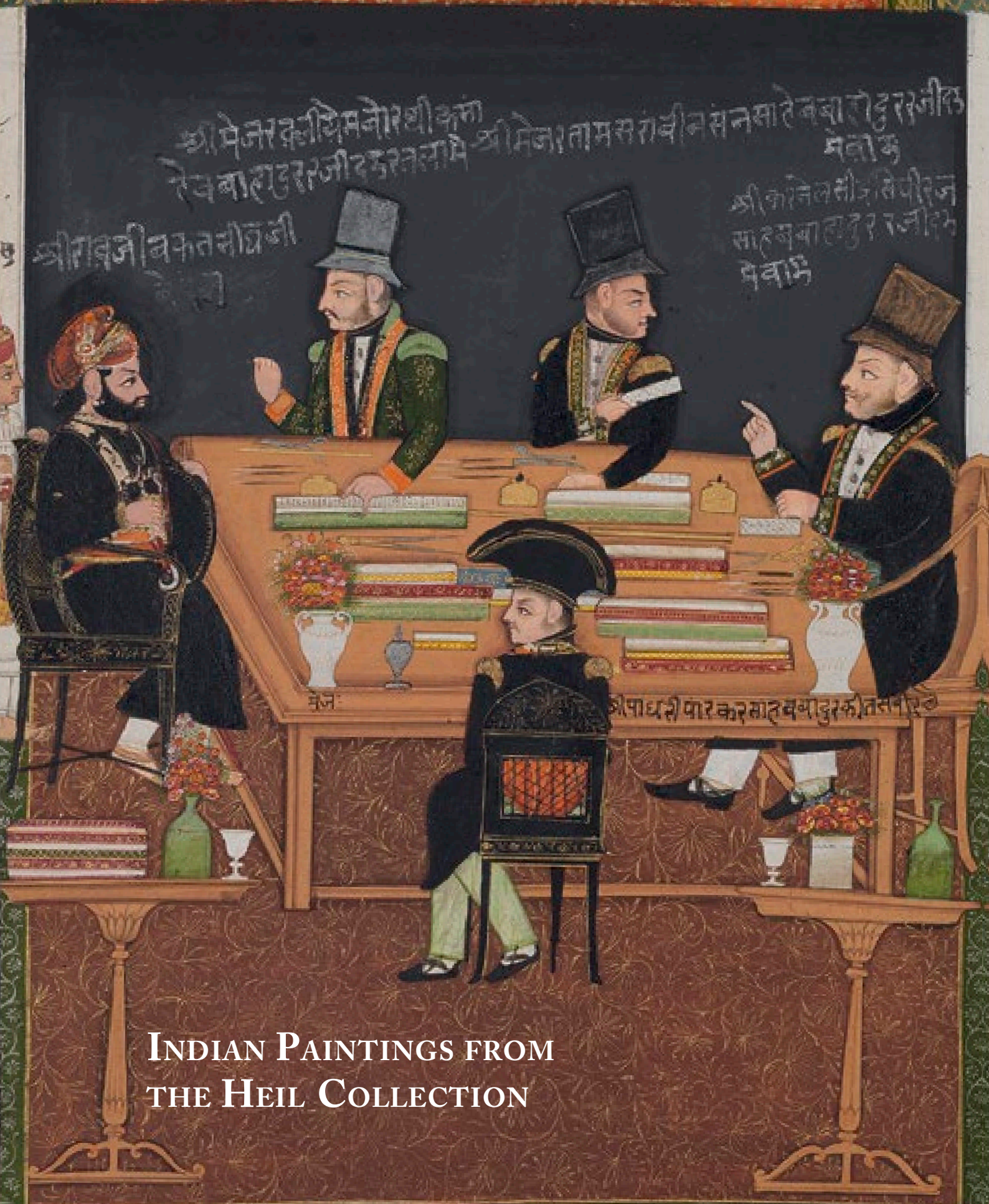


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WITH RESEARCH BY
JOACHIM K. BAUTZE

Front Cover

RAO BAKHAT SINGH OF BEDLA DISCUSSING
DOCUMENTS WITH FOUR BRITISH OFFICIALS
UDAIPUR, CIRCA 1838 (*No. 23, detail*)

Left

CELEBRATIONS FOLLOWING THE BIRTH
OF KRISHNA IN THE VILLAGE OF BRAJ
MEWAR, 1725-35 (*No. 8, detail*)

Inside Back Cover

MAHARAJA ABHAI SINGH OF JODHPUR AND
COURTIERS IN THE SURSAGAR GARDEN
JODHPUR, 1740-45 (*No. 10, detail*)



www.asiaweekny.com



GÜNTER HEIL (1938-2014)

Günter Heil was born on 2 November 1938 in Chemnitz, Saxony, Germany.

In 1956 he settled in Berlin where he studied graphic design. From 1967-68 he toured South and Southeast Asia, where he discovered his lifelong passion for photography. In the 1970s Günter collected bronzes from India and Nepal, which led to his friendship with the then director of the Museum für Indische Kunst, Berlin, Dr. Herbert Härtel. He met his second wife, Petra Haubold, in 1982 whilst travelling in China by rail, and she began to study Sanskrit and Indian art history at the Freie Universität, Berlin. Günter had by then a successful advertising firm, and he and Petra began collecting miniatures, mainly of the Rajput schools, buying in Berlin or at auction in London and New York.

Continuing to travel, Günter and Petra published in 1990 an illustrated travel guide, *Süd-Indien, ein Reise-Handbuch*, which ran to three editions, but Günter's main publication, illustrated with his own photographs, was *India*, 2005. The 1991 exhibition *Lotosmond und Löwenritt: Indische Miniaturmalerei*, was a significant influence and by 1995 the Heils had lent more than a dozen paintings to the exhibition *Rajasthan: Land der Könige*, both held at the Linden Museum, Stuttgart. In the past decade, Günter made a comprehensive collection of nineteenth century photographs of India and Southeast Asia, regularly lending to exhibitions held at the Museum für Asiatische Kunst, Berlin.

The 1980-90s saw a vast quantity of Indian painting offered on the international art market. Günter had a talent for spotting the unusual, the surprising and the quirky in a painting – his aesthetic sharpened by a lifetime in the graphic arts and photography.

JOACHIM K. BAUTZE
BERLIN, 2016

1 PATAMANJARI RAGINI

FOLIO

HEIGHT: 22 CM, 8 ⁵/₈ IN
WIDTH: 15.1 CM, 6 IN

PAINTING

HEIGHT: 17 CM, 6 ⁵/₈ IN
WIDTH: 12.2 CM, 4 ³/₄ IN

Opaque pigments with gold on paper,
yellow border with red and black rules

INSCRIPTIONS

With two lines of Sanskrit in *nagari* script
on upper border, describing the *ragini*:
*'Patamanjari is a woman who is
separated [from her lover]. She wears a
wreath, the flowers of which have lost their
charm. She is emaciated and her limbs are
grey while she is consoled by a confidante'*

PROVENANCE

Christie's, *Important Islamic Manuscripts
and Miniatures*, London,
12 October 1978, lot 80
Sotheby's, *Indian Miniatures, The Travel Sale*,
London, 8 June 2000,
lot 7 (unillustrated)
Heil Collection, Berlin, 2000-16

FOLIO FROM THE 'BERLIN' RAGAMALA

SUB-IMPERIAL MUGHAL, RAJASTHAN OR AGRA, CIRCA 1605

A musing Patamanjari *ragini* is being consoled by a friend as she sits forlornly outside a pavilion in which the bed has been prepared for her lover, who has not appeared. Pairs of cranes and other birds in the sky attest to her loneliness. In this sort of Mughal painting from outside the court studio, the artist has retained the type of figures seen in early Akbari painting - square but pointed heads, Rajput costume of skirt and bodice covered with pompoms - but placed them in the stark spatial environment of pre-Mughal painting: a tiled floor, a simple pavilion, no landscape.

The 'Berlin' *Ragamala* is a widely dispersed *ragamala* of which four folios, including one with the date of its completion of 1605, are in the collection of the Museum für Asiatische Kunst, Berlin, hence its name (see Waldschmidt, pp. 427-31). Only about twenty folios are at present known. It is comparable to the almost complete but undated 'Manley' *Ragamala* in the British Museum (see Cran), but that set has much more complete backgrounds. In the Manley Patamanjari *ragini* for instance, the two figures are much the same as here but there are two pavilions and a garden filling the space behind them, see Ebeling, pl. C8. Other comparable *ragamalas* include the famous 'Laud' *Ragamala* in the Bodleian Library, Oxford (see Stooke & Khandalawala). It is by no means settled yet whether such paintings were done in Agra, for presumably Rajput patrons attached to the court, or else in the patrons' place of origin be it Amber, Bikaner or other Rajput courts. Regardless they are of the greatest interest in being instrumental in the development of the various Rajput styles.

Other folios are in the Metropolitan Museum of Art, New York, the Binney Collection, San Diego, the Rietberg Museum, Zürich and the British Museum, London.

REFERENCES

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Stooke, H.J., and Khandalawala, K., *The Laud Ragamala Miniatures*, Oxford, 1953
Waldschmidt, E. and R.L., *Miniatures of Musical Inspiration in the Collection of the Berlin Museum of Indian Art, Part II, Ragamala Pictures from Northern India and the Deccan*, Berlin, 1975

एतियेसिनीकांतवितीर्षगात्रासृज्ज्वदंतीवषुषातिशुक्ला। अश्रासु
माताप्रिययात्रविष्णा। विद्धसरांगीएदमंजरीयं॥५॥ एदमंजरीगणि॥

प०५००



2 PORTRAIT OF RAJA BHOU SINGH OF AMBER

FOLIO

HEIGHT: 20 CM, 7 7/8 IN
WIDTH: 11.3 CM, 4 3/8 IN

PAINTING

HEIGHT: 13 CM, 5 1/8 IN
WIDTH: 7.5 CM, 3 IN

Opaque pigments with gold on paper,
within a buff surround

INSCRIPTIONS

On the reverse in *nagari*:
Raja Bhau Singh and with Mewar
inventory numbers, *jotdan* no.15/253
[*jotdan* 15 being the repository for
non-Mewar Rajputs], with the inspection
date A.H. 1111/1699-1700 A.D.

PROVENANCE

Collection of the Maharanas of Mewar,
Udaipur
Heil Collection, Berlin, pre-1991 - 2016

EXHIBITED

Les quatre vies du Maharadja,
Fondation Folon, La Hulpe, Belgium,
4 October 2013 – 26 January 2014

PUBLISHED

Bautze, J.K. and Angelroth, S.,
Les quatre vies du Maharadja, La Hulpe,
Belgium, 2013, p. 64, no. 3.14

SUB-IMPERIAL MUGHAL, POSSIBLY AT AMBER, CIRCA 1620

Raja Bhao Singh of Amber (b.1576, r.1614-1621) stands against a monochrome blue-green background holding a long sword with his left hand and a flower in his right. He was closely related to Jahangir, of whom he was one of the most intimate companions. He was a younger son of Raja Man Singh of Amber, Akbar's great general. Jahangir was the son of Bhao Singh's great-aunt and was married to Bhao Singh's sister as well as his aunt. Bhao Singh stands with a *chowrie* behind Jahangir in a painting in the Victoria and Albert Museum showing an intimate gathering with Jahangir and Prince Parviz, and is so labelled (Stronge, pl. 87). He is depicted taking part in a polo match with the Emperor and Princes Parviz and Khurram in Jahangir's pocket-size *Divan* of Hafiz, circa 1611, in the British Library and again, behind the throne in a small *darbar* scene in the same manuscript (Losty & Roy, nos. 58, 60). Bhao Singh's presence in these most intimate of family scenes indicates how highly Jahangir thought of him.

On the death of Man Singh in 1614, Jahangir overlooked the claims of the elder brother's line. He summoned Bhao Singh to court and awarded him the title of Mirza Raja, the rank of 4000/3000, and his homeland of Amber as *jagir*. According to Jahangir, when hearing of his friend's death through excessive drinking in 1621: '*His elder brother Jagat Singh and his nephew had both died from drinking. Raja Bhao Singh learned nothing from their example, and paid the price with his life. He was [an] extremely dignified young man, good natured and grave. He had served me from my days as a prince, and through my patronage had attained the exalted rank of 5000*' (Jahangir, p. 371).

For a portrait of him by a Mughal artist, probably done at Allahabad, 1600-05, when Jahangir was in rebellion, and now in the Khalili Collection, see Leach, no. 24. This served as the basis for a version of this portrait done in a sub-imperial style probably by an Amber artist and now in the British Library (Losty, no. 47). Both of these show Bhao Singh in an old-fashioned *chakdar jama*, with four hanging points. Our portrait shows him in a more up-to-date Jahangiri costume with a circular hem although his tightly wound small turban still verges on the old-fashioned, while his drooping moustache matches the other two portraits. Glynn (1996 & 2000) has reconstructed early painting at Amber from the mid-century, but there is as yet no concrete evidence for portraiture earlier in the century. Nonetheless portraits of Amber rajas executed perhaps after Mughal imperial originals in a sub-imperial style would seem to have a natural home in the Amber court.

REFERENCES

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- Glynn, C., 'A Rajasthani Princely Album: Rajput Patronage of Mughal-Style Painting' in *Artibus Asiae*, vol. LX, no. 2, Zürich, 2000, pp. 222-64
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- Leach, L.Y., *Paintings from India: the Nasser D. Khalili Collection of Islamic Art*, vol. VIII, London, 1998
- Losty, J.P., *Indian Book Painting*, London, 1986
- Losty, J.P., and Roy, M., *Mughal India: Art, Culture and Empire – Manuscripts and Paintings in the British Library*, London, 2012
- Stronge, S., *Painting for the Mughal Emperor: the Art of the Book 1560-1660*, London, 2002





3 PORTRAIT OF MAHARAJA JASWANT SINGH OF JODHPUR

FOLIO

HEIGHT: 27 CM, 10 $\frac{5}{8}$ IN

WIDTH: 19.5 CM, 7 $\frac{3}{4}$ IN

PAINTING

HEIGHT: 21.4 CM, 8 $\frac{3}{8}$ IN

WIDTH: 14.5 CM, 5 $\frac{5}{8}$ IN

Opaque pigments with gold on paper,
later buff border

INSCRIPTIONS

On the reverse in *nagari*: *Raja Jasaunt
Sigh Jodhpur* and with the Mewar
inventory number *Jotdan 15/78* and
the value *ki[mat]* of Rs.8

PROVENANCE

Collection of the Maharanas of Mewar,
Udaipur
Heil Collection, pre-1991 - 2016

PUBLISHED

Crill, R., *Marwar Painting: a History
of the Jodhpur Style*, Bombay, 2000,
p. 46, figure 25

JODHPUR, 1660-1670

Seventeenth century Jodhpur portraits rarely appear on the market, this is one of few known of Jaswant Singh, another is in the Cleveland Museum of Art, see Leach pp. 222-3, no. 88. Jaswant Singh, Maharaja of Jodhpur (b. 1626, r. 1638-78), spent his life in the service of the Mughal emperors, first of Shah Jahan and then of Aurangzeb, although he detested them according to James Tod.

First seen at court as a very young man in 1638 and 1640 in the Windsor Castle *Padshahnama*, although looking older than fourteen (Beach, Koch & Thackston, pls. 32 & 44), by the 1640s he was serving in military campaigns for the Mughals. He served in the Deccan, in Malwa, in Gujarat and in the north-west. He sided with Dara Shikoh in the succession war of 1657-58 but made his peace with Aurangzeb. Neither man trusted the other, and after some time in the Deccan Jaswant Singh was sent off to govern part of Afghanistan for the last twelve years of his life. Despite his busy military and administrative life, he found time to write several literary works in both Hindi and Sanskrit.

In spite of his apparent dislike for the Mughals, certain elements of their culture must have rubbed off on him and his court, for there are several fine studies and one magnificent durbar painting done in a Mughal style at Jodhpur (Crill, figs. 21-24, 26). Jodhpur artists clearly learnt from works in such a style to be able to paint portraits in the same manner, even if the sophistication is missing. Here the Maharaja is portrayed standing with sword and shield in the manner of the work in the Late Shah Jahan Album. He stands nimbate floating against a bright green ground with a dark blue band representing the earth below him and a similar blue band at the top representing the sky. His head has received considerable attention and his body less so, in the manner of many of the Mughal portraits of the early Aurangzeb period.

