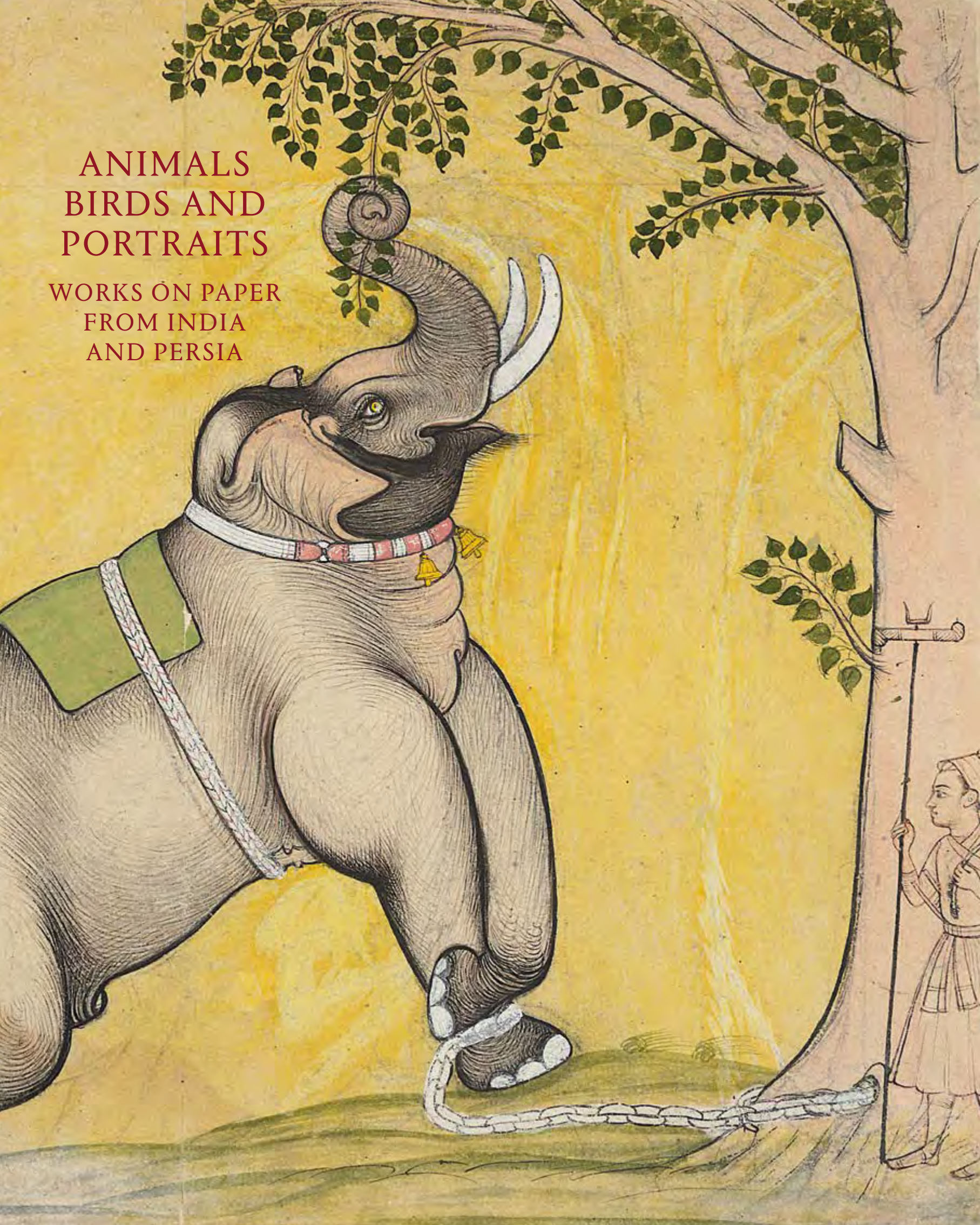


ANIMALS
BIRDS AND
PORTRAITS

WORKS ON PAPER
FROM INDIA
AND PERSIA





ANIMALS, BIRDS AND PORTRAITS WORKS ON PAPER FROM INDIA AND PERSIA

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COVERS: DETAIL NO. 18
INSIDE FRONT: DETAIL NO. 34
INSIDE BACK COVER: DETAIL NO. 40



FIVE WORKS FROM THE SEVADJIAN COLLECTION

Hatchadour 'Hatchick' Sevadjian (1884-1971), an Armenian dealer in Islamic and Ancient Art, was born in Constantinople and had emigrated to Paris by 1902. He became a leading dealer and connoisseur whose collection encompassed Egyptian, Greek, Roman, Chinese and Indian Antiquities, Islamic Art and nineteenth century French paintings. With the economic crisis of the 1930s, he disposed of portions of his collection at Sotheby's, London, in 1930 and at Hôtel Drouot, Paris, in 1932. His Indian and Islamic collections, were dispersed in three further sales at Hôtel Drouot, Paris, on 23 November 1960, 18-20 April 1961 and 31 October 1961; a last group of Persian and Indian paintings was offered at Sotheby's, London, in 1968.

