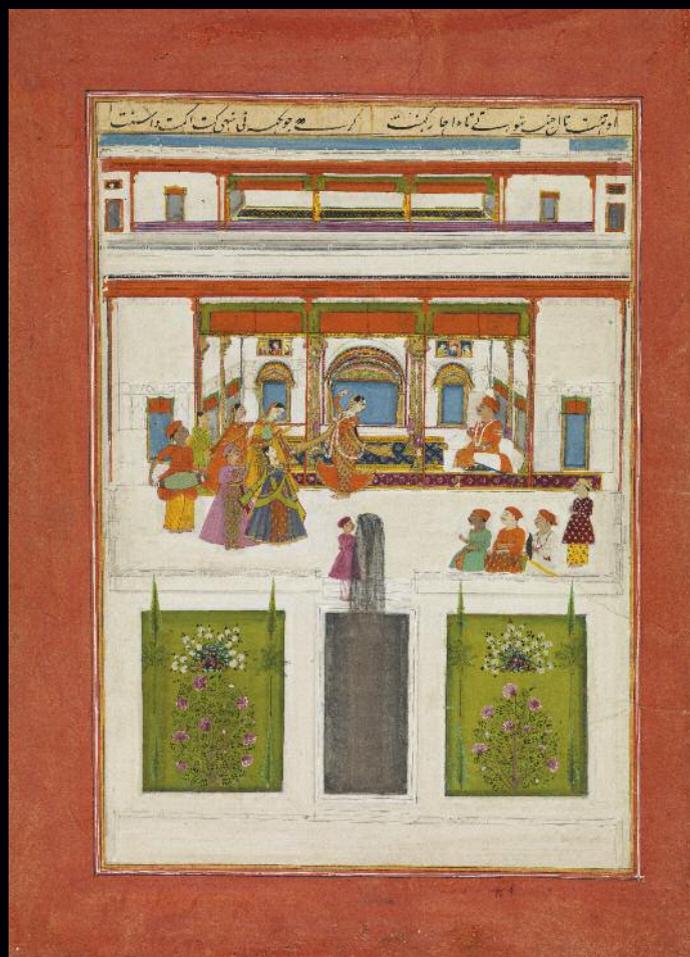
With nineteen and sixteen lines of text respectively, in Awadhi Hindi, on the reverse.

PROVENANCE

Christie’s, London, 19 October 1993, lot 11 (manuscript, unsold)
Private collection, London, 1993-2015

REFERENCES

For the five folios in the Metropolitan Museum of Art, see:
<https://tinyurl.com/yc67u8j5>
Nayeem, M.A., *Miniature Paintings of Nizam Ali Khan Asaf Jah II and Others*, Hyderabad, 2014
Regani, S., *Nizam-British Relations*, Hyderabad, 1963
Zebrowski, M., *Deccani Painting*, London and Los Angeles, 1983



28. ARDHANARISHVARA AND DEVOTEES IN AN ELABORATE LANDSCAPE WITH ELEPHANTS BUNDI, CIRCA 1800

Opaque pigments and gold on paper, laid down in a gold-sprinkled green-edged ivory album page with gold meander border
8½ by 6⅛ in., 21.8 by 15.5 cm., painting
15½ by 10⅞ in., 39.7 by 27.5 cm. folio

In this beautifully organised painting, the Ardhanarishvara form of Siva (half-Siva, half-Devi) is seated in meditation on a mountain top. The Siva half is blue and wears a tiger skin cloth round his waist, with snakes and a *rudraksha* round his neck, and is seated on a tiger skin. The Devi half is light in colour and wears a skirt and bodice with an *odhani* and is seated on a lotus podium. The two lower hands are joined together in a gesture, the upper hand of Siva holds the drum and a quoit, while the upper hand of Devi holds her *odhani* away from her face. Siva's bull sits in front of the divinity and a winged deer seems to be the Devi's vehicle and is seated to the side. The tree under which the haloed divinity sits is similarly divided into two different trees associated with each of the halves.

Below the mountain is a lotus pond in which elephants are sporting while crocodiles lie on its shore, peaceably together. In an open glade below the mountain an acrobatic troupe is performing: a boy with drum balances on the tip of a sword held in the mouth of a bare-chested man, accompanied by *shehnai* and drums. Above the trees that screen the glade's far side the divine sage Narada shows the gods Brahma and Vishnu what is going on. Vishnu's vehicle Garuda is half screened by the trees and Brahma's *hamsas* fly overhead silhouetted against the brilliant red and gold sky as the sun sinks below the horizon.

The point of the painting cannot be determined at the moment unless as an expression of artistic *joie de vivre*, bringing together various themes in Bundi painting, secular and religious, Vaishnava and Shaiva. For a Bundi *Gajendramoksha* painting in similar style formerly in the Bickford Collection, see Archer, Bundi p. 30.