REFERENCES

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Crill, R., *Marwar Painting: a History of the Jodhpur Style*, Bombay, 2000
Leach, L., *Indian Miniature Paintings and Drawings*, Cleveland, 1986

4 AN ILLUSTRATION TO THE RASIKAPRIYA

FOLIO

HEIGHT: 27 CM, 10 $\frac{5}{8}$ IN

WIDTH: 19.1 CM, 7 $\frac{1}{2}$ IN

PAINTING

HEIGHT: 19.2 CM, 7 $\frac{1}{2}$ IN

WIDTH: 13.5 CM, 5 $\frac{1}{4}$ IN

Opaque pigments and gold on paper,
later saffron border with gold rules

INSCRIPTIONS

On the reverse:

30 rasikapriya rā rukadī rā a° 2 / sa° 1742

'30. No. 2 [work] of [the artist]

Ruknuddin of the Rasikapriya. [Inspected
in] Samvat 1742' [1685/6 A.D.]

PROVENANCE

Sir Robert Bradlaw (1905-92),
Newport Pagnell, Buckinghamshire
Sotheby's, *Oriental Manuscripts
and Miniatures*,
London, 22 October 1993, lot 255
Heil Collection, Berlin, 1993-2016

BY RUKNUDDIN

BIKANER, CIRCA 1685

The author of the Rasikapriya, Keshavadasa Mishra (1555-1617), was the court poet of Orchha, and he wrote this work in 1591 for Kumar Indrajit Singh, the younger brother of Raja Madhukar Shah of Orchha. The text describes all kinds of situations of the *nayaka* (hero) and the *nayika* (heroine). Commentators and artists generally interpret these generic figures as Krishna and Radha. Here Krishna as the *nayaka*, on top of a hill, is looking down at three women below him. In the foreground the *nayika*, here Radha, sits under a willow-tree conversing with her companion. On the right alongside a mango tree is a pavilion with dome and corner *chhatra*, with an interesting wall-painting of a woman within an arched niche.

This *Rasikapriya* set from the Bikaner court studio was the product of several artists working over a period of some years and is now widely dispersed. Naval Krishna, pp. 58-59, writes that Ruknuddin was the head of the court studio until the end of the century and presided over several co-operative projects including this *Rasikapriya*, a *Ragamala* and a *Bhagavata Purana*. Other artists who worked on the Rasikapriya set included Nuruddin, Nathu, Ibrahim and Isa, but Ruknuddin as the head of the studio kept the best subjects for himself. This is a fine example of his work, beautifully and delicately painted. Goetz writes, pp. 111-12, that the series was begun for Maharaja Anup Singh (r. 1669-98) by Ruknuddin at the time of the siege of Golconda (1687), discontinued at the Maharaja's death and was resumed in 1712 for Sujjan Singh.

A complete series of the *Rasikapriya* runs to many hundreds of verses. There is no text accompanying our miniature, but the situation seems to be one where Radha is feeling abandoned or forlorn, while her attendants upbraid Krishna on her behalf. See Dehejia for the complete text and its translation, each verse with an illustration, several of them from this set from Bikaner.

REFERENCES

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

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



5 TORTOISE AVATAR OF VISHNU

PAINTING

HEIGHT: 25.8 CM, 10 ¼ IN

WIDTH: 20.2 CM, 8 IN

Opaque pigments and gold on paper

INSCRIPTIONS

Inscribed on reverse in *nagari*
with a dated inspection note:

am. 2 sam. 1751 kati

'number 2 [avatar] samvat 1751
(1694 A.D.) [month] Karrtika'
and with the partially erased stamp
of the private collection of the
Maharaja of Bikaner

PROVENANCE

Collection of the Maharajas of Bikaner
Natesan Gallery, London, 1996
Heil Collection, Berlin, 1996-2016

BIKANER, CIRCA 1690

The painting tells a somewhat unusual version of the second or Kurma (tortoise) avatar of Vishnu. The gods had appealed to Vishnu to help them recover the nectar of immortality that had been lost in the primordial ocean. Vishnu told them to churn the ocean using Mount Mandara as the churning stick and the immortal snake Vasuki as the churning rope. The gods took one end, the *asuras* (demons) the other, and they pulled this way and that churning the water, but the mountain threatened to sink to the bottom of the ocean. Vishnu was incarnated as a giant tortoise on which the bottom of the mountain rested so that the churning could continue. The nectar duly appeared along with thirteen other highly desirable objects, which the gods and *asuras* quarrelled over.

Here the artist has an extravagantly crowned Vishnu emerging from the mouth of the giant six-footed tortoise, as he is often depicted, surrounded by the primordial ocean viewed from on high. He has however abandoned the usual iconography of the gods and *asuras* pulling on the great snake Vasuki coiled round the mountain, where the tortoise tends to get lost at the bottom of the painting. Instead in this painting of great imaginative power Vasuki's body is coiled on the tortoise's back and his many heads hold aloft the earth above the primordial waters. The churning had threatened to destroy the earth and the artist is expressively showing the earth's salvation by means of Vishnu's avatar.



मालनागरीकी अपर तीसरी जेडी धोग



MAHARANA AMAR SINGH IN CONVERSATION WITH HIS SON SANGRAM SINGH

FOLIO

HEIGHT: 37.5 CM, 14 ³/₄ IN
WIDTH: 24.5 CM, 9 ⁵/₈ IN

PAINTING

HEIGHT: 30.2 CM, 11 ⁷/₈ IN
WIDTH: 18.1 CM, 7 ¹/₈ IN

Brush drawing with wash, colours, silver and gold, inner band of white with a gold vine leaf meander, black rules and red outer border

INSCRIPTIONS

On the upper border in *nagari*:
māhārānāji śrī amar śiṃghji je śiḡhot
'The honourable Maharana
Amar Singh, son of Jai Singh'

On reverse:

bābat kumar paṇā rā
'a leaf [showing] the dear prince'
and with Mewar inventory marks and value *ki*°. (for *kimat*, value: illegible)

PROVENANCE

Collection of the Maharanas of Mewar,
Udaipur
Sir Robert Bradlaw (1905-92),
Newport Pagnell, Buckinghamshire
Sotheby's, *Oriental Manuscripts
and Miniatures*,
London, 22 October 1993, lot 245
Heil Collection, Berlin, 1993-2016

PUBLISHED

Glynn, C., 'The Stipple Master', in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, p. 518, no. 43 (unillustrated, listed under 'important attributed works')

ATTRIBUTED TO THE 'STIPPLE MASTER' MEWAR, 1708-10

A rare example of the work of the 'stipple master', one of only forty-three pictures listed by Glynn as 'important attributed works'.

Maharana Amar Singh of Mewar (b.1672, r. 1698-1710) is seated in conversation with his son Kumar Sangram Singh (b. 1690, r. 1710-34). The Maharana holds the snake of a gold hookah inlaid with pearls placed on a gem-encrusted gold stand. Other gold highlights in this subdued drawing include the Maharana's cushion, his *patka* and turban ornaments and the prince's *patka* and turban. They are seated within a pavilion on a delicately depicted white durrie, while above their heads is an architrave of white marble carved with interlacing palmettes. Below the terrace three fountains splash water into marble basins. Facial modelling is achieved through stippling in grey and black. Nearly everything else is done with a grey wash leaving much of the paper blank and unpainted.

The 'stipple' style

This new Mewar style is particularly associated with Amar Singh both as a prince and Maharana, adapted from European engravings and Mughal and Deccani grisaille or *nim qalam* work (Topsfield 2002, pp.124-35), or perhaps even through the exposure of the prince and his artists to comparable Bundi and Kota work through his mother, a Bundi princess (Glynn, p. 521). The emphasis of most of Amar Singh's portraits is strongly towards naturalistic representation but in this subdued style. Certainly father and son are both here depicted three-dimensionally (note the way their *patkas* disappear between their legs before emerging to curve over the nearer thigh), but the folds and creases of their *jamās* are treated in a non-naturalistic rhythmic manner.

The date of the painting is partly determined by the beards. Amar Singh is depicted as here with a beard, late in his reign 1708-10, and the son's beard suggests he must be approaching twenty years old at the sametime. Sangram Singh is depicted with his sort of beard and so inscribed in the great painting of Amar Singh playing holi with his sardars now in the National Gallery of Victoria, Melbourne (Topsfield 1980, no. 58). Sangram Singh is often depicted with his father in paintings throughout his principedom and reign, and another terrace double portrait with an equally sparse background that is close to ours in composition but slightly earlier, since the Maharana is beardless, is in the National Gallery of Victoria, Melbourne (Glynn, fig. 7).

REFERENCES

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Topsfield, A., *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne, 1980
Topsfield, A., *Court Painting at Udaipur: Art under the Patronage of the Maharanas of Mewar*, Zürich, 2002

SARFRAZ KHAN LATIF SHAH WITH WEAPON BEARER, GROOM AND HORSE

FOLIO

HEIGHT: 28.8 CM, 11¼ IN

WIDTH: 18.7 CM, 7⅜ IN

PAINTING

HEIGHT: 22.6 CM, 8⅞ IN

WIDTH: 14.5 CM, 5¾ IN

Brush drawing with wash and opaque pigments on paper, saffron borders with gold and white rules

INSCRIPTIONS

In *nagari* on the upper border:

sarphrāj sām dasanī

‘Sarfrāz Khan Deccanī’

The reverse with four lines of *nasta’liq*.
‘The victor of the struggle of the battle, the lone charger in the [battle]ground of ‘Azam Khan [sic], the mine of felicity, the soul of *sayyid*-hood, the one whose affairs are upright, the distinguished one of the court of ‘Alamgir, the short-statured, the one covered in accomplishment and power, the one of youthful conduct at the feast of youths, the one of wise nature in the company of the wise, the foremost of the brave soldiers, Sarfrāz Khan, the head of the band of heroes and the army, famous in the Deccan under the name of Latif Shah, rank of 5,000 with 5,000 horse.’ Numbered ‘85’.

PROVENANCE

Sotheby’s, *Indian and Southeast Asian Art*, New York, 21 September 1995, lot 303
Heil Collection, Berlin, 1995–2016

KISHANGARH, 1720-30

The quality of the drawing and of the portraiture in particular is very fine.

Sarfrāz Khan Sayyid Latif, also called Latif Shah, is noticed in the *Ma’athir al-Umara* (vol. II, pp. 719–20) as a commander under the Bijapur rulers. Just before the final fall of Bijapur to Aurangzeb (1686), he entered Mughal service and attacked the city along with Prince ‘Azam Shah. He later saw service in the Deccan with Princes Kam Bakhsh and Bidar Bakhsh against the Marathas, rising to the rank of 6000/6000. He was killed by a bullet shortly after Aurangzeb’s death in 1707. Shahnawaz Khan does not tell us how, but he must have lost his life serving in the forces of one of the unsuccessful claimants to the throne in 1707.

Sarfrāz Khan, dressed all in white, stands looking upwards, apparently in contemplation, while holding a betel chew. Behind him stand two attendants, one holding the great man’s sword and scabbard, which are absent from the harness round his waist, while another holds his bow and his horse, whose head is beautifully rendered. Both retainers are in a more relaxed attitude than their principal, whom they tower over.

This is a fine example of the portrait drawings done in Kishangarh in the 1720s after Bhavanidas moved there from the Mughal court in 1719, and presumably is after a Mughal original from a decade or two earlier. The commander stands stiffly upright, his head tilted back slightly, and his back beginning to arch. Bhavanidas’s portraits of Kishangarh rulers (Haidar, ‘Bhavanidas’, figs. 8–9) show this same stiffly upright stance, and the beginnings of the arched back that became such a feature of later Kishangarh painting. It would seem that Sarfrāz Khan’s striving upwards in his stance could be a result of the smallness of his stature that the inscription tells us about, so it is no wonder that his retainers overtop him.

REFERENCES

Haidar, N., ‘Bhavanidas’, in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, pp. 531–46
Khan, S. and ‘Abd al-Hayy, *The Maathir-ul-Umara*, trans. H. Beveridge, rev. Bani Prashad, Calcutta, 1911–52

॥सरफराजवां दबली॥



CELEBRATIONS FOLLOWING THE BIRTH OF KRISHNA IN THE VILLAGE OF BRAJ

FOLIO

HEIGHT: 35 CM, 13 ¾ IN

WIDTH: 24.8 CM, 9 ¾ IN

PAINTING

HEIGHT: 32.5 CM, 12 ¾ IN

WIDTH: 20.8 CM, 8 ⅛ IN

Opaque pigments with gold on paper, the red borders with yellow inner band and black rules

INSCRIPTIONS

Upper yellow-ground panel with five lines of Hindi verses (numbered four) from Surdas's *Sursagar* and on the reverse with a further twenty-five lines of the text, consisting of sixty verses in all

PROVENANCE

Christie's, *Islamic Art, Indian Miniatures, Rugs and Carpets*, London, 8-10 October 1991, lot 10
Heil Collection, Berlin, 1991-2016

MEWAR, 1725-35

The infant Krishna is wrapped in a blanket together with his foster-mother Yashoda in the top left of the painting while, in another house, the white-bearded Nanda distributes alms in the form of turbans and gowns for the men and bolts of cloth for the women. The blind poet Surdas, with a peacock-feather in his cap, sits in a hut placed in the foreground, as in several other pictures belonging to this sequence of paintings.

Surdas was one of the group of *Astachāpa* ('Eight Seals'), a group of sixteenth-century Hindi poets, four of whom were disciples of the Vaishnava leader Vallabhacharya, and four of his son and successor, Vitthalanath. The greatest of the group was Surdas, a blind singer whose descriptions of the exploits of the child-god Krishna are the highlights of his collection of poetry called the *Sūrsāgar*, a work that is admired throughout the Hindi-speaking areas of northern India. It is particularly rich in its details of daily life and in its sensitive perception of human emotion, the parent's for the child and the maiden's for her lover. It is an immense collection running to thousands of verses. Surdas's poem on the birth of Krishna is, owing to its length, one of the most unusual among the poems of the early *Sūrsāgar*, and also one of the best known.

Andrew Topsfield writes that 'the culminating development of this late phase of manuscript illustration [in the Sangram Singh period]... is represented by a dispersed group of large illustrations to the *Sūr Sāgar*, of differing sizes and dating from circa 1725-35' (2002, p. 147). Like many of these pages from this text, our painting is artfully constructed so that despite the large numbers of persons represented it is still not overcrowded. A stream filled with lotuses meanders diagonally across the page allowing the eye to be led back into the composition and to the trees and open sky. A similarly constructed page with the same building types seen again and the stream zigzagging across the composition, which is of Nanda taking the infant Krishna across the Jumna, was formerly in the Paul Walter Collection (Pal, no. 28). Other important pages from this series are in the National Gallery of Victoria, Melbourne (Topsfield 1980, no. 62, & nos. 96-97), in a private collection in London (Topsfield 2002, fig. 124) and in the Goenka Collection, Mumbai (Goswamy & Bhatia, p.129, no.101, numbered 22).

Goswamy along with some other authorities date the series to the later seventeenth century.

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 Pal, P., *The Classical Tradition in Rajput Painting from the Paul F. Walter Collection*, New York, 1978
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 Topsfield, A., *Court Painting at Udaipur: Art under the Patronage of the Maharanas of Mewar*, Zürich, 2002

॥ राग आसावरी ॥ वनभयोमहरिकैरतवयहवातमुनी ॥ ज्ञानदेसबलोकगोकलगनककुनी ॥ अतिपरा
 वररेपुसरोयोकुलमुधिरधुनी ॥ यहलननक्षत्रलघारिकीतीवेदधुनी ॥ मुनिधाइसबैव्रजनारिमहजनि
 गारकिये ॥ तनपहिरैरतनवीरकाजरतिलकरिये ॥ कमिकंबुकितिलकनरावसोजितहारहिये ॥ करकै
 नकचनधारमंगलआजलीये ॥ अपनेअपनेमेलिनिकसीभाजिमली ॥ मनुआलमानिनकीपाणिपिजरा
 हरिवली ॥ गेगावहिमंग ॥ गीतमिलिदशयवचली ॥ मानुहुजीरनयेरविदेधि फलीकमलककी ॥ १४



9 KRISHNA KILLING HIS MATERNAL UNCLE
KAMSA

FOLIO

HEIGHT: 28 CM, 11 IN
WIDTH: 18.2 CM, 7 1/8 IN

PAINTING

HEIGHT: 24.5 CM, 9 5/8 IN
WIDTH: 15 CM, 5 7/8 IN

Opaque pigments with gold on paper, red border with black and white rules, on the verso a brush drawing of *Ragaputra* Vardhana according to the Kshemakarna-system

INSCRIPTIONS

On upper border in Takri:

kamsa garecī
'the striking[?] of Kamsa'

On the reverse:

Descriptions in Persian and English of the scene on the recto

PROVENANCE

Francesca Galloway, London, 1999
Heil Collection, Berlin, 1999-2016

JAMMU, 1730-40

Kamsa, the demon king of Mathura, who has consistently tried to kill the young Krishna, his nephew, in the belief that he would be killed by him, finally meets his end at the sporting contest he had arranged in Mathura. Krishna drags him from his throne and is depicted here about to strike him with an elephant tusk that he has just wrested from the elephant Kuvalayapida. Krishna's brother Balarama and the young cowherds of Brindabad dance joyfully as the wicked king meets his end. The central subject of Krishna dragging Kamsa from his throne matches that from the equivalent image in the earlier Mankot *Bhagavata Purana* of circa 1700 (Archer, Mankot 25iv; Goswamy & Fischer, no. 50). Another Mankot rendition is in the British Museum, see Ahluwalia, p. 118, no. 75.