At the 1960 sale, where the five items now being offered were sold, the Louvre, Paris, purchased nine miniature paintings, lots 2, 29, 33, 36, 150-152 and 154 (see link below). Judging by the similarity of the album pages, several of these would appear to have come from the same album (*muraqqa'*) as those now being offered for sale.

Hatchick Sevadjian is sometimes confused with Mihran Sivadjian (1867-1910), a dealer in Antiquities and Islamic Art who conducted many sales to museums, including the Louvre, Paris, and the British Museum, London, between 1894 and 1909.

Hatchick's brother, Séropé Sevadjian (1868-1932), was also a dealer in Paris, focusing on Antiquities and Islamic Art and Impressionist paintings. No.4 in this catalogue, *Pensive youth in a garden*, was offered for sale by him at Drouot in 1927. His collection of Impressionists was sold at Drouot in 1920, including works by H. Toulouse-Lautrec and Paul Cezanne, the latter achieving a record price in the sale.

URL LINK

Louvre, Paris:

<https://collections.louvre.fr/en/recherche?page=1&limit=100&q=sevadjian&typology%5Bo%5D=11>

1. ILLUMINATED BIFOLIUM FROM A
DIVAN OF ASAFI HERAVI
KHORASAN, PROBABLY HERAT
EASTERN PERSIA, EARLY SIXTEENTH CENTURY

Gouache, gold and black ink, illuminated on a cobalt blue ground with touches of rust red, pale blue and black, each page with six staggered panels of fine *nasta'liq* ruled in red, cartouche panels above and below enclosed by strapwork borders stippled in gold, the outer margins with gold interlacing arabesques, split palmettes and cloud-bands; now comprising two separate leaves, laid down on card 10½ by 6¾ in. and 10½ by 6½ in., 27.7 by 17.1 and 27.8 by 16.9 cm. folio

This richly illuminated double page contains extracts from a continuous poem which corresponds to the start of the first *ghazal* of the Divan of Asafi Heravi. This is indicated by each couplet ending with the letter *alif*. This divan was probably copied just after the poet's death.

For a *Khamsah* of Nizami manuscript in the British Library, London, dating from the 1490s, illuminated in a similar style and palette, see Brend, pp.115-7. A Herat *Bustan of Sa'di* bifolium, circa 1528, in the Soudavar Collection, also has the distinctive use of black and cusped triangular illuminations at either side, see Soudavar, pp.194-5, no.74. Also see Makariou, p.404, no.234 for a sixteenth century manuscript of the *Makhzan al-Asrar*, with bifolium illuminated by Zaynal-'Abidin, in the Louvre, Paris.

THE POET ASAFI HERAVI

A poet of the Timurid period, Asafi Heravi (d.1517 A.D.) was the son of the vizier to Sultan Abu Sa'id (r. 1451-69). He was a pupil of the great master 'Abdal-Rahman Jami (Jami) in Herat during the the Shaybanid dynasty. Also residing for some time in Shiraz, his work includes a *mathnawi* (a type of poem in rhyming couplets) and more than 400 *ghazals* (lyric poems) with a total of over 2,000 verses.