INSCRIPTIONS

Two cursive *takri* inscriptions on the verso, each a word followed by a number, suggesting they may either be inventory numbers, or that this is one of a series of paintings

PROVENANCE

Aaron Vecht and Maria Vecht-Stodel, Amsterdam, 1930s
J. Vecht, Amsterdam, and by descent

EXHIBITED

Museum Het Prinsenhof, Delft, 1967

PUBLISHED

Bolten, D., *Asiatische Miniaturen*, Museum Het Prinsenhof, Delft, 1967, no. 129, pl.48

REFERENCES

Archer, W.G., *Indian Painting in Bundi and Kotah*, London, 1959





Pentandria Monogynia
Plumeria obtusa, of Linnæus

Colachiæ

**29. FOLIO FROM AN ALBUM OF BOTANICAL ILLUSTRATIONS:
SPRIG OF THE FRANGIPANI (CHAMPA) SHRUB
CALCUTTA, CIRCA 1800**

Watercolour heightened with gum arabic on Whatman paper with a *fleur de lis* watermark
20½ by 14¾ in., 52 by 37.5 cm.

This striking watercolour depicts flowers from an Indian tree, *Plumeria Obtusa*, commonly known as *champa*, or Frangipani in the west. These flowers are popular due to their fragrance and ornamental beauty. The plant's deep green leaves are glossy and corrugated and it has small, silky flowers that are white and yellow. An aura of mystery and romance is associated with these flowers, as they are at their most fragrant at night, when moths pollinate them. They yield no nectar, yet their fragrance is irresistible and hence local folklore associates these trees with *djinns* and demons. They are also known as a symbol of immortality because of their seemingly magical ability to produce flowers and leaves even when uprooted.

In the Indian subcontinent, the *champa* tree is commonly found at temples and graveyards, planted so that its fresh flowers cover the ground or tombs beneath as they fall. The flowers are used widely for a variety of purposes from funerals in Bengal to weddings in southern India. Their heady scent has also made them key ingredients in Indian perfumes and incense.

Two watercolours from the same album as ours have recently been acquired by the Metropolitan Museum of Art, New York (2017.385 & 362).

COMPANY SCHOOL BOTANICAL PAINTING IN BENGAL

At the end of the eighteenth century, Bengal artists were patronised by the British chiefly for 'history paintings' of festivals, for topographical drawings of Indian monuments and their own houses, for Indian types and especially for natural history drawings, as documented by the late Mildred Archer. Lady Impey (1749-1818) famously employed three Murshidabad artists, Shaykh Zain al-Din, Bhawani Das and Ram Das, who all got to Calcutta by way of Patna, to prepare several hundred drawings of the birds, flora and fauna in her gardens in Calcutta between 1774 and 1782. Despite the foreign

influences from European scientific drawings and Chinese decorative paintings, these are still late Mughal paintings, notable among other things for their beautiful placements on the page.

The Impey artists' technique was transmitted to various Calcutta artists who by 1795 were painting the thousands of specimens collected at the Company's botanical gardens at Shibpur, as well as, from 1805, the animals and birds in the Barrackpore Menagerie series (Archer, pp. 20-23). For a Shibpur watercolour of a white lotus, in the Fogg Art Museum, see Welch, pp. 50-51, no. 14.

Other sets of drawings of botanical specimens at the Shibpur Botanic Gardens were sent to London and are now at the Royal Botanic Gardens at Kew. Further versions of these drawings were sent to the Marquess Wellesley, Governor-General 1798-1805, and are now in the British Library (*ibid.*, pp. 6-8, 91-98); yet others were given to interested botanists. Other individuals whether Company officials in their private capacity or visitors such as Lord Valentia also commissioned such drawings. As with the Impey folios, these drawings are often, as here, heightened with gum arabic to impart the gloss sheen of leaves found in nature.

INSCRIPTIONS

Inscribed below:

Pentandria Monogynia; Plumieria Obtusat, of Linnaeus; Golacheen

PROVENANCE

Private collection, Mayfair, London, 1980s-90s

REFERENCES

Archer, M., *Natural History Drawings in the India Office Library*, London, 1962
Welch, S.C., *Room for Wonder: Indian Painting during the British Period 1760-1880*, New York, 1978

**30. ILLUSTRATION FROM A BHAGAVATA
PURANA SERIES:
ABDUCTION OF RUKMINI FROM THE TEMPLE
KANGRA, CIRCA 1820**

Opaque pigments and gold on paper, pink borders, on the verso an ink sketch of an elephant

7⁷/₈ by 11³/₈ in., 20 by 29 cm. painting

13¹/₂ by 10¹/₈ in., 34.2 by 25.6 cm. folio

There is consternation amongst a group of ladies worshipping at a shrine, as Krishna arrives in a carriage drawn by two white horses and abducts Rukmini, saving her from an unwanted marriage to Shishupala, his army waiting in the distance.