The leaf does not seem to come from any known series of the *Bhagavata Purana* from Jammu. On the reverse the drawing of the *ragaputra* Vardhana matches that in an incomplete *Ragamala* set from Jammu, circa 1750, in the Rietberg Museum, Zürich (Boner et al, no. 432). See also Archer: Jammu nos. 12-14, for other stylistically comparable paintings.

REFERENCES

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



MAHARAJA ABHAI SINGH OF JODHPUR AND COURTIERS IN THE SURSAGAR GARDEN

FOLIO

HEIGHT: 38 CM, 14 ⁷/₈ IN

WIDTH: 31.3 CM, 12 ¹/₄ IN

PAINTING

HEIGHT: 36.1 CM, 14 ¹/₈ IN

WIDTH: 29.4 CM, 12 IN

Opaque pigments and gold on paper,
red border with black rules

INSCRIPTIONS

On reverse:

māhārāja śrī abhai sīghjī rī savī

sūrsāgar rā / vāg rī

'Picture of Maharaja Abhai Singhji
in the Sursagar garden'

PROVENANCE

Sotheby's, *Oriental Manuscripts
and Miniatures*,

London, 9 October 1978, lot 275

Colnaghi, London, 1970s

Sotheby's, *Oriental Manuscripts
and Miniatures*,

London, 19 October 1994, lot 175,

Heil Collection, Berlin, 1994-2016

EXHIBITED

Rajasthan: Land der Könige,

Linden Museum, Stuttgart,

3 June-8 October 1995

PUBLISHED

Kreisel, G., ed. *Rajasthan: Land der Könige*,

Linden Museum, Stuttgart, 1995,

p. 140, fig. 125

JODHPUR, 1740-45

Maharaja Abhai Singh of Jodhpur (b. 1702, r. 1724-1749) sits on a European style chair turned into a *simbasana* by its leonine armrests. He holds a jewelled turban ornament in his right hand while his left rests on a straight sword. Three Rathor nobles kneel before him while behind him stand various attendants holding a royal pearl-fringed parasol, his sword and shield, *chowries* and *morchhals*. A circular solar standard usually associated with Mewar is also prominent and is not normally seen in royal Jodhpur portraiture, although it is in an equestrian portrait of Abhai Singh's brother Bakhat Singh, circa 1725 (McInerney 2011, fig. 5). In appearance the Maharaja seems to be near the end of his reign, when he is portrayed with long pointed sideburns almost meeting his moustache (Crill, figs. 59 & 70), when the half-halo seen here round the Maharaja's head also makes an appearance (fig. 59).

The Sursagar garden is situated to the north of the city of Jodhpur. In order to show the layout of the garden, the artist has chosen a slightly asymmetric composition so that the formal arrangement of flowers leads to, and the pavilion behind is centred on, the figure of the enthroned maharaja. Although in the purest Jodhpur style, with vigorous lines, bright colours and without depth, the artist has been influenced by the innovations of the imperial studio in Delhi brought to Jodhpur by the artist Dalchand during his stay there from 1724-28 (Crill, figs. 37-42, McInerney 2011, figs. 3-8). This type of pavilion, with its open three-aisled nave and transversal side chambers, is Mughal and forms the centerpiece of the background of several pictures of the emperor Muhammad Shah (McInerney 2002, figs. 9, 10 & 13).

REFERENCES

Bautze, J. B., 'Die Welt der höfischen Malerei', pp. 123-80 and 'Katalog der Malereien', nos. 273-9, 287-92, 295-306 & 310-316, in: Kreisel, Gerd, ed. *Rajasthan: Land der Könige*, Linden Museum, Stuttgart, 1995

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

McInerney, T., 'Mughal Painting during the Reign of Muhammad Shah' in Schmitz, B., ed., *After the Great Mughals: Painting in Delhi and the Regional Courts in the 18th and 19th Centuries*, Bombay, 2002, pp. 12-33

McInerney, T., 'Dalchand', in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, pp. 563-78





11 **DOUBLE PORTRAIT OF MAHARANA
SANGRAM SINGH OF MEWAR RECEIVING
SAWAIJAI SINGH OF AMBER**

FOLIO

HEIGHT: 32.5 CM, 12 ³/₄ IN

WIDTH: 22 CM, 8 ⁵/₈ IN

PAINTING

HEIGHT: 28.7 CM, 11 ¹/₄ IN

WIDTH: 17.9 CM, 7 IN

Opaque pigments with gold on paper,
with yellow and black rules inside
an ink-splashed buff border

INSCRIPTIONS

On reverse with Mewar inventory
numbers:

jotdan 16/45 [in red] and *ki[mat]*
(value) Rs.23

PROVENANCE

Heil Collection, Berlin, pre-1991 - 2016

MEWAR, CIRCA 1750

Maharana Sangram Singh of Mewar (b.1690, r.1710-1734), on the left, faces Maharaja Sawai Jai Singh II of Amber (b.1688, r.1699-1743) on a carpeted terrace with an abbreviated garden below them and a blank ground beyond. The identity of Sawai Jai Singh is confirmed by the pendant of a green bird also worn by the Maharaja in another painting of the two men meeting, circa 1728, in a private collection in London (Topsfield 2002, fig. 139). Sangram Singh still looks very young in our painting with his chin beard not yet fully grown. It is possible that this scene commemorates Jai Singh's visit to Udaipur in 1708, when he and Ajit Singh of Jodhpur took refuge there after displeasing the new Emperor Bahadur Shah. On this occasion Amar Singh married his daughter Chandra Kunwar to Jai Singh (Topsfield 2002, p. 121). He and Sangram Singh were contemporary in age and became brothers-in-law at this time. The two men were to meet several more times as recorded in Mewar paintings (*ibid.*, figs. 139 & 143).

The rather simplified style of this painting is a little difficult to place with accuracy since it is not in a contemporary or indeed later court style from Mewar. Topsfield has identified several such Mewar sub-styles in the collections of the National Gallery in Melbourne (Topsfield 1980, nos. 138-49; 199-201).

REFERENCES

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

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



EQUESTRIAN PORTRAIT OF RAJA JANOJI BHONSLE OF NAGPUR

FOLIO

HEIGHT: 28.2 CM, 11 1/8 IN

WIDTH: 23 CM, 9 IN

PAINTING

HEIGHT: 22.2 CM, 8 3/4 IN

WIDTH: 15.4 CM, 6 IN

CALLIGRAPHY

HEIGHT: 24 CM, 9 3/8 IN

WIDTH: 14 CM, 5 1/2 IN

Opaque pigments and gold on paper, laid down in an album page with saffron inner and blue outer borders decorated with repeating gold flowers, a quatrain in *nasta'liq* on the reverse

INSCRIPTIONS

In Urdu in *nasta'liq* on a label on the reverse:

senapathi bhonsleh valiyeh nagpur raja janoji

'The Commander-in-Chief (*senapathi*),

Bhonsle, ruler/governor of Nagpur,

Raja Janoji'

With a Persian quatrain:

'Raja of the Rajas of Hindustan, the pearl

of the crown, the mine of generosity,

in courage, the Rustam of the universe, in

generosity, the Hatim of the ages'

Rustam refers to the hero of the Shahnameh,

and Hatim to Hatim al-Ta'i.

Signed:

katababu ahmad 'ali 1294

'Ahmad 'Ali wrote it,

[A.H.] 1294' (1877-8 A.D.)

Above and below the poem is written:

'[May] your friends be happy and joyful,

May the one who envies you be like

the burning wild rue'.

Wild rue is burnt to warn off the evil eye.

PROVENANCE

J. Robert Alderman and Mark Zebrowski,

London, 1992

Heil Collection, Berlin, 1992-2016

MARATHA, CIRCA 1755

A Maratha prince, dressed in a long flowing transparent muslin coat over his orange and gold *paijama* and a distinctively wound turban, is out hawking with attendants on foot. The scene is set in a verdant landscape with a pool in front with birds, fish and lotuses in it and small rocks and flowers all around, while beyond the hill lies another similar lake with a palace beside it and distant hills all dotted with trees.

A very similar portrait is in the Bibliothèque Nationale, Paris, from the Gentil Collection, labelled by Gentil as 'Dianogi', who knew the sitter Raja Janoji Bhonsle of Nagpur (r. 1755-73), see Hurel, no. 267, ill. p. 191. Janoji was the son of the founder of the Nagpur house, Raghujji Bhonsle I (r. 1734-55), the Maratha general who had governed Berar for the Peshwa and who then had taken over the Nagpur area from the Gond kings and made the city his capital. Raghujji led the Maratha attacks in eastern India for the collection of *chauth* or tribute, while Janoji took part in the wars between the Peshwa and the Nizam of Hyderabad. After he had in turn betrayed both of them, they united against him and sacked and burnt Nagpur in 1765.

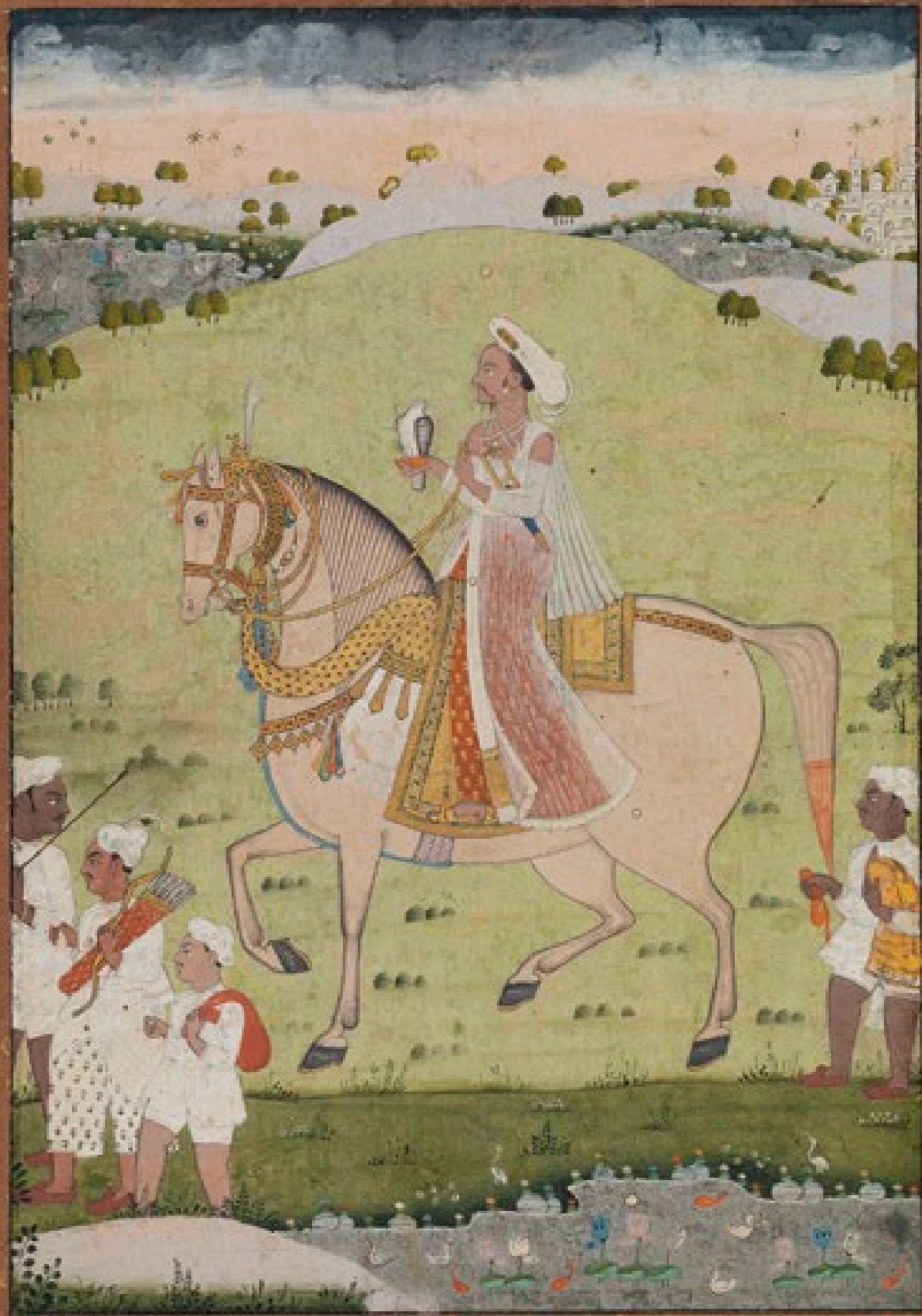
The artist owes an obvious debt to Hyderabad and would indeed seem to be a Deccani artist working in Nagpur. For very comparable treatment of the landscape and decorative lakes, see a Hyderabad *Todi Ragini* painting, circa 1750, in the Binney Collection in the San Diego Museum (Zebrowski, fig. 231). For the miniscule attendants in their shorts and tucked up *jamias*, see later Hyderabad processional scenes, *ibid.*, figs. 244-45. Deccani artists were certainly present in Nagpur at this time, see a profusely illustrated and richly decorated manuscript of the Marathi classic text *Jnanesvari*, Jnanadeva's commentary on the *Bhagavad Gita*, dated 1763, in the Virginia Museum of Fine Arts, (Dye, pp. 370-74, no. 162).

REFERENCES

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

Hurel, R., *Miniatures et Peintures Indiennes*, Paris, vol. I, 2010, vol. II, 2011

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



MAHARAJA SAWAI MADHO SINGH OF JAIPUR RECEIVING A NAMED DELEGATION ON A TERRACE

FOLIO

HEIGHT: 41.9 CM, 16 ½ IN

WIDTH: 32.4 CM, 12 ¾ IN

PAINTING

HEIGHT: 36.2 CM, 14 ¼ IN

WIDTH: 28.8 CM, 11 ¾ IN

Opaque pigments and gold on paper,
with borders of repeating gold
leaves on a maroon ground

INSCRIPTIONS

Inscribed on the upper border
in gold letters:

*śrīman mahārājādhirāja rāja / rājendra
savāi mādhav sihjī*
'Maharaja Madho Singh' (with titles)

Inscribed beside the participants with
their names in small *nagari*:
*dīvān bālca[m]d, rājasya dha hamirdev, rājya
harsābhāy, vasya lalauyai* [?]

Inscribed in small *nagari* at the lower
border of the image:
sabī banāi rāmji caterā ki
'picture obtained from Ramji the artist'

And on the reverse: *pāno bābat jepur
thī āmkhyo so jmā ori sammat 1822 rā
sāvan sud 14 budhai ye[?] coligī / radhar
lāl māthur āne so yo*
'page with Babat (here 'dear cousin?')
of Jaipur taken in to the collection
Wednesday 14th day of bright half of
Sraavan, Samvat 1822 [31 July, 1765 A.D.]
by Radhalal Mathur'

BY RAMJI CHATERA JAIPUR, 1760-65

This is a large and exceptionally fine example of the work of the artist Ramji Chatera. The facial details have an intensity that contrasts with the spare background, one of Ramji's hallmarks, giving gravitas to the occasion depicted. The condition is near perfect, with the original burnishing of the surface intact.

Maharaja Sawai Madho Singh of Jaipur (b. 1727, r. 1751-1768) sits at his ease on a terrace addressing the three men in front of him. His Divan (minister) Balchand stands behind two men kneeling, the man with the red turban being Hamirdev and the remaining courtier with joined palms, Raja Harsahay (who was in charge of the Divan Khana or palace), all of whom are identified by minuscule Nagari inscriptions. The identifying inscription of the *morchhal*-bearer, however, is partly damaged.

The artist

Ramji or Ramjidas Chatera (d. 1812) was a prominent and prolific artist at the court of Sawai Madho Singh of Jaipur. His portrait style was extremely simple with great care taken in the rendition of heads, as here, but with simple garments and setting of white terrace and green ground. There is little to distract the eye other than the four men's turbans so that it focuses naturally on the gorgeously attired figure of the Maharaja. Ramji produced many portrait sketches and portrait heads of all kinds of people, a rare event in Indian painting at this time (see Das, 1981). He also produced many formal and finished portraits of his royal master Madho Singh, including one signed and inscribed similarly to ours, in the National Gallery of Victoria, which was also sent to Udaipur and entered in the *jotdan* in this same year 1765 (Topsfield 1980, no. 27). See Das 1995 for a detailed study of painting activity in this reign. Ramjidas continued into the next reign – see Topsfield 1994, no. 36, for an equestrian portrait of the young Maharaja Pratap Singh, circa 1782-85.

The royal collections in Mewar contained many portraits of other Rajput rulers but there was a special connection between Madho Singh and Mewar, in that his mother was the daughter of Maharana Sangram Singh II. The inventory inscription was written in the time of Sangram Singh's grandson Maharana Ari Singh (r. 1761-73), who was Madho Singh's cousin.

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- Das, A.K., 'Ramjidas Chatera: an Eighteenth Century Portrait Painter from Jaipur', in V.S. Srivastava, ed., *Cultural Contours of India*, New Delhi, 1981, pp. 317-23
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महाराजस्य महाराजस्य महाराजस्य
महाराजस्य महाराजस्य महाराजस्य



With Mewar inventory numbers:
Jotdan no. 15/11 *ki[mat]* 25 ('value Rs.25').
Old inventory number: 11

PROVENANCE

Collection of the Maharanas of Mewar,
Udaipur
Christie's, *Indian, Himalayan, Southeast
Asian and Indonesian Art*, Amsterdam,
12 October 1993, lot 35
Heil Collection, Berlin, 1993-2016

EXHIBITED

Rajasthan, Land der Könige,
Linden Museum, Stuttgart,
3 June-8 October 1995

PUBLISHED

Kreisel, Gerd, ed. *Rajasthan, Land der
Könige*, Linden-Museum, Stuttgart, 1995,
pp. 122 & 138, no. 122







A HORSEMAN PERHAPS MAHARAO UMED SINGH OF BUNDI CONFRONTING A WOUNDED BOAR

FOLIO

HEIGHT: 25.7 CM, 10 IN

WIDTH: 18.5 CM, 7 ¼ IN

PAINTING

HEIGHT: 24 CM, 9 ⅜ IN

WIDTH: 16.5 CM, 6 ½ IN

Opaque pigments and gold on paper,
red borders with black and white rules

PROVENANCE

Sotheby's, *Oriental Miniatures and
Manuscripts and Antiquities*, London,
18 October 1996, lot 36 (unillustrated)
Heil Collection, Berlin, 1996-2016

BUNDI, CIRCA 1790

The anonymous Bundi artist has captured the moment of impact when a wounded boar rears up to attack the hunter who has shot him with an arrow through his forehead. The rider now slashes down with his sword and slices through the obese boar's shoulder. The dappled grey horse, frozen in terror, has not only reared in its agitation but jumps in mid-air. The hunter's arrows cascade from his quiver.

The painting is a slightly later version of one in the Victoria and Albert Museum (Archer, fig. 22), where the hunter, with nimbus, is identified on the verso as Maharao Umed Singh of Bundi (r. 1749-73). Dated by Archer surely twenty years too late to circa 1790, the V&A version has a verve that later more decorative versions seem to lack. Ours for instance lacks the nimbus and the genitals of both horse and boar, the bowstring (originally behind the nimbus) dangles in mid-air, and it has more details of harness and decorative mane tassels than in the earlier version. Another version of intermediate date was with Spink (Ehnbom & Topsfield, no. 22), also lacking the nimbus and testicles, but with a finished bow-string and no decorative horse trappings. Other versions are also devoid of inscriptions or name other noblemen as the hunter, such as one in the Israel Museum, Jerusalem, identified as Maharaja Prem Singh.

REFERENCES

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Israel Museum, *Royal hunters and divine lovers: Indian miniatures from the Israel Museum collection*, Jerusalem, 1981
Ehnbom, D. and Topsfield, A., *Indian Miniature Painting*, Spink & Son, London, 1987

15 **RAJA JAGAT PRAKASH OF SIRMUR WORSHIPPING
RAMA AND SITA**

FOLIO

HEIGHT: 28.9 CM, 11 ¼ IN

WIDTH: 21 CM, 8 ¼ IN

PAINTING

HEIGHT: 25.2 CM, 9 ⅞ IN

WIDTH: 18 CM, 7 ⅛ IN

Opaque pigments with gold on paper,
red borders with black and white rules

INSCRIPTIONS

On verso:

23 śrī mā[hā]rājā ne Jagat Prakāsejī puje mā
'Maharaja Jagat Prakash in puja'

PROVENANCE

Heil Collection, Berlin, pre-1991 - 2016

KANGRA, CIRCA 1790

Raja Jagat Prakash of Sirmur (r. 1770-89) stands with his hands joined in prayer before the enthroned Rama and Sita, towering over all the participants in the composition. He is dressed very simply all in white in a long *jama*, cummerbund and turban, while the enthroned deities are elaborately dressed, Rama all in saffron holding a bow and arrow and Sita in orange holding a lotus. A priest standing behind the Raja seems to belong to his world, but the enthroned deities are no longer idols but have become the deities themselves as envisioned by the Raja in his worship. They are being adored by Rama's animal helpers – the bear Jamabavan and the monkeys Hanuman, Angada and Sugriva – and honoured by Rama's brothers Lakshmana, Bharata and Shatrughna standing behind the throne and bearing respectively the *chowrie*, parasol and sword and shield. The scene takes place on a terrace covered by a light summer carpet ending at a parapet with *jalīs*, while beyond is simply the light blue sky merging into gold and deeper blue streaks above.

The portrait of Raja Jagat Prakash matches that of Jagat Prakash of Sirmur found in a series of simple portraits associated with the Kangra studio around 1790 (Archer, Kangra 8vi & vii). Jagat Prakash was an able ruler but his state, in the eastern hills next to Garhwal and close to the plains, came to grief in the reigns of his younger brothers Dharm Prakash and Karam Prakash, firstly against Kangra and then the Gurkhas who occupied the state 1803-14. The Gurkha occupation seems to have destroyed any earlier paintings from Sirmur itself.

REFERENCES

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



PAINTING

HEIGHT: 21.2 CM, 8¼ IN

WIDTH: 28 CM, 11 IN

Opaque pigments and gold on paper

PROVENANCE

Sotheby's, *Indian and Southeast Asian Art*,
New York, 19 September 1996, lot 384

(unillustrated)

Heil Collection, Berlin, 1996–2016

KISHANGARH, LATE 18TH CENTURY

This enormous specimen of a royal elephant is decked with many of the trappings mentioned by Abū'l Fazl in his description of Akbar's imperial elephants. Many of the Mughals' most favoured great beasts had their portraits painted either alone or with a royal rider or mahout, see for instance a group in the collection of Sir Howard Hodgkin (Topsfield, nos. 20–25).

Large elephants were in demand at the court of Kishangarh as elsewhere in India, where they were among the most valuable possessions of a ruler. The area round the must gland on the elephant's temple, which secretes *mada* or must when the bull elephant is in rut, is highlighted here with red paint, see Falk & Lynch, p. 10, for this practice. The red horizontal 's' above the tusk of our elephant seems to be a decoration typical for royal elephants of the Kishangarh court. The grandeur of this animal is best demonstrated by comparison with the small-statured mahout, as in a painting of another Kishangarh elephant similarly decorated and humped (Christie's, *Arts and Textiles of the Islamic and Indian Worlds*, South Kensington, 9 October 2015, lot 27). The hump above its head and its overly straight back are found in a picture from around 1740 of Maharaja Savant Singh suppressing a rogue elephant in the Kishangarh Durbar Collection ascribed to Nihal Chand himself (Haidar, 'Nihal Chand', fig. 8). Kishangarh artists did however exaggerate certain features such as the curvature of the spine of both humans' and horses' backs, so this may be such a feature of artistic license (Haidar, 'Bhavanidas', figs. 11–12).

REFERENCES

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 Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*,
 Zürich, 2011, pp. 531–46, 595–606 respectively
 Topsfield, A., *Visions of Mughal India: the Collection of
 Howard Hodgkin*, Oxford, 2012





17 **PORTRAIT OF A VALLABHACHARYA PRIEST**

FOLIO

HEIGHT: 16.4 CM, 6 3/8 IN

WIDTH: 9.5 CM, 3 3/4 IN

PAINTING

HEIGHT: 15.8 CM, 6 1/8 IN

WIDTH: 9.2 CM, 3 5/8 IN

Opaque pigments and gold
on paper, gold border

INSCRIPTIONS

On reverse in *nagari*: *koṭāmbāre*

PROVENANCE

Christie's, *Islamic Art, Indian Miniatures,
Rugs and Carpets*,
London, 8-9 October 1991, lot 30
Heil Collection, Berlin, 1991-2016

KISHANGARH, CIRCA 1820

The meaning of *koṭāmbāre* is not clear but presumably it is the Goswami's name. His forehead is decorated with a Vaishnava *tilak*, his head is nimbate. His right hand holds a lotus, his left a *bidi* or pan preparation. Behind him rises the same kind of hill as is seen in no. 19, but this time crowned by a white palace delicately rendered. This type of landscape background was used in Kishangarh for small royal and other portraits from the mid-eighteenth century (see Losty, nos. 40 & 41). McNerney, fig.13, attributes to Dalchand at Kishangarh a portrait of a woman standing on a terrace with this sort of plain green hill behind her, a fashion that was initiated in the Mughal studio.

For such priests 'at work' in a painting see Mathur, p. 54f. The Kishangarh rulers were followers of the Vallabha or Pushtimarg cult and worshipped Krishna under the form Madanmohanji, while their personal deity Kalyanraiji was given to Raja Rup Singh by Gopinath Dikshit, the grandson of Vitthalnathji.

REFERENCES

- Losty, J.P., *Indian Miniatures from the James Ivory Collection*, London, 2010
Mathur, V.K., *Marvels of Kishangarh Painting from the Collection of the National Museum, New Delhi*, New Delhi, 2000
McNerney, T., 'Dalchand', in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, pp. 563-78



RAJRANA ZALIM SINGH JHALA RECEIVING HIS SON MADHO SINGH

FOLIO

HEIGHT: 25.2 CM, 9 ⁷/₈ IN
WIDTH: 29.3 CM, 11 ¹/₂ IN

PAINTING

HEIGHT: 23.8 CM, 9 ³/₈ IN
WIDTH: 26.1 CM, 10 ¹/₄ IN

Opaque pigments and gold on paper,
red border with white rules

INSCRIPTIONS

Inscribed on the left hand border:

rāje jālam sīghjī mādo sīghjī

PROVENANCE

Heil Collection, Berlin, pre-1991 - 2016

KOTA OR JHALAWAR, CIRCA 1820 OR LATER

Rajrana Zalim Singh Jhala (1739-1824) receives his son Madho Singh (1773-1834) who sits facing his father with his palms joined in veneration. Zalim Singh Jhala was for several generations the chief minister of Kota state under his maternal nephew Maharao Umed Singh (b. 1761, r. 1771-1819), who seems to have preferred cultural and religious pursuits to governance. He is sometimes depicted hunting with his young nephew (Welch et al., nos. 45 & 49). In 1819 Umed Singh signed a treaty of alliance with the East India Company that guaranteed the continuation of this political and administrative subordination of the Maharao of Kota to Zalim Singh and his heirs. Umed Singh's successor Maharao Kishor Singh (r. 1819-28) refused to accept this state of affairs and fought a battle with the forces of Zalim Singh at Mangrol in 1821, but was soundly beaten and fled to the sanctuary of Srinathji at Nathdwara. He eventually returned to Kota when Zalim Singh's son Madho Singh became regent in his turn in 1824. This subordination of the Maharao to the Jhalas was not ended formally until 1838 under Maharao Ram Singh II (b. 1808, r. 1828-66). Kota was divided and the Jhala estate in south-east Kota became the new state of Jhalawar with its capital at Jhalrapatan: the first Rajrana was Madho Singh's son Madan Singh (b. 1808, r. 1838-45). See Bautze, pp. 51-55, for an account of this period.

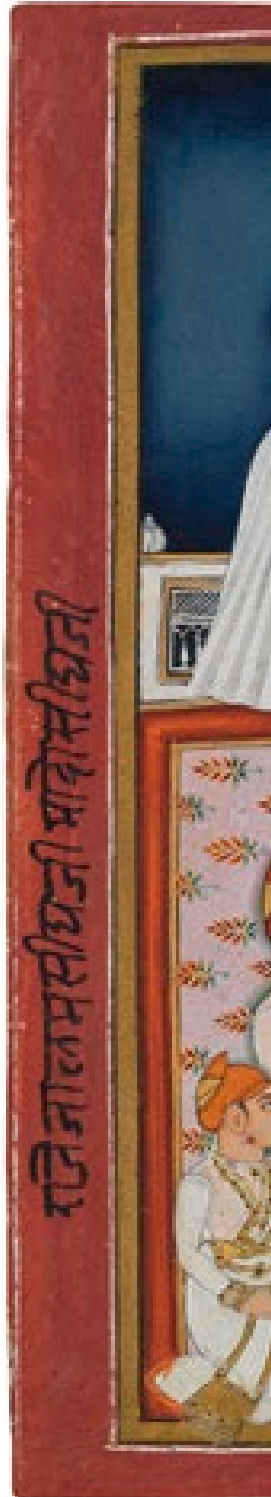
Zalim Singh was well over eighty years old when he died, much older than his appearance here, so the painting would have to be based on one done about 1800, when the eldest son Madho Singh would have been aged about twenty-seven and the two youngsters seated beside Zalim Singh would be the latter's younger sons Kumar Madan Singh and Kumar Prithviraj Singh. Seated next to Madho Singh is his daughter, Ajab Kanwar Bai Sahib, who married Maharaja Bishan Singh of Bundi in 1792. Clearly all the participants in the painting could not be all at the right age to be portrayed thus, so various *charbas* must have used to create this family portrait. The identity of the young child next to Zalim Singhji is not clear, but is possibly one of Zalim's sons by his second wife, a Muslim lady.

The composition is increased by a few persons but still retains the traditional formula of a double portrait. The scene is set on a terrace with the participants sitting on a summer carpet and the Rajrana on a smaller rug. He holds the mouthpiece of a hookah which the artist daringly places outside the picture proper and on the frame, connected to Zalim Singh by its sinuous curves.

REFERENCES

Bautze, J.K. 'The History of Kotah in an Art-Historical Context' in Welch, S.C., et al, *Gods, Kings and Tigers: the Art of Kotah*, New York, 1997

Welch, S.C., et al., *Gods, Kings and Tigers: the Art of Kotah*, New York, 1997





19 **PORTRAIT OF GOSWAMI SHRI DWARKESJI**

FOLIO

HEIGHT: 20.3 CM, 8 IN
WIDTH: 14.4 CM, 5 5/8 IN

PAINTING

HEIGHT: 17 CM, 6 5/8 IN
WIDTH: 11.3 CM, 4 3/8 IN

Opaque pigments and gold on paper,
mauve and gold borders

INSCRIPTIONS

On upper border in gold *nagari*:
śrī dvārkesjī

PROVENANCE

Heil Collection, Berlin, pre-1991 - 2016

KISHANGARH, 1820-1830

The aureoled priest, with a Vaishnava *tilak* on his forehead, is standing in a landscape in front of a hill, while holding a manuscript in his lowered left hand and a folio from apparently the same manuscript in his raised right hand. The text on the folio in his right hand starts in red with: *ruti* [for: *śruti* ?] *śrī ekadasa skanda nāmāni*, i.e. the honourable book 11, but of which text in particular it is not said.

Goswamis are priests of the Vallabhacharya sect of Vaishnavism, founded by Vallabhacharya (1479-1531) round the newly discovered idol of Srinathji. Established first at Govardhan near Mathura, the idol was taken into Rajasthan to avoid Aurangzeb's temple destruction phase and reached safety at the present day shrine of Nathdwara in Mewar in 1671. The sect was organized by Vallabhacharya's son Vitthalnathji round various named idols of Krishna, each served originally by one of his sons and their descendants. The descendant of Vitthalnathji at Nathdwara itself is the Tilakayat or head of the sect, but each of the other heads is termed a Goswami as are the heads of subsequently set up establishments.

The original images are now scattered throughout Rajasthan and Gujarat. The image of Krishna established by the sect at Kankroli is Dwarkadhishaji, and it is possible that the Goswami in the portrait is the head priest at Kankroli, but it may of course just be his personal name. Many of the royal houses of Rajasthan including that of Kishangarh became devotees of the Vallabha cult in the eighteenth and nineteenth century.