This is one of the most frequently illustrated of the episodes in a *Rukmini-harana* or Abduction of Rukmini series. The Princess Rukmini has prayed to Krishna, whom she has seen and loved in a dream, to save her from this marriage and he arrives at the temple where she has gone to pray. Here she is shown twice, first bowing down to her saviour and then springing into his arms in the chariot. The lovers are followed by Rukmini's angry brother Rukma, who is defeated by Krishna in battle but saved from death on his sister's pleadings, and Rukmini is carried off to Krishna's kingdom of Dwarka where she became his chief wife.

The painting is based on the series attributed to Nainsukh's son Nikka, circa 1790, who was based at the court of Chamba under Raj Singh. The series is now in the Bhuri Singh Museum in Chamba (Ohri, pp. 98-114, nos. 11-13). Charbas and drawings of the series were obviously circulating among artists in the Punjab Hills.

INSCRIPTIONS

"S.S.B. no. 130" inscribed on the reverse in ink in a nineteenth century hand

PROVENANCE

Alice Boner (1889-1981), Zurich

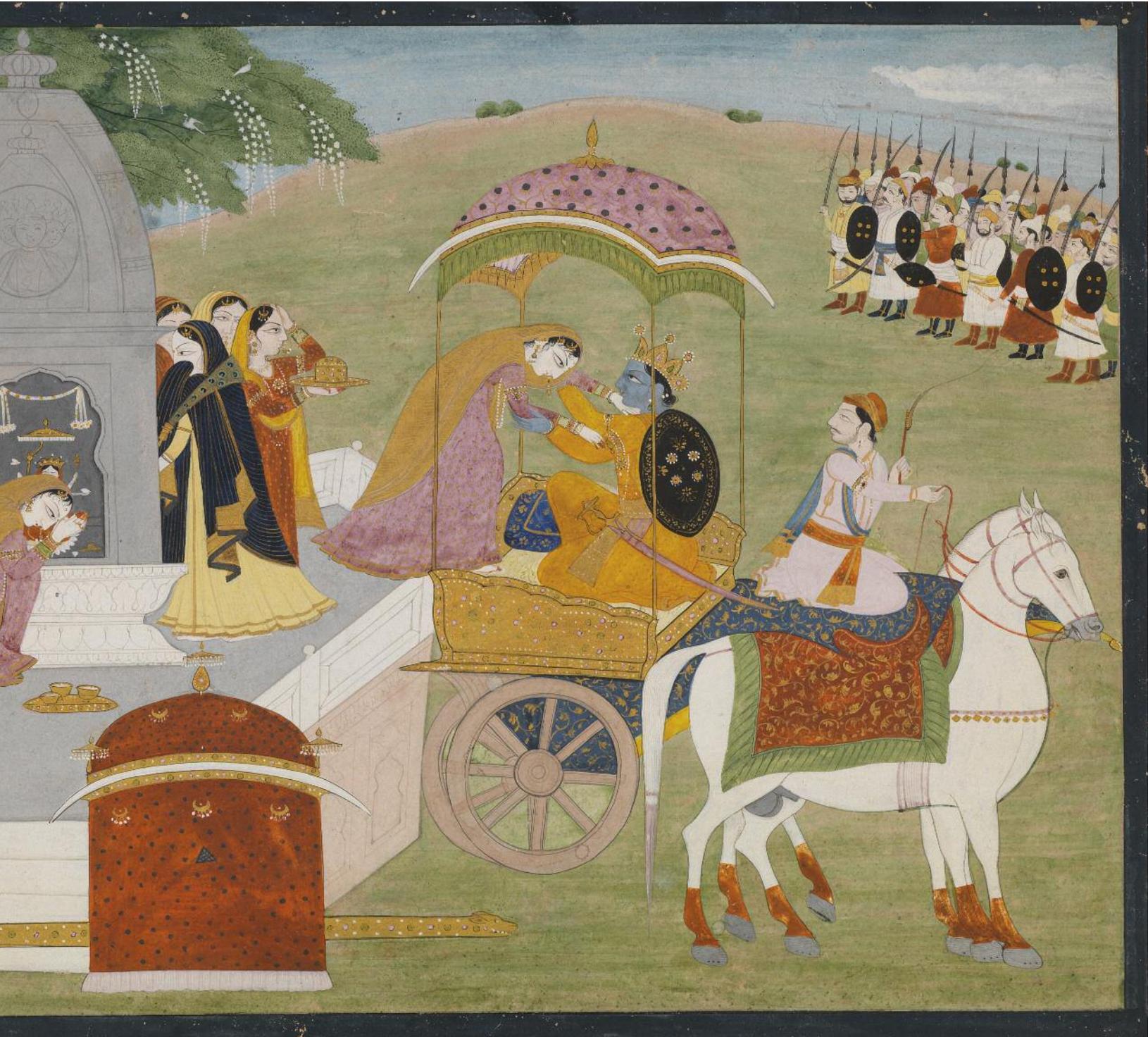
Boner family, by descent, sold Koller Auctions, Zurich, 8 May 2013, lot 429

Private collection, Europe, 2013-18

REFERENCES

Ohri, V.C., 'Nikka and Ranjha at the court of Raja Raj Singh of Chamba', in Ohri, V.C., and Craven, R., ed., *Painters of the Pahari Schools*, Bombay, 1998





31. PORTRAIT OF TIPU SULTAN MYSORE, 1820-30

Opaque pigments and gold on paper with red border
13⁵/₈ by 9¹/₂ in., 34.8 by 24.2 cm. painting
15³/₄ by 11³/₄ in., 40 by 30 cm. folio

Tipu Sultan, ruler of Mysore (r. 1782-99), is seated on a European-style chair and looking to the left. He is dressed in a tight-fitting red garment covered with his characteristic tiger stripes and white *paijama* decorated with a blue flower motif. A red and gold sash is round his waist and he holds a sword in his left hand. His right hand is raised with his fingers positioned in what seems to be a significant hand gesture. He wears a flat orange turban with a jewelled ornament, a large green stone on his chest and a brocade sword-belt that passes over the right shoulder. Behind him two attendants wave *chowries*, each wearing strikingly patterned *jamās* and *paijamas*. The ground is green and the background plain blue.

TIPU SULTAN 'TIGER OF MYSORE'

Tipu Sultan (1750-99) was a ruthless and talented ruler of the kingdom of Mysore, which he established as a military and economic power. He ruled his state from a lavish court based at Seringapatam. Accomplished militarily he conspired with the French to destroy British power in south India until he was finally killed in the Fourth Anglo-Mysore War.

Apart from his distinctive physiognomy and plumed turban, the serrated leaves that decorate his *jama* betray his identity as these 'tiger-stripes' were ubiquitous at the court of Tipu. Tigers, their heads or stripes, can be found decorating everything from the remaining parts of his gold throne, to his cannon, swords, elephant-trappings, see Archer, Rowell and Skelton, pp.65, no.33, 68, 88, 117, 213. In a copy of a mural from Tipu's Daria Daulat Palace, Seringapatam, he appears riding an elephant, wearing a tiger-stripe *jama* and striped turban similar to those seen in our portrait, see Buddle 1990, p. 47.

This is a later local variant of the ubiquitous half-length portraits of Tipu based on the small oil in the India Office collections from the 1790s and the equivalent Company-style portrait in the Victoria & Albert Museum, London. For the British Library and Victoria & Albert Museum portraits of Tipu, see Buddle 1999, pp.26-7, nos. 27 & 29. Here the style has veered away from the semi-naturalistic style of those paintings and become more conceptual with flatter bodies and more attention paid to patterns. The eye has reverted to the large oval pointed at both ends with floating pupils found in the manuscripts commissioned by Raja Krishnaraja Wodeyar III (r. 1799-1831), such as his dispersed Devi Mahatmya (see Crill, pp. 156-71).

PROVENANCE

Private collection, England

INSCRIPTIONS

On the verso in Tamil with a name, perhaps of an owner of the painting: *Vengkidaki*

REFERENCES

- Archer, M. Rowell, C. and Skelton, R., *Treasures from India: The Clive Collection at Powis Castle*, London, 1987
Archer, M., *Company Paintings: Indian Paintings of the British Period*, London, 1992
Buddle, A., *Tigers round the Throne: the Court of Tipu Sultan (1750-1799)*, London, 1990
Buddle, A. with P. Rohatgi and I. Gordon Brown, *The Tiger and the Thistle: Tipu Sultan and the Scots in India 1760-1800*, Edinburgh, 1999
Crill, R., 'Aspects of South Indian Manuscript Paintings' in A. Dallapiccola, ed., *Indian Painting: the Lesser Known Traditions*, New Delhi, 2011



Signature

**32. ILLUSTRATION TO A RUKMINI-HARANA SERIES:
KRISHNA RELEASES RUKMA AT
BALARAMA'S REQUEST
KANGRA, CIRCA 1820**

Opaque pigments with gold on paper, the pink border with black inner band

7⁵/₈ by 11¹/₄ in., 19.5 by 28.8 cm. painting

10¹/₈ by 13³/₄ in., 25.7 by 35 cm. folio

Krishna has rescued Rukmani from an unwanted marriage to Shishupala and escaped with her, but is chased and challenged by her brother Rukma. Having defeated Rukma, Krishna has his charioteer bind his arms behind his back and hand him over to his brother Balarama, who pleads for his life on the grounds that the prince had suffered enough. Krishna is shown in his chariot with Rukmani beside him, while Balarama with his characteristic plough over his shoulder, has just arrived on his elephant. The charioteer forces Rukma, whose princely crown falls from his head, to bow before Balarama. The scene is set on a green hillside crowned by trees.