श्रीगणेशाय नमः



MAHARAJA BALWANT SINGH OF RATLAM IN DURBAR

FOLIO

HEIGHT: 25.9 CM, 10 1/8 IN

WIDTH: 27.8 CM, 11 IN

PAINTING

HEIGHT: 20.8 CM, 8 1/8 IN

WIDTH: 22.5 CM, 8 7/8 IN

Opaque pigments and gold on paper, red border with white rules, yellow inner border

INSCRIPTIONS

Along the upper border in Rajasthani:
*śrī māhārājadhīrāja māhārāja śrī 108 śrī
balvamt sīghjī // darīsānā rī chavī chai*
'This is a portrait of ... Maharaja Balwant
Singh in the *darikhana* pavilion'

On the flyleaf:

ratnapurī

'city of gems', probably the old
name of Ratlam

On the back:

A seven line inscription giving the
names, titles and clans of all those
present in this assembly and at the end:
cītāra kusāl rā / hāt rī che
'the hand of the artist Kusal'

PROVENANCE

Bonham's, *Islamic and Indian Art*,
London, 25 October 2007, lot 403
Heil Collection, Berlin, 2007-16

BY KUSAL

RATLAM, CIRCA 1830

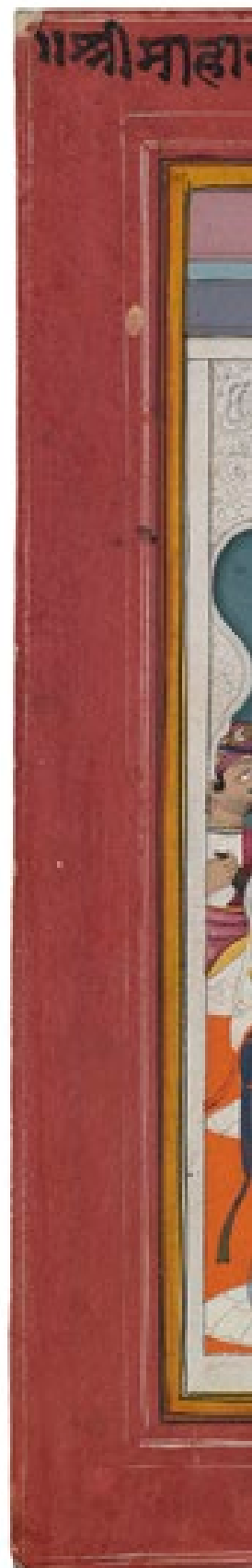
The young Maharaja Balwant Singh of Ratlam (b. 1814, r. 1825-1857) sits on a *gaddi* (a traditional throne) surrounded by princes (Kanvar Surajmal, Bagat Singh, Maharaj Gulab Singh), *thakurs* (Gopal Singh, Kesri Singh) and his foster brother (Dhabhai Motiji) in what the inscription on the upper border calls the *darikhana*, a kind of open building used for such occasions. Numerous other personages are also present and are named, including a goldsmith, Lal Singhji. Attendants with a hookah and scarf stand to the side. The eyes of all those present are directed heavenwards, a stylistic indicator of the painter Kusal. The clan of all those who are not from Ratlam proper is mentioned first.

The Maharaja seems still a teenager suggesting a date of about 1830. For a painting in very similar style, also by Kusal and from the Heil Collection, showing Balwant Singh at the same age but watching a dance performance with his courtiers, see Bautze, fig. 128. Raja Balwant Singh was a great patron of literature and poetry, who attracted a number of celebrated bards from across India to settle at his brilliant court. Few paintings have been published as coming from Ratlam, a Rajput state in western Malwa, south-east of Mewar.

Ratlam was closely connected to Mewar since Balwant Singh's mother was a princess of Mewar, the daughter of Maharana Ari Singh. Hence presumably the presence of the Mewar artist Baijnath, son of Chokha, in Ratlam early in Balwant Singh's reign, where he painted a processional scene with the political agent Major Borthwick (see Topsfield, p.234, fig. 214). Kusal has a very different sensibility to Baijnath, though perhaps coming from a traditional Mewar studio. His rows of tightly packed courtiers are never monotonous as he maintains a wonderful rhythmic vitality in repetitive details such as the shields across the surface of the painting and the outlandish turbans with their sashes falling loosely over the men's shoulders.

REFERENCES

Bautze, Joachim: 'Die Welt der höfischen Malerei' [a] / 'Katalog der Malereien' [b], in: Kreisel, Gerd, ed. *Rajasthan, Land der Könige*, Linden-Museum, Stuttgart, 1995, pp. 123-80 [a], 273-9, 287-92, 295-306, 310-316 [b]
Topsfield, A., *Court Painting at Udaipur: Art under the Patronage of the Maharanas of Mewar*, Zürich, 2002



राजधीराजमहाराजश्री१८श्रीबलवंतसीघज॥दरीमानारीइवीइ॥



SRINATHJI AS DRESSED FOR THE MANGALA DARSHAN IN WINTER

FOLIO

HEIGHT: 21.1 CM, 8 ³/₈ IN

WIDTH: 15.4 CM, 6 IN

PAINTING

HEIGHT: 18 CM, 7 ¹/₈ IN

WIDTH: 11.8 CM, 4 ⁵/₈ IN

Opaque pigments with gold on paper, yellow and red borders with white rules

INSCRIPTIONS

On upper border in *nagari: śrī*

PROVENANCE

Heil Collection, Berlin, pre-1991 - 2016

EXHIBITED

Les quatre vies du Maharadja, Fondation Folon, La Hulpe, Belgium, 4 October 2013 – 26 January 2014

PUBLISHED

Bautze, J.K. and Angelroth, S., *Les quatre vies du Maharadja*, La Hulpe, Belgium, 2013, p. 64, no. 3.14

KOTA, CIRCA 1835

In this extraordinary image Srinathji is depicted enveloped in his winter attire, the volume and thickness of which the artist has depicted by filling the entire painting with the billowing cloth and only leaving his head exposed.

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

Devotees are admitted to see him (*darshan*) only at allotted times of the day. Early in the morning for instance, before he is dressed properly, there takes place the first private *darshan* called *mangala* (auspicious) viewed only by the priests and attendants, with the doors of the shrine closed lest the divine child be startled by the crowds rushing in to adore him (Ambalal, p. 21). In winter he is clothed for this *darshan* as here in a thick quilted coat (*gaddal* or *duggal*) to keep him warm, which covers his entire body including his upraised hand as well as the stele to which the image is attached. Empty sleeves hang down in front. Only his waterpot and *pan* are placed before him at this early hour. For an image of a Tilakayat adoring the image of Srinathji dressed in this winter coat, see Ambalal p. 24.

REFERENCES

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

॥ श्री ॥





22

**THE SRINGAR OF SRINATHJI ON THE
OCCASION OF THE FESTIVAL OF KRISHNA
OR RADHA'S BIRTHDAY**

FOLIO

HEIGHT: 21.1 CM, 8 ¼ IN

WIDTH: 14.1 CM, 5 ½ IN

PAINTING

HEIGHT: 18.2 CM, 7 ⅛ IN

WIDTH: 11.4 CM, 4 ½ IN

Opaque pigments with gold on paper,
red and yellow borders with white rules

PROVENANCE

Heil Collection, Berlin, pre-1991-2016

KOTA, CIRCA 1835

Srinathji wears a *chandrika* on his head with five peacock-feathers. His dress (*gberdar vaga*), here in the form of a *chakdar jama*, a type of coat with four or six hanging points popular in the sixteenth century, was reputedly a gift for Srinathji given by Akbar to Vittalnathji, with whom he is reported to have had several discussions. The stone on the chin, reportedly a diamond and also given by Akbar, is called *chibuk*, the nose-ring with the pear-shaped pearl is called *vesar*, the earrings are called *karnaphul* (literally: ear-flower). Over it all he wears jewelled necklaces sweeping to the floor and a garland of fresh flowers (*vanamala*). A covered water-pot (*jhari*) and a sweetmeat box (*banta*) are placed before him.

This is the *sringar* that was prescribed by Vitthalnathji for the festival of his own birthday, which takes place in the winter and hence Srinathji additionally wears trousers and boots, as in a painting reproduced by Ambalal, p. 47. It is also worn on two other occasions during the liturgical year, for Krishna's birthday and for Radha's towards the end of the rainy season when boots are not needed. Our painting then is of Srinathji dressed for Krishna's or Radha's birthday (for the latter, see Losty & Galloway, no. 25).

REFERENCES

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

Losty, J.P., and Galloway, F., *Sringar: an Exhibition celebrating Divine and Erotic Love*, London, 2007

RAO BAKHAT SINGH OF BEDLA DISCUSSING DOCUMENTS WITH FOUR BRITISH OFFICIALS

FOLIO

HEIGHT: 40.7 CM, 16 IN

WIDTH: 30.6 CM, 12 IN

PAINTING

HEIGHT: 32 CM, 12 5/8 IN

WIDTH: 21.6 CM, 8 1/4 IN

Opaque pigments and gold on paper, within white outer rules, laid down in a dark brown album page, on the reverse pen and ink sketches of an oversize raja with two British officials and two elephants fighting, circa 1860

INSCRIPTIONS

Inscribed in *nagari* with the names and positions of the participants

PROVENANCE

Heil Collection, Berlin, 1989-2016

UDAIPUR, CIRCA 1838

While the Maharanas of Mewar are sometimes depicted with the British political agents and officials such as Colonel James Tod, Sir Charles Metcalfe and Sir Henry Lawrence, this highly unusual painting seems to be the first known that shows one of the *thakurs* entertaining British visitors.

Rao Bakhat Singh of Bedla (b. 1816, r. 1835-1880) is shown here in conversation with Major William Borthwick, dressed in a green gown over his uniform, who is identified in the inscription as Resident (political agent) in Ratlam. Beside the latter is seated Major Thomas Robinson in conversation with Colonel Alexander Spiers, who are both described as the Resident in Mewar. The remaining sitter facing left is a padre named Parker. Bedla, situated just north of Udaipur, is one of the major *thikanas* of Mewar, the Rao of which was the second senior noble of Mewar. The five men are sitting in decorated European-style chairs round a table discussing the documents that are laid out before them in their cases, along with quill pens, ink-pots and a sextant. Even the Rao is seated on a British chair, assisted only by one servant, whose name is given in the margin as Sukal Chaturbhuj. Teapoys with flowers and refreshments stand ready for them.

Rao Bakhat Singh of Bedla

Andrew Topsfield writes that Rao Bakhat Singh of Bedla 'whose *thikana* lay only a few miles from the capital was often at court and, being both sociable and inquisitive, established himself as the chief go-between for British and other European visitors to the court, over a period of three decades ...' (2002, pp. 268-70). In this painting he had only just been enthroned and is here early indulging his interest in European visitors and their ways. As one of the premier nobles of Mewar, he is often shown in *darbar* with the Maharana or taking part in the many festivals and hunts during the reigns of successive maharanas (Topsfield 1990, pp. 82-93). A particularly striking representation in three-quarter profile of the Rao seated in the 'royal box' at Govardhan Vilas with Maharana Sarup Singh, circa 1860, is in the Chester Beatty Library (Leach, no. 1.56, pl. 145). Both Sarup Singh and Bakhat Singh had sat for their portraits to William Carpenter in 1851 'with two eyes' (Topsfield 2002, fig. 238, and p. 273, no.95). 'Bakht Singh was noted for his ability and honesty and his loyalty alike to his own Chief and to the Supreme Government. He received a sword of honour after the Mutiny [1857] in recognition of the services rendered by him by order of Maharana Sarup Singh in bringing from Dungla to Udaipur the European families from Nimach' (Bayley, p. 32).



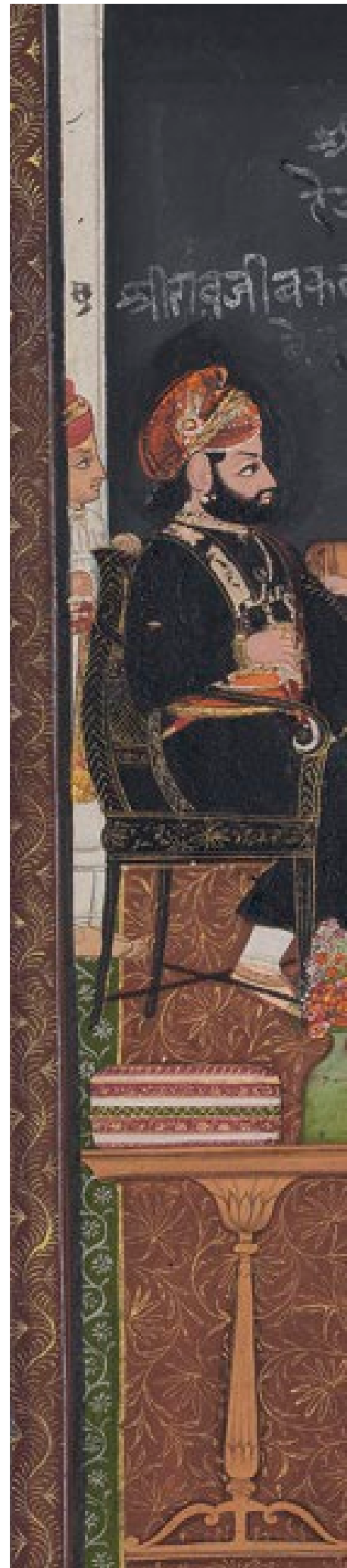
The Englishmen

William Borthwick transferred from the Madras Presidency in 1828 and served as political agent at Mehidpur, western Malwa, and Partabgarh, south-eastern Rajasthan. Ratlam lying in between would seem to have been part of his brief. For a painting showing Major Borthwick in procession with Raja Balwant Singh of Ratlam (b. 1814, r. 1825-57, for whom see no. 20), painted by Chokha's son Bajinath when there, circa 1830, see Topsfield 2002, p. 234, fig. 214. The Ratlam state was Rajput and closely connected to Mewar since Balwant Singh's mother was a Mewar princess, the daughter of Maharana Ari Singh. Borthwick must here in our painting be paying a courtesy visit to Udaipur and has been swept up by the exuberant Bakht Singh.

Colonel Spiers (1788-1847) was Political Agent at Mewar from 1836-38, being replaced in the latter year by Lieutenant-Colonel Robinson, previously Resident at Indore, who only stayed one year in Udaipur before being transferred to Kota. It follows that the painting must have been done around 1838. Padre Parker is probably the Reverend Charles Parker, who must have known Borthwick and Robinson and was, from 1832, the chaplain at Neemach, where there was a large British garrison on the border between Rajputana and Malwa.

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- Leach, L.Y., *Mughal and Other Indian Paintings in the Chester Beatty Library*, London, 1995
- Topsfield, A., *The City Palace Museum, Udaipur – Paintings of Mewar Court Life*, Ahmedabad, 1990
- Topsfield, A., *Court Painting at Udaipur: Art under the Patronage of the Maharanas of Mewar*, Zürich, 2002





श्री मेजर कलियुग वीरधी कला
श्री मेजर रजिद करत लामे
श्री मेजर बी

श्री मेजर तामस रांवीन संनसाते बबा होदुर रजीस
मेवाकु
श्री करनेत सीद सिपीरज
साहब बालादुर रजीस
मेवाभि

मजः

श्री पाधरी पार कर साहब बालादुर की तस पार

FOLIO

HEIGHT: 26.1 CM, 10 ¼ IN

WIDTH: 35.7 CM, 14 IN

PAINTING

HEIGHT: 19.3 CM, 7 ⅝ IN

WIDTH: 28.9 CM, 11 ⅜ IN

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

PROVENANCE

Heil Collection, Berlin, pre-1991 - 2016

FOLIO FROM A DEVI MAHATMYA SERIES

KANGRA, CIRCA 1840

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

Although the text had been illustrated before in the Pahari region, two major sets produced in Guler, in the late 1770s (dispersed) and dated 1781 (divided between the Lahore and Chandigarh Museums), both of fifty-seven paintings, set the iconography for all subsequent versions of this text from the Punjab Hills. In this episode, from the end of the seventh chapter the Goddess has created the frightful form of Kali, who wreaks havoc among the demons:

“19. Thereat Kali, who was roaring frightfully, whose fearful teeth \ were gleaming within her dreadful mouth, laughed terribly with exceeding fury

20. Then the Devi, mounting upon her great lion, rushed at Chanda, and seizing him by his hair, severed his head with her sword

21. Seeing Chanda laid low, Munda also rushed at her. She felled him also to the ground, striking him with her sword in her fury

22. Seeing the most valiant Chanda and Munda laid low, the remaining army there became panicky and fled in all directions

23. And Kali, holding the heads of Chanda and Munda in her hands, approached Chandika and said, her words mingled with very \ loud laughter

24. ‘Here have I brought you the heads of Chanda and Munda as two great animal offerings in this sacrifice of battle; you shall yourself slay Shumbha and Nishumbha’

The Rishi said:

25-27. Thereupon seeing those asuras Chanda and Munda brought to her, the auspicious Chandika said to Kali these playful words: ‘Because you have brought me both Chanda and Munda, you O Devi, shall be famed in the world by the name Chamunda.’