The composition is virtually the same as in a page now in the Chamba Museum from the earlier *Rukmani-harana* series done for Raja Raj Singh of Chamba 1780-90, and attributed to Nainsukh's son Nikka. For the earlier page, where the scene is set against the brilliant red ground of a mystical event, see Ohri, pp. 98-114, fig. 12.

INSCRIPTIONS

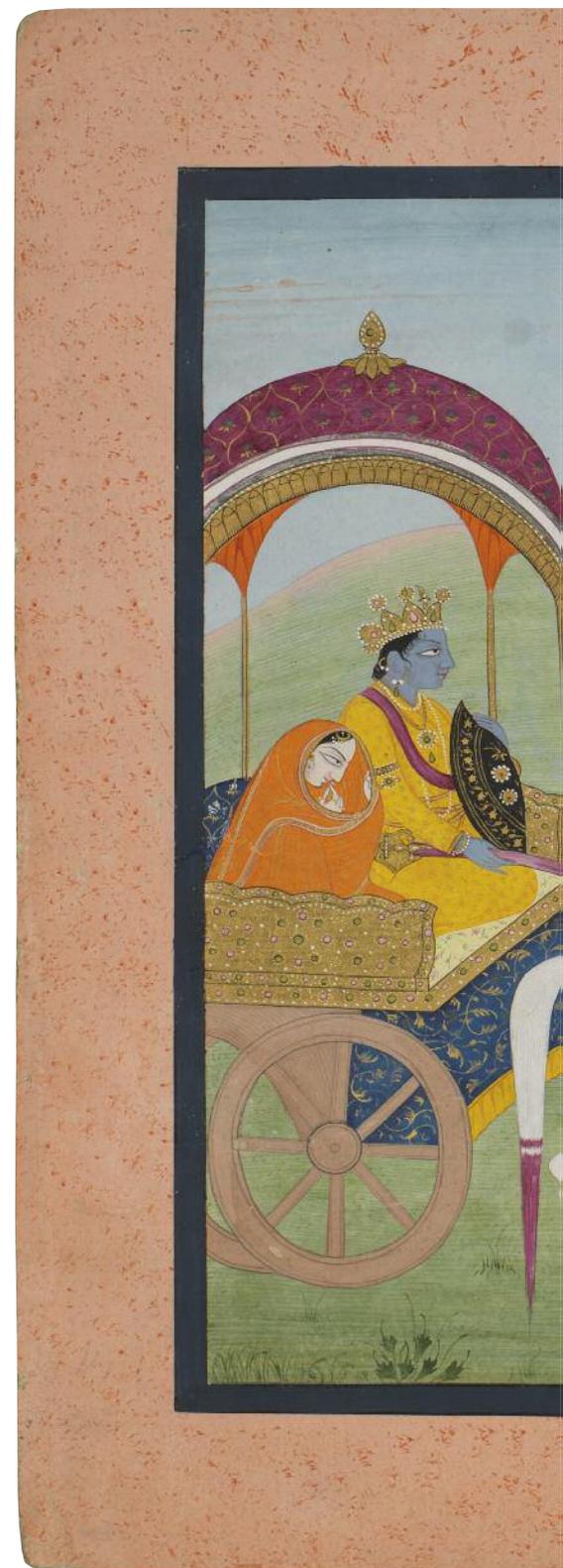
On the verso with two lines of *gurmukhi* script numbered 54 and 200. The cover sheet is numbered 18 in Hindi, in *nagari* script, with a devotional *caupai* and a *doha* explaining the painting and how Balarama saves his brother from sinning.

PROVENANCE

Mrs F.C. Smith, sold Sotheby's, London, 1 February 1960, lot 45
Pearl King (1918-2015), London, sold Bonhams, London, 21 April 2015, lot 188
Private collection, Norfolk, 2015-18

REFERENCES

Ohri, V.C., 'Nikka and Ranjha at the court of Raja Raj Singh of Chamba', in Ohri, V.C., and Craven, R., ed., *Painters of the Pahari Schools*, Bombay, 1998







**33. RADHA AND KRISHNA DISTRACTED
FROM A GAME OF PACHESI IN A
PALACE PAVILION
MANDI, CIRCA 1820**

Opaque pigments with gold on paper, laid down in a buff and grey-bordered album page with gold-splashed decoration
9¾ by 6⅝ in., 24.7 by 17 cm. painting
15¼ by 11⅜ in., 38.7 by 29 cm. folio

On a palace terrace two ladies whisper in conversation, whilst in a pavilion Krishna embraces Radha, having been distracted from a game of *pachesi*. Krishna's skin is dark blue and he wears his distinctive plumed crown and a yellow dhoti and shawl. Radha is enveloped in a blue fully pleated dress and a rust-coloured *odhni*, each decorated with repeating flower-heads. A maid similarly dressed sits to the right below her, and in the foreground of the carpeted pavilion are the *pachesi* board and a small table with an open *paan* box. The pavilion itself has lotus decorated columns and cornices, with architectural niches behind. It is set in a palace landscape with a garden pavilion with conical roof and other typically Pahari palace buildings.