For the corresponding painting from the 1781 set in the Chandigarh Museum, see Goswamy, no. 165. See Bautze, pp. 61-63, for a listing of the folios from the 1781 set and corresponding images from other similar sets. Another version of this scene appeared at Sotheby’s, *Fine Oriental Miniatures, Manuscripts, Qajar Paintings and Lacquer*, London, 24 April 1979, lot 142.





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- Bautze, J.K., *Lotusmond and Löwenritt: Indische Miniaturmalerei*, Stuttgart, 1991
Coburn, T.B., 'The Threefold Vision of the *Devi Mahatmya*', in Dehejia 1999, pp. 37-57
Dehejia, V., *Devi the Great Goddess: Female Divinity in South Asian Art*, Washington, 1999
Goswamy, B.N., *Essence of Indian Art*, San Francisco, 1986

PROCESSIONAL GROUP DEPICTING A KOTA NOBLEMAN ON HORSEBACK

FOLIO

HEIGHT: 24.4 CM, 9 ½ IN

WIDTH: 34.7 CM, 13 ⅝ IN

PAINTING

HEIGHT: 22.5 CM, 8 ⅞ IN

WIDTH: 32 CM, 12 ⅝ IN

Opaque pigments and gold on paper,
with inner yellow band and
red borders with white rules

PROVENANCE

Christie's, *Islamic Art and
Indian Miniatures*,
London, 8 & 10 October 1991, lot 27
Heil Collection, Berlin, 1991-2016

KOTA, CIRCA 1870

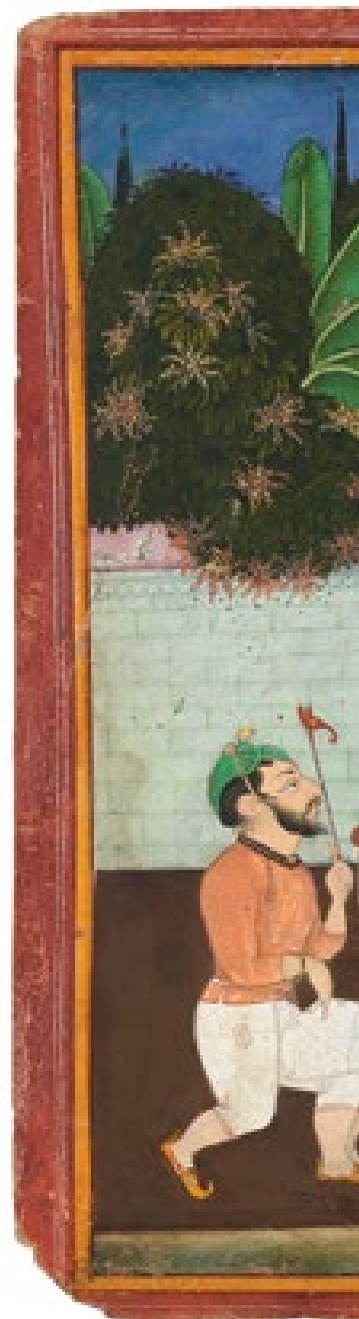
A nobleman swathed in a green shawl over a long white *jama* rides a richly caparisoned rearing stallion in a small processional scene, preceded and followed by lively attendants. Two in front carry staff and scarf indicative of the rank of the rider while one behind carries his hookah. A fool prances and gesticulates in front, his gestures being imitated by the first of the attendants. The procession is passing a walled garden in which plantains and dark flowering trees intermingle.

While the appearance of the principal personage in this lively processional scene would seem to be based on portraits of Maharao Shatru Sal II of Kota (r. 1866-89), especially his facial hair, eyebrows and turban (see Bautze, p. 56, fig. 16, also Archer, fig. 54), that monarch's nose though equally large and not exactly straight, is certainly not curved as is our protagonist's. Our nobleman also lacks a nimbus.

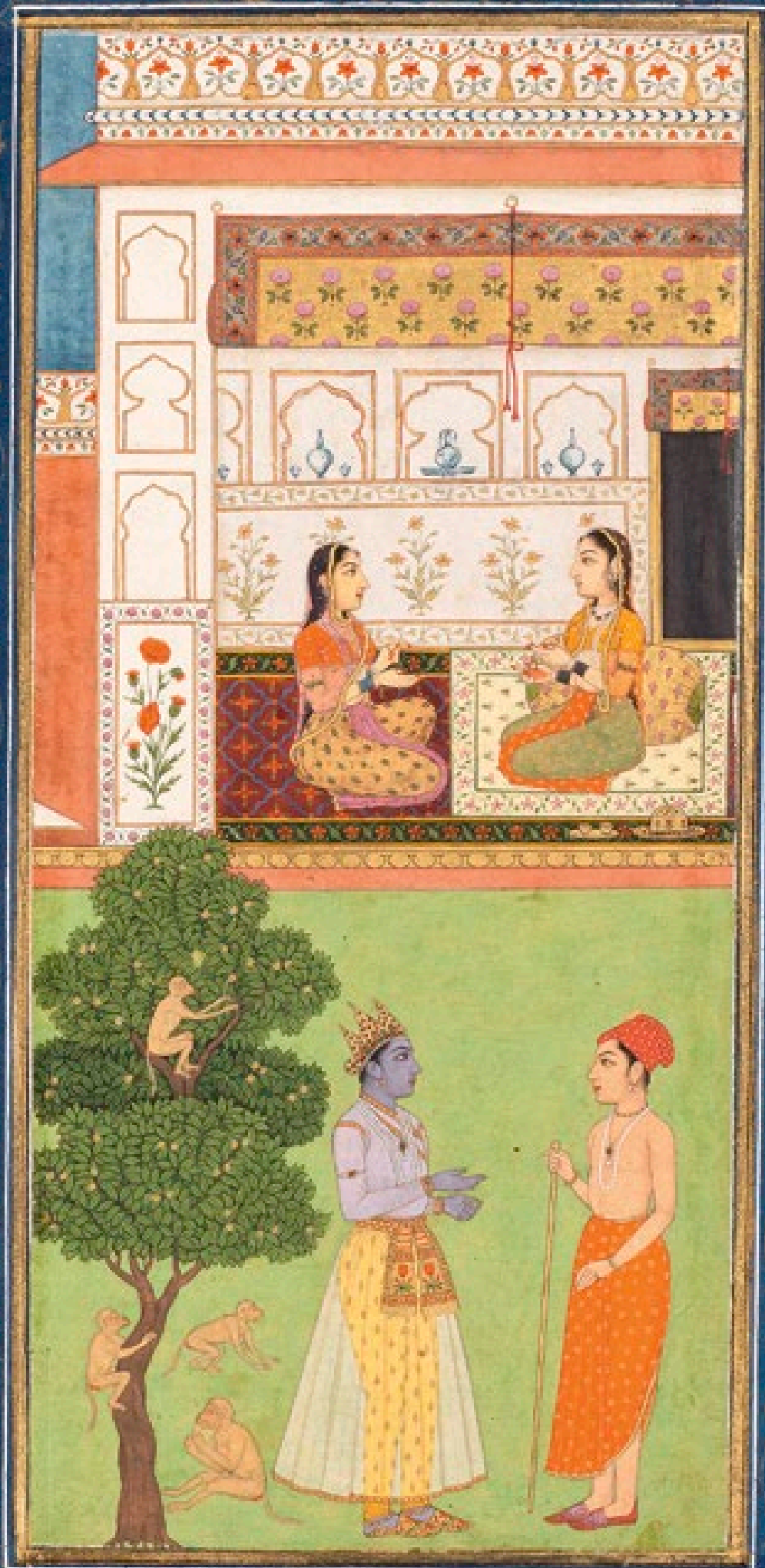
Kota horses in the nineteenth century are almost all depicted rearing in this fashion, as can be seen in the many paintings of Maharao Ram Singh (r. 1828-66) on horseback (Welch et al., no. 63). A closer parallel to our painting is one of Maharao Shatru Sal riding on a rearing horse to the Gangaur festival, in the Victoria and Albert Museum (Archer, fig. 54), surrounded by numerous attendants against a background of plantain trees. Our attendants with their bent legs and backward-leaning bodies seem to be imitating the rearing of the horse but perhaps they are meant to be running. The composition is traditional in Kota painting, see for instance Maharao Durjan Sal riding with attendants in a painting of 1771 now in the Mittal Museum, Hyderabad (Beach, fig. 128).

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 Bautze, J.K., 'The History of Kotah in an Art-Historical Context', in
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 Beach, M.C., *Rajput Painting at Bundi and Kota*, Ascona, 1974
 Welch, S.C., et al., *Gods, Kings and Tigers: the Art of Kotah*, New York, 1997







OTHER PROPERTIES

FOLIO

HEIGHT: 21.5 CM, 8 ½ IN

WIDTH: 15.2 CM, 6 IN

PAINTING

HEIGHT: 17.8 CM, 7 IN

WIDTH: 12 CM, 4 ⅝ IN

Opaque pigments with gold on paper,
red border with black and white rules

INSCRIPTIONS

On the upper border in *takri* characters

PROVENANCE

Nasli Heeramanek (1902-70), New York

Dr. Claus Virch (1927-2012), Paris

BILASPUR, 1690-1700

Rama appears as a blue-skinned crowned prince and warrior, holding a bow and feathered crescent-tipped arrow, while his beloved demurely holds her veil with her hair falling into long black curls over her breast. He wears a golden flower-tipped crown, she holds a small *pan* as they gaze into each other's eyes. The two figures stand starkly on a glowing yellow ground devoid of horizon line, the vibrant primary colours of their clothing blazing in brilliant reds and blue.

Although the format is the upright vertical one usual for Bilaspur *ragamalas*, here the hero is perhaps Rama, exemplifying the devoted husband and illustrating a verse from the *Rasmanjari* of Bhanudatta, as in a comparable page from Jammu (Archer, Jammu no. 9). Alternatively the subject might be the *ragaputra* Rama, son of Dipaka, in the large series from the Pahari region, illustrated according to Mesakarna's system, where a warrior with bow and a quiver on his way to war leaves his lady behind him (Ebeling, no. 355).

REFERENCES

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

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

श्री सुन्दर ॥३॥



FOLIO

HEIGHT: 39.6 CM, 15 ¼ IN

WIDTH: 29 CM, 11 ⅜ IN

PAINTING

HEIGHT: 18.4 CM, 7 ¼ IN

WIDTH: 8.5 CM, 3 ⅜ IN

Opaque pigments with gold on paper, laid down in an album page, the narrow blue borders with a meander of gold leaves, the wider white border with arabesques of polychrome flowers; on the reverse a blank panel surrounded by similar borders

PROVENANCE

Colonel Antoine Polier (1741-95),
Faizabad and Lucknow
Howell & Stewart, before 1834
Sir Thomas Phillipps, Bt. (1792-1872):
Sotheby's, *Oriental Manuscripts,
Indian and Persian Miniatures*,
London, 27 November 1974, lot 735
Galerie Kevorkian, Paris, 1970s
Françoise and Claude Bourelier, Paris,
1970s-2014

BIKANER, EARLY EIGHTEENTH CENTURY

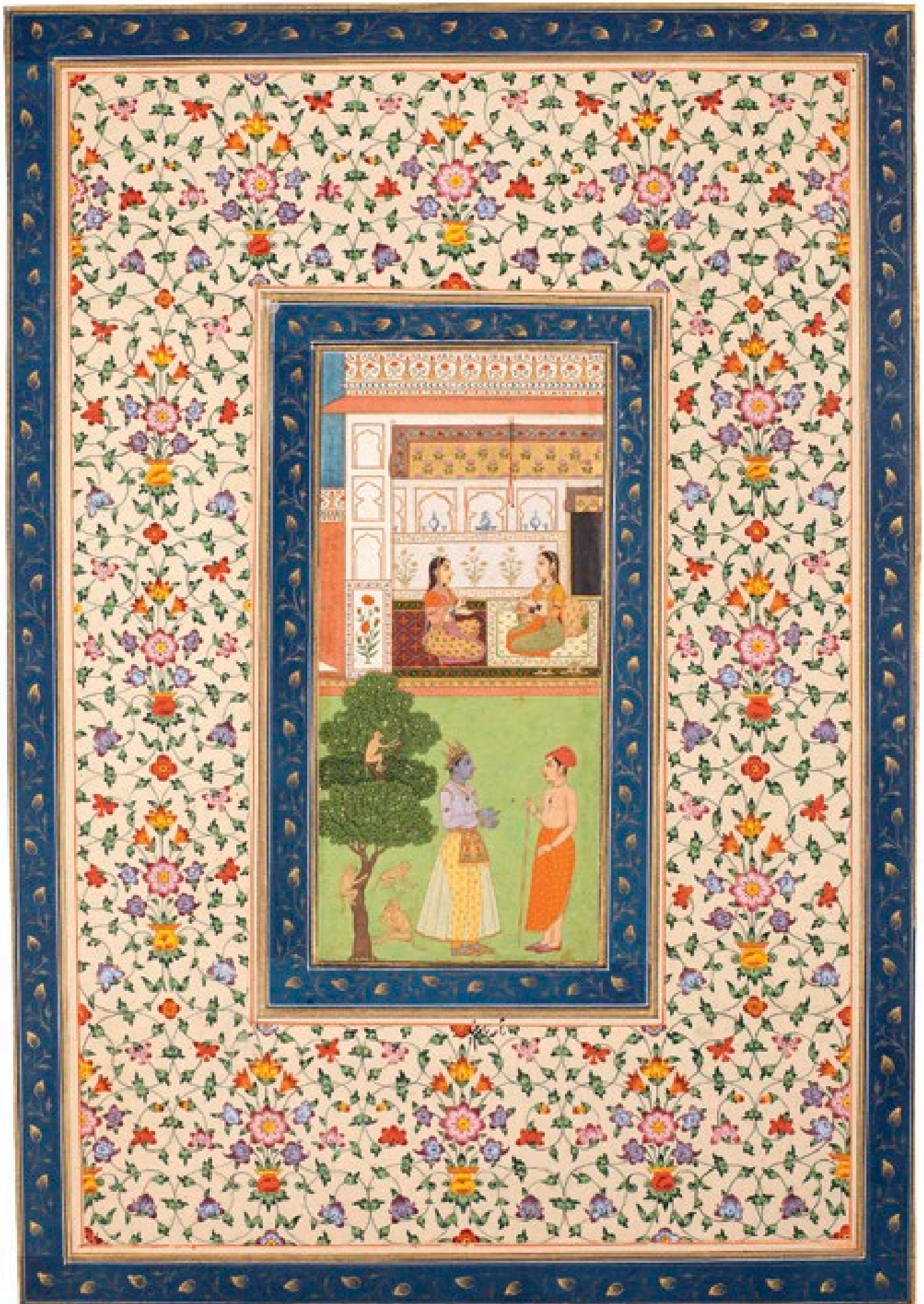
In the foreground Krishna, dressed in a *jama, pajama* and a jewelled gold crown, stands talking to a young cowherd dressed in an orange *dhobi* and red turban holding a long staff. Beside the pair is a tree in which monkeys are playing. In the background is a pavilion in which two women sit conversing dressed in Rajput costume of skirt, *patka*, bodice and *orbni*. The pavilion is beautifully decorated with a dado of sprays of flowers below niches with painted porcelain flasks and cups, a gold brocade curtain above.

Although in an album assembled by Polier at Faizabad and Lucknow, the overall flatness of the composition - no attempt is made at perspective in the pavilion for instance - suggests a provenance away from a Mughal or provincial Mughal court and very possibly a Rajasthani studio. This type of cowherd is seen in the dispersed *Bhagavata Purana* from Bikaner, 1690-1710 (Galloway, no. 26), and while Krishna is not usually dressed in Mughal costume in Rajput schools it is not unheard of.