Mandi painting has changed dramatically from its rather rough-hewn eighteenth century manifestation after Raja Ishvari Sen's release from his Kangra captivity in 1805, since he brought back with him the Guler-trained artist Sajnu (Archer 1973, Mandi, nos. 43-46). Poetic texts and Krishna themes were illustrated for the first time. For other similar work of this school see *ibid.*, Mandi nos. 47-55; and Archer 1976, no. 62.

PROVENANCE

Pearl King (1918-2015), sold Bonhams, London, 21 April 2015, lot 195

REFERENCES

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

Archer, W.G., *Visions of Courtly India*, New York and London, 1976

34. **A PRINCE DRAWS HIS RELUCTANT
MISTRESS INTO A PALACE CHAMBER
AT NIGHT**
KANGRA, CIRCA 1820

Opaque pigments and gold on paper
8 $\frac{1}{8}$ by 6 $\frac{1}{4}$ in., 21.7 by 15.8 cm. painting
9 $\frac{1}{4}$ by 6 $\frac{7}{8}$ in., 23.5 by 17.6 cm. folio

On the arcaded terrace of a palace at night, a bare-chested prince sits on a footed bed with navy coverlet and cushions, set on a green floral carpet, and holds the outstretched hand of a shy maiden who seeks to flee. The prince wears gem-set jewellery, a brocade *dhoti* and shawl and tie-died turban with *sarpech*. His mistress is dressed in gold jewellery and an enveloping transparent orange skirt and shawl over green *pajamas*. Behind them are arched recesses, one with a lighted lamp, and to the left two maids cower behind a half-open door gossiping about what is going on. Below at a window to the left of the door, the two maids appear again, and obviously the bedchamber is still the subject of their conversation. Above is a dark starry sky.

In this atmospheric night painting, an intimate scene is about to unfold, its careful layout filled with precise observations. The silver bed is painted with bouquets of flowers and its legs are carefully placed on round red mats. Beside it is a gilt domed jar and a spittoon. The architectural niches each terminate in a cusped arch, the wall partially hidden by a projecting red blind. Each has hennaed feet and hands, almond eye and faces shaded to show its modulations. The diminutive pearls and gems of their jewellery are painted with great finesse. The fleeing girl's consternation is admirably caught by the way her hands try to pull her *odhani* overhead, but one end is wrapped securely round her arm and cannot be moved. For a comparable scene, see Archer, p. 277, no. 51.

PROVENANCE

Private collection, Hamburg, 1980s

REFERENCES

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



35. **MATSYA THE FISH AVATAR OF VISHNU
CONFRONTS THE DEVI AS SHE TRAMPLES
SIVA IN A CREMATION GROUND**
KANGRA, CIRCA 1820

Opaque pigments and gold on paper, Tantric diagram in red
on the verso

7⁵/₈ by 9⁵/₈ in., 19.2 by 24.5 cm. painting

11 by 9 in., 28 by 22.8 cm. folio

Against a dramatic saffron sky, the first avatar of Vishnu, Matsya, emerges from turbulent waters bearing his traditional attributes, the *cakra*, conch, lotus and mace. Facing him the three-eyed Devi, black-bodied, entwined with snakes and also four armed, brandishes a sword and a severed male head, wearing a gold crown, a skirt of severed human hands, a necklace of skulls and piercing her ear-lobe a miniature human body. She stands in a gilt-flamed funeral pyre surrounded by boulders treading on a white male body, in fact the body of Shiva, identifiable by his third eye and is drum. In the surrounding landscape are further traces of the charnel ground: animals and a vulture devouring human body-parts and bones on the right and to the left a desolate tree with a carrion crown poised and ready.

The Goddess' figure here resembles two other fierce representations, those of Ugratara and Bhadrakali. Ugratara is the goddess of the cremation grounds and treads on the burning corpse of Siva, but should wear a tiger skin skirt and carry scissors, lotus and bowl of blood in addition to her sword (Dehejia, no. 16). In that, a mid-eighteenth century Guler painting, the flames under the corpse surrounded by stones are as here. The famous Tantric Devi series of paintings from Basohli, 1660-70, has the fearsome four armed Bhadrakali, the destroyer of the universe (*ibid.*, no 38), treading on a corpse with a skirt of human hands as here, but carrying the severed head of Brahma in one of her four hands, the corpses of Vishnu and Siva in another, and devouring corpses with a third, in addition of course to her sword.

Whatever her precise designation, the purpose of the painting seems clear, the contrast between creation and destruction. The Goddess is the agent of destruction just as the Matsya is the first avatar of Vishnu as saviour of the world, in this case from the flood that threatened to destroy it.

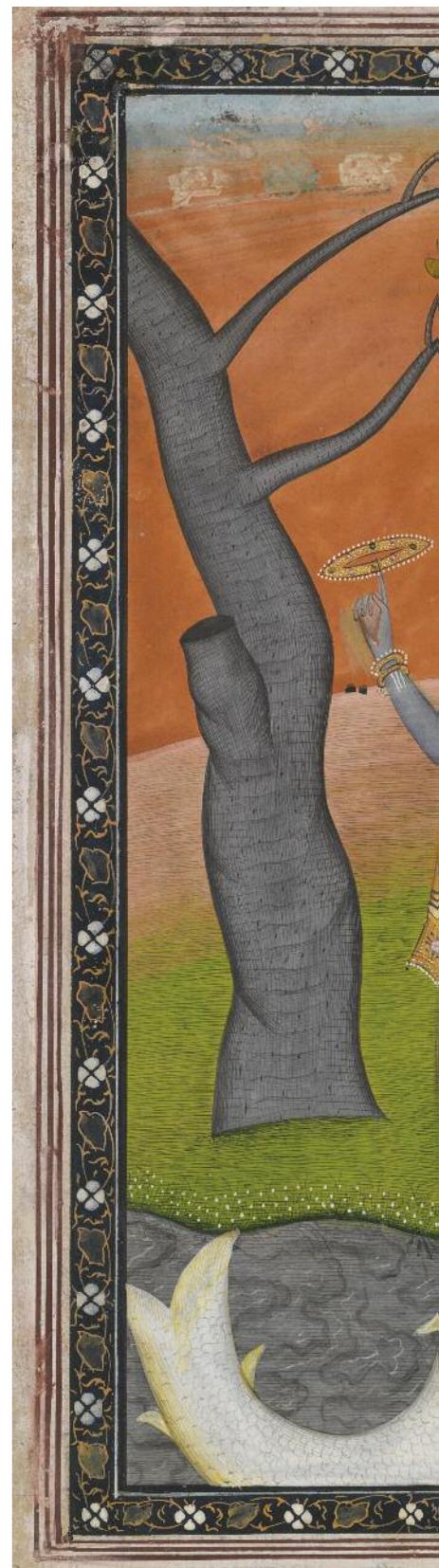
PROVENANCE

Arturo Schwarz (b.1924), Milan
Private collection, Europe

REFERENCES

Dehejia, V., *Devi the Great Goddess: Female Divinity in South Asian Art*, Smithsonian Institution, Washington, 1999

Indian Miniature Paintings from the Arturo Schwarz and other private Collections, Prahlad Bubbar, London, 2007





36. **RADHA AND KRISHNA SHELTER FROM RAIN IN A FOREST AT NIGHT**
SCHOOL OF PURKHU
KANGRA, CIRCA 1825

Opaque pigments and gold on paper, ink stamp in Persian on verso
11 by 9¾ in., 28 by 24.8 cm. painting
117⁄8 by 10½ in., 30.2 by 26.6 cm. folio

Radha and Krishna have left their bed of leaves in a grove and are now sheltering from a storm. They stand upon a rock above a rushing stream that the rain, descending in stair-rods, has caused almost to flood. The sky is lit by flashes of lightning and above their heads the white peacock raises his head to screech in pleasure at the watery conditions.

In earlier renditions of this scene, the pair shelter under Krishna's raised cowherd's cloak (e.g. Randhawa, pl. XVIII, fig. 74), but in secular renditions of the same theme the prince and his beloved are sheltered from the rain under a parasol held by their attendants (*ibid.*, fig. 77). In our version the yellow cloak is draped around both their shoulders, one end is tucked under Radha's arm to hold it in position, while she also holds a parasol above them. Krishna stands elegantly balanced, his left leg crossed over his right, looking down lovingly at Radha. The extreme width of his eye heightens this effect. Underneath his crown is tied a turban cloth. Krishna here is unusually tall and powerfully built. Radha is looking with a slight smile almost of bemusement on her face at this vision of masculine beauty.