While Polier seems to have travelled as far as Jaipur and may have acquired this painting there - his manuscript copies of the Vedas now in the British Library were commissioned there - Bikaner paintings were certainly available in Lucknow. Richard Johnson's collection was put together in Lucknow from 1780-82 and contains a partial *Ragamala* set from that source (Falk & Archer, no. 505). Most of Polier's albums are now in the Museum für Islamische Kunst in Berlin. For an album page with a comparable border, see Hickmann and Enderlein, pl. 46, where is also illustrated a painting of a pair of lovers that Polier possibly acquired in Jaipur (pl. 51).

REFERENCES

- Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981
Galloway, F., *Imperial Past: India 1600-1800*, London, 2011
Hickmann, R., and V. Enderlein, *Indische Albumblätter, Miniaturen und Kalligraphien aus der Zeit der Moghul-Kaiser*, Leipzig, 1979



PAINTING

HEIGHT: 18.5 CM, 7¼ IN

WIDTH: 12 CM, 4¾ IN

Brush drawing in red with wash,
colours and gold on paper

PROVENANCE

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

**ATTRIBUTED TO KALYAN DAS KNOWN AS CHITARMAN
OR A FOLLOWER
MUGHAL, 1740-50**

In this exceptionally fine drawing two women stand close together, one with her arm round the other. They hold a small cup and a flask. Only their heads are fully finished and modelled in the *nim qalam* style, the rest of their bodies are elegantly and unhesitatingly drawn in red.

Chitarman

The women's heads are drawn in a style close to that of Chitarman, the court artist of Muhammad Shah, whose known work spans a mere two decades 1720-40. Chitarman has a very distinctive formula for his stock women (e.g. McInerney, figs. 6 & 9), but his single studies of women are much more individual (Losty & Roy, p.184, figs. 125-26), having swept back hair with individually drawn strands, heavily arched eyebrows and facial modelling achieved by stippling as here.

A new stylistic feature here is the heavily lidded eye of women viewed in profile, whereas in his earlier work such eyes were fully open with just a narrow eyelid showing. This new feature was adopted by the next generation of artists such as Mir Kalan Khan and became the norm for female representation in Awadh and Murshidabad. Whether Chitarman changed his style shortly after 1740 or whether this is the work of a slightly later follower cannot at present be determined. What is clear that this is the work of a master artist from the middle of the eighteenth century.

Pictures of women had long been a staple subject of Mughal artists, single perhaps idealised court beauties in the seventeenth century, but with a more mildly erotic flavour in the eighteenth century, especially in such pictures of ladies embracing, a fashion that spread rapidly to Rajasthan where one of the two women often assumed male dress (see for instance Goswamy, Losty & Seyller, no. 50, and references).

REFERENCES

Goswamy, B.N., Losty, J.P., and Seyller, J., *A Secret Garden: Indian Paintings from the Porret Collection*, Zürich, 2014

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

McInerney, T., 'Chitarman II (Kalyan Das)', in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, pp. 547-62



FOLIO

HEIGHT: 36.2 CM, 14 ¼ IN

WIDTH: 27 CM, 10 ⅝ IN

PAINTING

HEIGHT: 25.7 CM, 10 ⅛ IN

WIDTH: 16.8 CM, 6 ⅝ IN

Opaque pigments with gold on paper,
within blue and buff outer borders

INSCRIPTIONS

In black *nasta'liq* above the hunters:

'amal-i Faizalla

On the margin below in *nasta'liq*:

'Bhil huntresses on their way to the
Deccan, hunting deer at night'

On the reverse in *nagari*: *Ram*

PROVENANCE

Edwin Binney, III (1925-86),
acquired before 1973

Collection of the painter
Paul Wonner (1920-2008),
California, 1975-85

Private collection, Los Angeles,
1985-2015

PUBLISHED

Binney, E., *Indian Miniature Painting
from the Collection of Edwin Binney, 3rd:
the Mughal and Deccani Schools*,
Portland, 1973, no. 100

BY FAIZALLAH

AWADH, CIRCA 1760

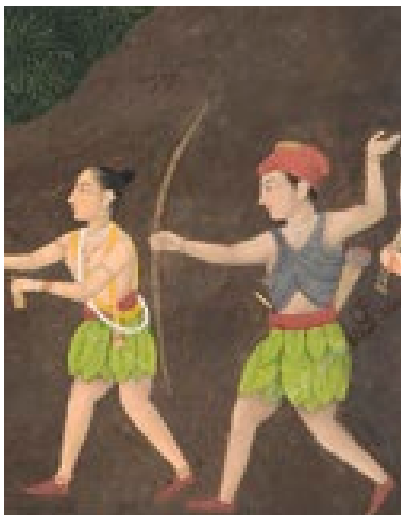
In a beautiful moonlit landscape, three young Bhil girls are hunting for deer assisted by the light of their oil-fired torch. One of the girls is carrying a dead doe. Another girl, dressed partly as a boy (this has possibly confused the owner who added the name 'Ram' on the reverse), with a turban, a quiver full of arrows and a push-dagger, has just released an arrow that fells the blackbuck. Its companion signifies their alarm and they flee in terror. Beyond the dark tree-clad foreground lies a lake reflecting the moon and a distant fort or palace. Above in the dark sky studded with stars are clouds illuminated by the light of the full moon. Binney remarked in 1973 (p. 124): 'The Bhils were an aboriginal tribe in North India, whose nocturnal hunting habits and leaf skirts, like ballet tutus, fascinated late Mughal patrons desirous of local colour. Their "foreignness" interested the sophisticated Indian art collector'.

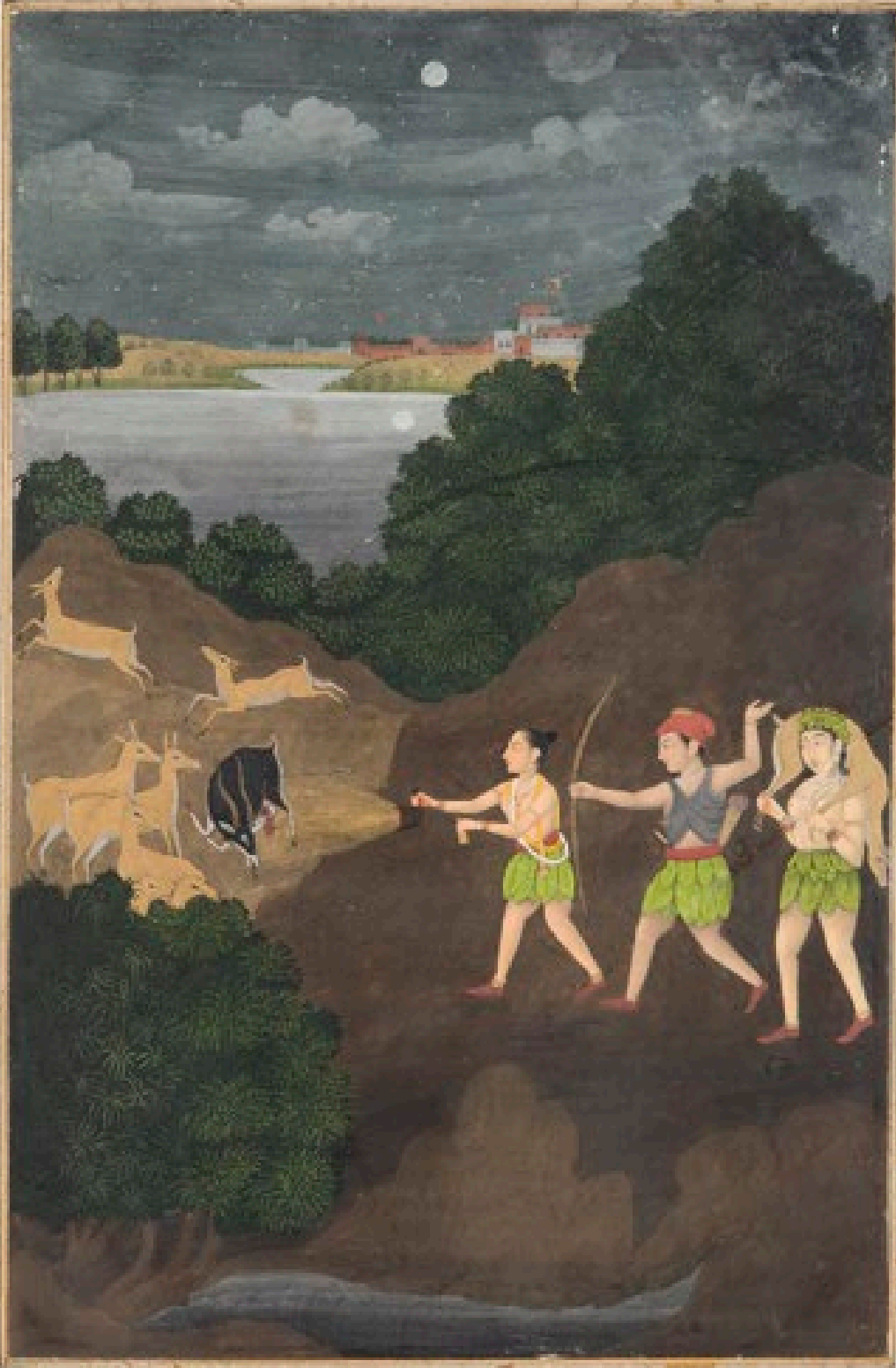
This seems to be an early Awadh work of Faizallah, an artist known for large and elaborate works of the Awadh school about 1770, although little work has so far been done on him. It is now known that he was the son of the Mughal artist Faqirallah (Seyller & Seitz, p. 86) and both men presumably migrated to Lucknow around 1760. This is a work still very much in the Mughal style of the mid-century. His later work became more elaborate with more figures and an architectural screen closing the background, as in a painting of Krishna fluting among the *gopis* formerly in the Ehrenfeld and Seitz Collections (ibid. no. 25; Ehnbom, no. 33) or 'Women of Egypt fainting at the beauty of Yusuf', now in the Musée Guimet (Markel & Gude, no. 76). These paintings are similarly signed. His most characteristic mature works however are large architectural fantasies involving multiple terraces, pavilions and gardens seen individually in linear perspective but with multiple vanishing points as in a well known fantasy in the David Collection, Copenhagen (Welch, fig. 186).

Another early night scene, also signed by Faizallah, partly lit by an internal light source, was offered in our 2013 New York exhibition and is now in the British Library, see Losty, no. 19.

REFERENCES

- Binney, E., 3rd, *Indian Miniature Painting from the Collection of Edwin Binney, 3rd: the Mughal and Deccani Schools*, Portland, 1973
- Ehnbom, D., *Indian Miniatures: the Ehrenfeld Collection*, New York, 1985
- Losty, J.P., *Indian Painting 1580-1850*, New York exhibition catalogue, Oliver Forge and Brendan Lynch Ltd., London, 2013
- Markel, S., and Gude, T.B., *India's Fabled City: The Art of Courty Lucknow*, New York, 2010
- Seyller, J., and Seitz, K., *Mughal and Deccani Paintings*, Zürich, 2010
- Welch, S.C., *India: Art and Culture 1300-1900*, New York, 1985





تیم بیل در راه دین چون در شاه ام می کنند و در توی م می کنند

FOLIO

HEIGHT: 29.5 CM, 11 5/8 IN

WIDTH: 40.2 CM, 15 7/8 IN

PAINTING

HEIGHT: 27 CM, 10 5/8 IN

WIDTH: 37.3 CM, 14 5/8 IN

Opaque watercolour with gold on paper, red border with black and white rules

INSCRIPTIONS

On the reverse:

Citra dusara 93 [picture 93 bis], *adhyaya* [chapter] 28, and six verses numbered 66 from chapter 28 of the tenth canto of the *Bhagavata Purana* in Sanskrit

A paraphrase above in *Takri* script is numbered 28 (chapter), 55 (picture) and 91 (verse). [The verse numberings are strange, since the verses inscribed correspond mostly to BhP X, ch. 28, vv. 10-17 but in a different order.]

PROVENANCE

Mrs. F.C. Smith

Sotheby's, *Important Western and Oriental Manuscripts and Miniatures*, London, 1 February 1960, lot 18: 'Krishna is praised in the heavens' (unillustrated lot of four)

Manuscripts, Rare Books, Oriental Miniatures, catalogue 871, Maggs Bros., London, 1960, p.93, no. 89 (unillustrated)

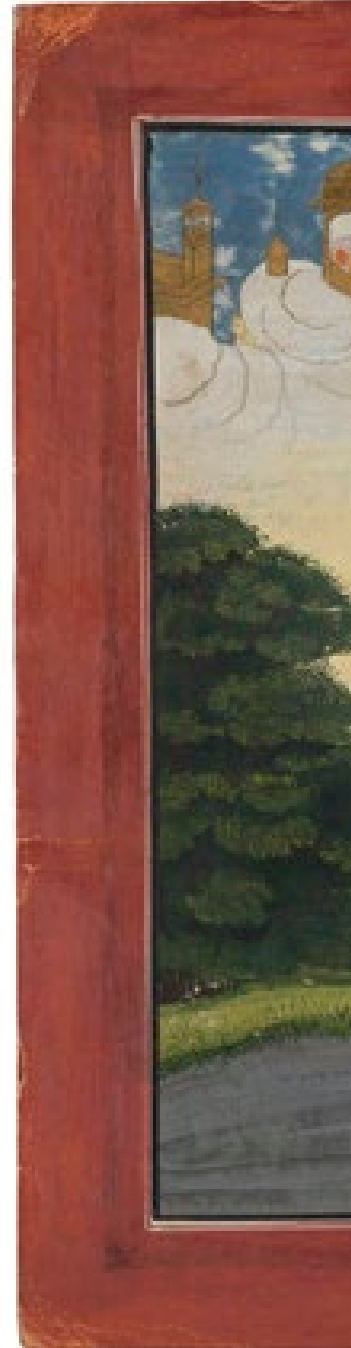
Private collection, London
Christie's, *Art and Textiles of the Islamic and Indian Worlds*, South Kensington, 7 October 2011, lot 394, the property of a deceased's estate

FOLIO FROM THE 'LARGE' GULER-BASOHLI
BHAGAVATA PURANA SERIES
ATTRIBUTED TO FATTU, SON OF MANAKU
CIRCA 1760-65

In chapter 28 of the tenth canto of the *Bhagavata Purana* Krishna's foster father Nanda, while bathing in the Yamuna, is accidentally carried off to the abode of Varuna. He is rescued by Krishna, with the greatest apologies and reverence from Varuna to Krishna, but on returning to Braj, Nanda tells the cowherds of the wonders he has seen in Varuna's world and how Krishna was respected there. The cowherds think that Krishna must be the supreme godhead, and Krishna divining their thoughts makes them bathe in the Brahma-harda lake from which he allows them to see a vision of his heavenly abode. Krishna on the bank is allowing the cowherds to see the Vaikuntha heaven through the clouds, which three of the excited cowherds are gesticulating to and reverencing, while another two are still in the water prior to receiving the vision. The figural drawing in this page is especially fine and the two boys in the water exceptionally so.

According to W.G. Archer (vol. I, pp. 49-51) this large series (variously called the 'Large' Guler-Basohli *Bhagavata Purana* or the 'Fifth' Basohli *Bhagavata Purana*, Archer having identified four earlier ones from Basohli) shows the early vigorous Basohli style succumbing to the charms of a softer, Mughal-influenced type of painting style from Guler. He points out the obvious dependence of some of the pages in the *Bhagavata Purana* on the earlier *Gitagovinda* from 1730 by Manaku. Archer considered Manaku to be a Basohli artist and hence he considered Basohli was the place of origin of the *Gitagovinda*. Archer speculates that the basic idiom of the *Bhagavata Purana* is that of a pupil of Manaku, perhaps his son Fattu, who had come under the influence of Manaku's younger brother Nainsukh. After the death of his great patron Balwant Singh in 1763, Nainsukh took service with Amrit Pal of Basohli and seems to have remained there for the rest of his life.

Goswamy and Fischer (1992, p. 314), however, believe Manaku to have been purely a Guler artist and see his *Gitagovinda* of 1730 as painted there. They likewise acknowledge his influence on the *Bhagavata Purana* and also that of Manaku's brother Nainsukh. Like Archer they agree that this is possibly in part the work of Fattu, Manaku's son, who had come under his uncle Nainsukh's influence at Basohli. Fattu was charged with taking Nainsukh's ashes to the Ganga at Kuruksetra in 1778, presumably because he lived at Basohli also and worked with his uncle. Nothing however is at present definitely known of Nainsukh's work for Amrit Pal.





Clearly several different hands were involved in this extensive series. Some of the paintings are bordered in red, others blue. The basic landscape in this painting, the way the scene is set on the barest minimum of a green stage between trees, is still old fashioned, but the naturalism of the trees is more advanced. That and the naturalistic grouping of the figures is impossible to conceive of without the influence of Nainsukh. Nainsukh was influenced directly by the Mughal style of the Muhammad Shah period and softened the jagged outlines and harsh colours of the earlier Pahari styles towards a softer and more naturalistic style reflective of this Mughal influence.

This dispersed series of the *Bhagavata Purana* is one of the most important achievements of Pahari artists and the most influential in determining the development of Pahari painting at Guler and Kangra in the illustration of poetical Vaishnava texts. It is also among the most controversial. Khandalavala and Ohri took different views to those of Archer and of Goswamy and Fischer. The series is discussed in every major book on the subject. It is widely dispersed among many public and private collections.

Recently sold examples from this series, attributed to Fattu, all from the collection of Mrs Smith, include: 'Earth appeals to Brahma', from the Pearl King Collection sold at Bonham's, *Islamic and Indian Art*, London, 21 April 2015, lot 187, and 'The snake demon Ugrasura swallowing Krishna, the Gopas and their herd', Christie's, *Arts of India*, South Kensington, 10 June 2013, lot 277. A third, 'The Hour of Cowdust', was sold in our 2012 New York exhibition, see Losty 2012, pp. 20-23, no. 11, now in a European private collection.

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- Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973
- Goswamy, B.N., and Fischer, E., *Pahari Masters: Court Painters of Northern India*, Delhi, 1992
- Goswamy, B.N., and Fischer, E., 'Manaku', pp. 641-58, 'Nainsukh of Guler', pp. 659-86, 'The First Generation after Manaku and Nainsukh of Guler', pp. 687-718, figs. 1-3, in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011
- Losty, J.P., *Indian Painting 1600-1870*, New York exhibition catalogue, Oliver Forge and Brendan Lynch Ltd., London, 2012



ARJUNA PAYS HIS RESPECTS TO SIVA AFTER SLAYING THE DEMON MUKA

FOLIO

HEIGHT: 40.3 CM, 15 ¾ IN

WIDTH: 50.4 CM, 19 ¾ IN

PAINTING

HEIGHT: 34.3 CM, 13 ½ IN

WIDTH: 44.3 CM, 17 ¾ IN

Opaque pigments and gold on paper,
within a blue border with a floral scroll
and a red outer border

PROVENANCE

Sotheby's, *Indian and Southeast Asian Art*,
New York, 17 June 1993, lot 416
Private collection, New York, 1993-2016

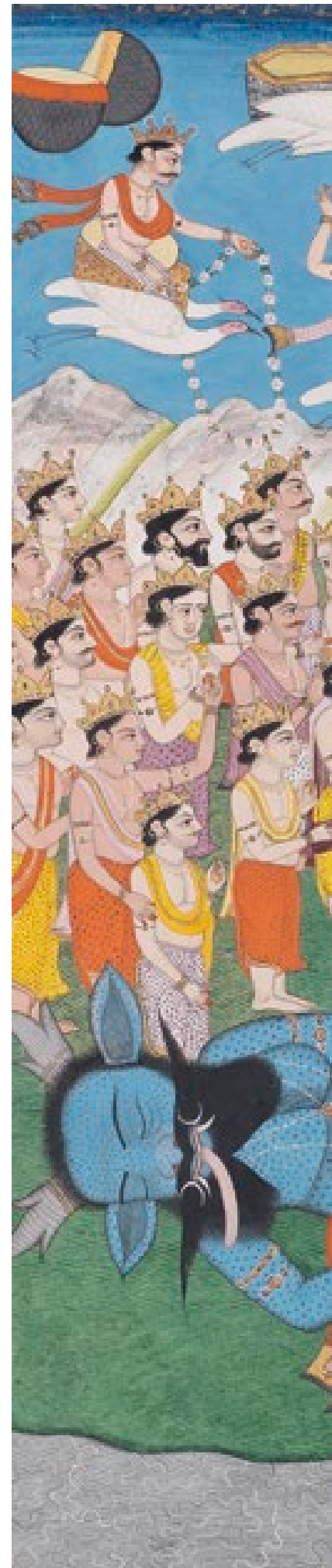
AN ILLUSTRATION TO A KIRATARJUNIYA SERIES KANGRA, CIRCA 1815-20

In order to acquire divine weapons suitable for use in the forthcoming war with the Kauravas, Arjuna hopes to propitiate Siva and be granted one of his most fearsome weapons. Arjuna has journeyed to the Himalayas and undertaken the most fearsome penances including standing on one leg for a year, when he is disturbed by the demon Muka disguised as a boar. At the same time Siva appears in the form of a hunter or Kirata and they both manage to slay the demon with their arrows. They dispute as to who actually killed the demon and fight. Arjuna is surprised that this hunter can match him in the fight since Arjuna is the supreme warrior. But when Arjuna accidentally grasps Siva's feet the god is propitiated and appears in his real form to grant Arjuna his divine weapons. The painting illustrates the end of this story, when Siva appears in his true form with his vehicle the bull Nandi and all his followers. Heavenly beings shower flowers upon the gathering. The demon lies slain at Arjuna's feet.

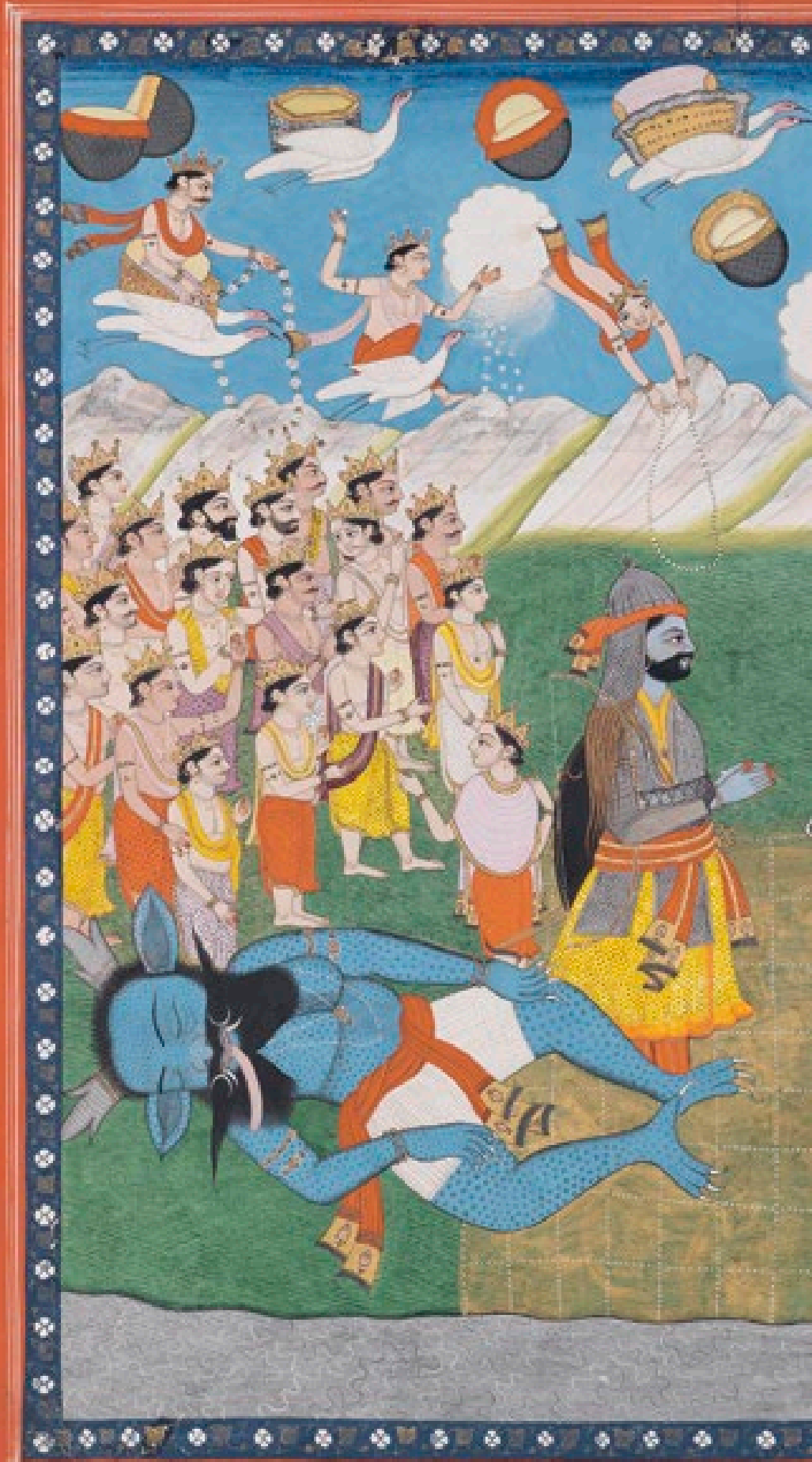
The page belongs to a series illustrating the Sanskrit *Mahakavya Kiratarjuniya* ('Arjuna and the Hunter') by Bharavi, which deals with Arjuna's meeting with Siva and the events leading up to it (Archer, Kangra 61). Archer records (I, pp. 304-05) that eighteen pictures from this series passed through Sotheby's in London on 17 December 1969 and 9 December 1970. These like our page were of unusually large size: 39 by 52 cm. He remarks that the series is of importance in that the larger figures seen previously in some isolated Kangra paintings were now incorporated into narrative paintings, as here. The series may have been seen by William Moorcroft when he visited Raja Sansar Chand in 1820, since he remarked in his journal that of the Raja's immense collection of pictures many dealt with the exploits of Arjuna (Archer, I, p. 305).

REFERENCES

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









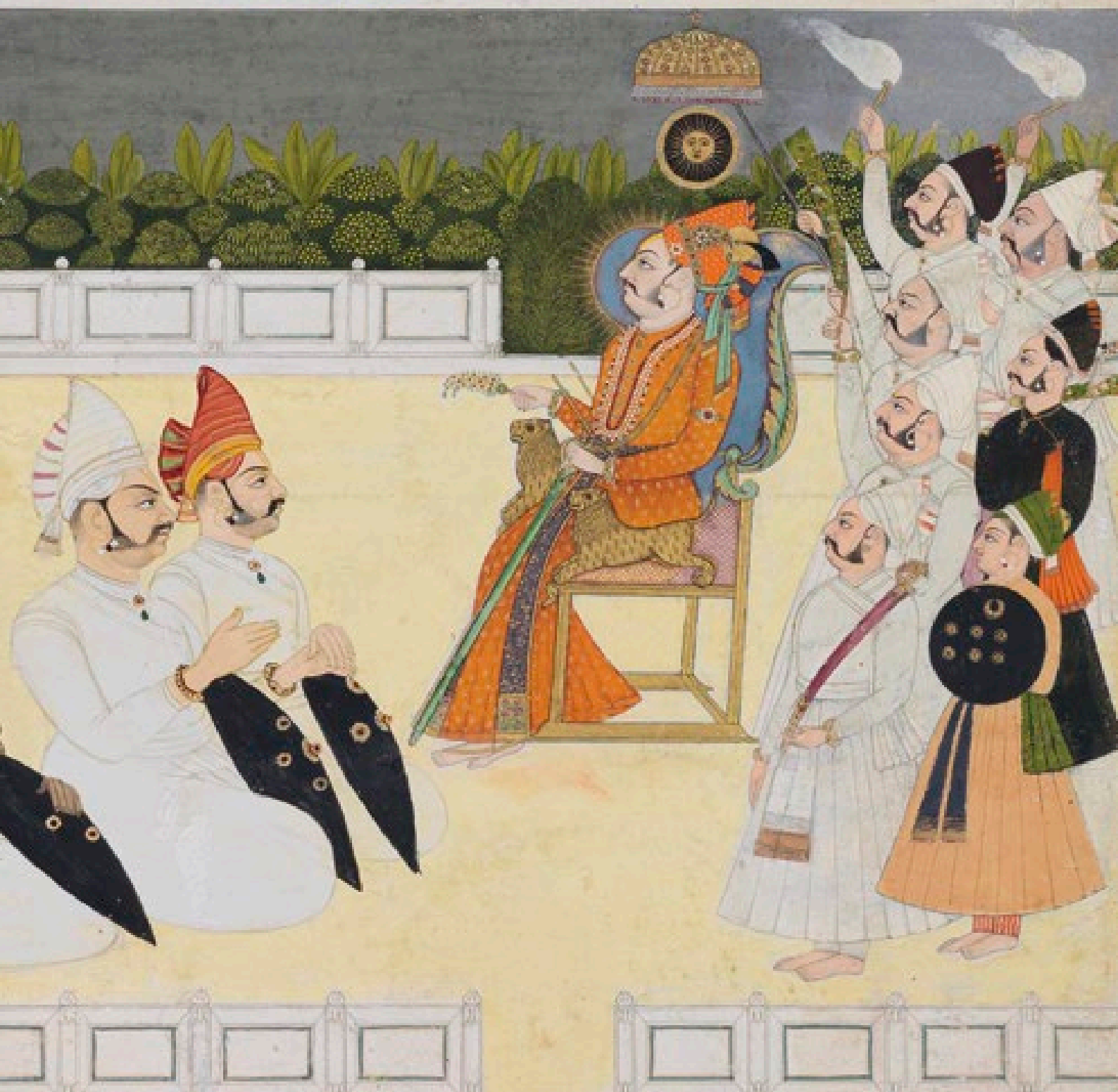
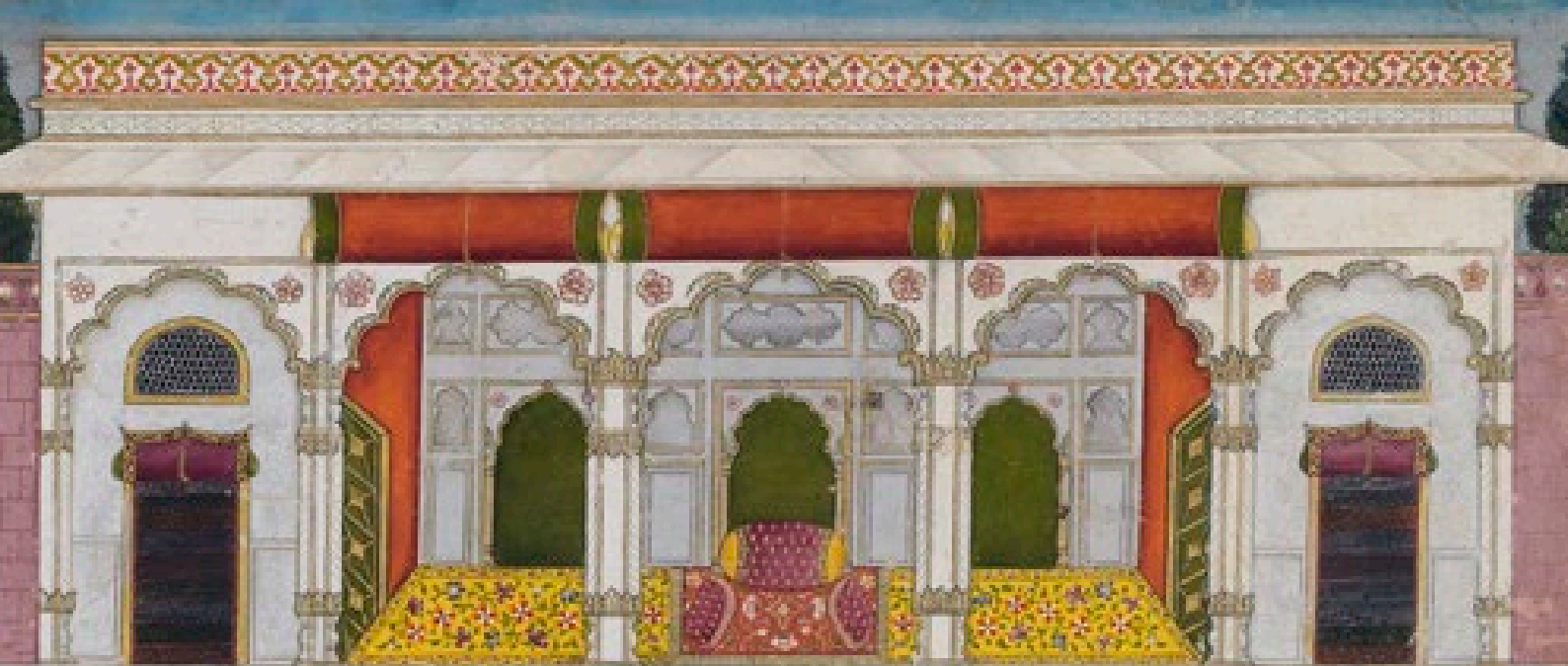
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9 East 82 Street
New York
N.Y. 10028

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