Here the overall darkness of tonality and the dark dense woodland scenery alight with spikes of starry blossoms in white, red and mauve are all reminiscent of the Lambagraon *Gitagovinda* series of 1810-20 (Archer, Kangra, no. 67) and similar paintings (*ibid.*, no. 68). The overall colour scheme of orange and yellow highlights against dark-blue-green forest scenery is the same in both. Goswamy and Fischer, p. 725, have attributed this set to Purkhu of Kangra and there are some other very close resemblances between that set and our painting. Our Krishna for example is virtually the same as the central Krishna in *Krishna making love to all the gopis in the woods of Vrindavan* (*ibid.*, fig. 7), and we note especially his large eye extended back almost to his hairline. In that series too, the artist shows a fondness for letting the outline of his women fall naturally into triangular shapes, as can be seen in our Radha.

PROVENANCE

Francesca Galloway, London, 2011
Private collection, Europe, 2011-18

PUBLISHED

Ivory and Painting, Francesca Galloway, London 2011, p. 94, no. 33

REFERENCES

Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973
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
Randhawa, M.S., *Kangra Paintings on Love*, New Delhi, 1962





37. PORTRAIT OF SIR CHARLES METCALFE DELHI, CIRCA 1825

Opaque watercolour with gold on paper, black border
with gold banding
9¼ by 6¾ in., 23.5 by 17 cm. painting
11⅝ by 9 in., 29.5 by 23 cm. folio

Charles Theophilus Metcalfe, 1st Baron Metcalfe, G.C.B., P.C. (1785-1846) was twice the East India Company's Resident at the Delhi Court, in 1811-19 and 1825-28. He is shown here wearing the official dress of the political service of the Company with his dark blue frock coat and a bicorn hat. He stands on a white terrace with trees behind. He holds the staff of office carried by all important court officials, which also appears in a durbar portrait in the Cincinnati Museum, showing him in attendance on the emperor Akbar II and his court (Dalrymple & Sharma, no. 32), where he has exchanged his boots for white slippers worn over his stockinged feet. The simple background here is typical of Delhi portraits from the 1820s-30s.

Metcalfe had already had a glittering career in India, being first one of Wellesley's young men, before being appointed political assistant to Lord Lake when taking over Delhi in 1803 as a result of the second Anglo-Maratha war. In 1809 he negotiated a treaty with Maharaja Ranjit Singh guaranteeing the independence of the Sikh states between the Sutlej and the Jumna. He much impressed Lord Hastings, Governor-General 1813-23, when he met him in Delhi in 1815. In between his Delhi appointments he was successively secretary to the political and secret department in Calcutta and then Resident in Hyderabad to the Nizam, where he sorted out the Palmer banking scandal.

INSCRIPTIONS

On verso in *nasta'liq* and *nagari*:
*tasvir-i muntazam al-daulah charlis safalis mistar mitkalf sahib
bahadur saulat jang*
'Painting of Muntazam al-Daulah Charles Theophilus, Mr. Metcalfe
Sahib Bahadur Saulat Jang'

PROVENANCE

Christie's, London, 28 June 1973, lot 148
Paul F. Walter (1935-2016), New York, 1973-2017

PUBLISHED

Dalrymple, W., and Sharma, Y., *Princes and Painters in Mughal Delhi, 1707-1857*, New York, 2012, p.116, no. 37
Pal, P., and Dehejia, V., *From Merchants to Emperors – British artists and India 1757-1930*, Ithaca and London, 1986, fig. 155

REFERENCES

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



ब्रह्मकुंजवानधीष

॥ वसुन्नीमधीधरीधुरज

ब्रह्मकुंजशीलोकम
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**38. MAHARANA BHIM SINGH, HIS HEIR
JAVAN SINGH AND NOBLES
MEWAR, 1825-30**

Opaque pigments and gold on paper
10¼ by 15¾ in., 26 by 39 cm. painting
11¼ by 17 in., 30 by 43 cm. folio

Manarana Bhim Singh of Mewar (r. 1778-1828) accompanied by his son Kunwar Jawan Singh (b.1800, r.1828-38) stand facing three nobles: the boy Kunwar Mokam Singh, Rawal Gaj Singh and Kunwar Ratan Singh. The visitors seem to be wearing Rathor turbans. Two attendants with *chowries* stand behind the Rana and his son, while the visitors have attendants with *morccchals*. These subsidiary figures protrude into the margin giving a three-dimensionality to the otherwise flat composition. They all stand on a white ground under a *shamiana* against a green background.

Bhim Singh had many sons but all but one predeceased him. His eldest son Amar Singh died in 1818 making Jawan Singh the heir. His heavy beard suggests he is already well into his twenties, indicating a date for the painting. For a painting of similar date showing him enjoying music with nobles, see Topsfield, fig. 218.

INSCRIPTIONS

In *nagari* above with the names of the participants and on the reverse with Mewar inventory numbers (no. 62 of category 4, which is devoted to Bhim Singh)

PROVENANCE

Sotheby's, New York, 23 March 1995, lot 119
Private collection, New York, 1995-2018

REFERENCES

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

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