INSCRIPTIONS

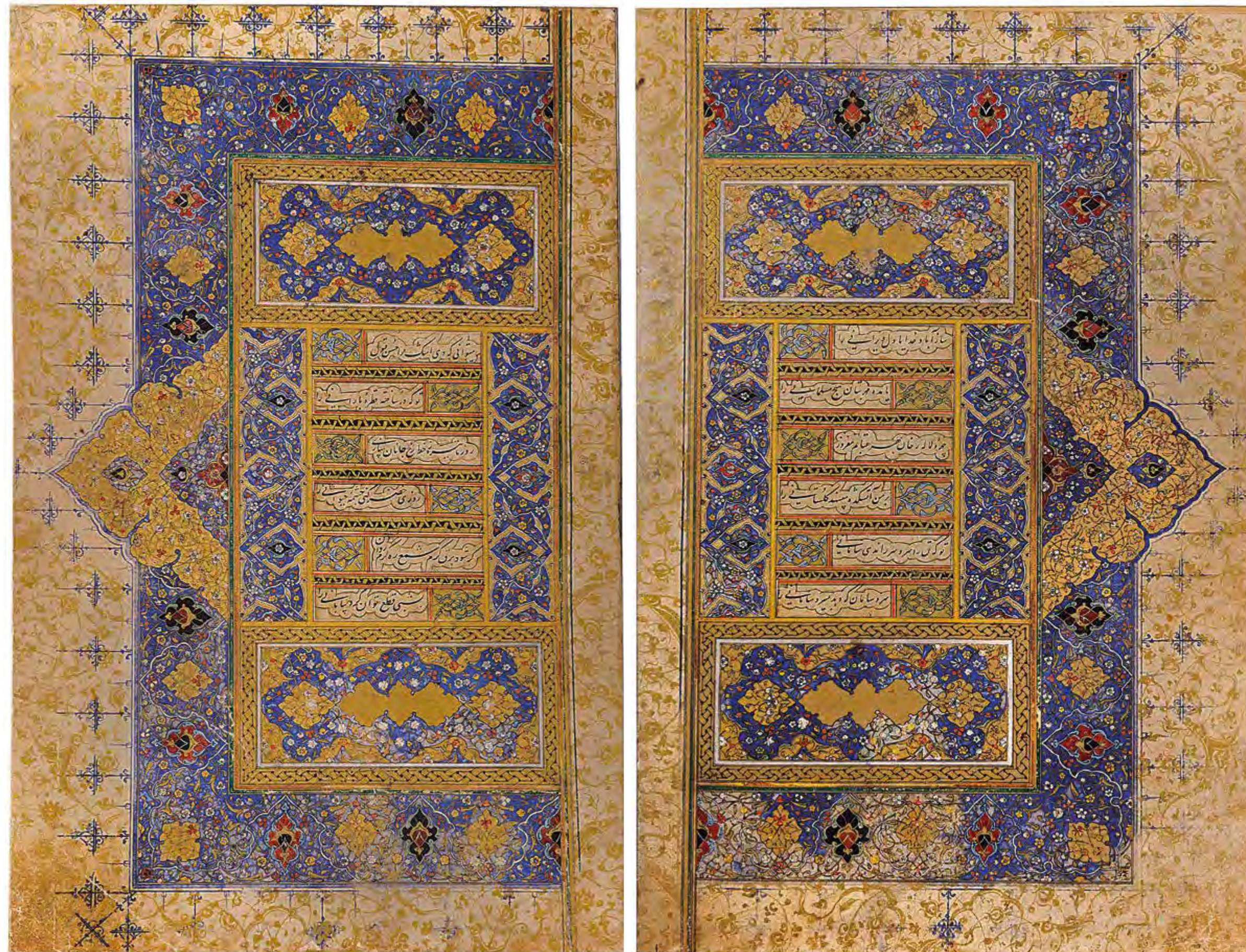
Comprising a love poem with an invocation to God, asking him to grant succor to an ailing heart.

PROVENANCE

Hatchadour 'Hatchick' Sevadjian (1884-1971), Paris: G. Muel and E. Ader, Hôtel Drouot, Paris, November 23, 1960, lot 101
Private collection, Paris, 1960-2024

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Makariou, S., ed., *Les Arts de l'Islam au musée du Louvre*, Paris, 2012
Soudavar, A., *Art of the Persian Courts: Selections from the Art and History Trust Collection*, New York, 1992



2. TWO YOUTHS EXCHANGE A PEAR

PROBABLY HERAT OR MASHAD
EASTERN PERSIA, CIRCA 1575

Opaque pigments with gold on paper, with polychrome illuminated and gold-sprinkled inner margins ruled in black and gold, laid down in a pale green album page decorated with gold floral sprays and cloud-bands, backed on card
6½ by 3½ in., 16.6 by 8.8 cm. painting
12½ by 7½ in., 32.2 by 20.1 cm. folio

The moon-faced boys stand on a plain ground exchanging a single pear. The figure on the left wears a gilt coat over a blue tunic with white sash, orange stockings and black shoes. The smiling right-hand youth wears an orange tunic, hitched up to reveal a white lining and a green underskirt, the end of his white sash held in his left hand. His stockings are purple and shoes black. Both wear white turbans secured with striped pink bands, the left-hand one being identified as Safavid, the right-hand, with gilt cap, Uzbek. The youth in the gilt coat would appear to be presenting the pear to the youth in orange who smiles in anticipation.

For a near prototype, depicting two standing princes, also on a plain unpainted ground, in the Soudavar Collection, attributed to Aqa Mirak, Tabriz, circa 1530, see Soudavar, p.182, no.69.

This folio would appear to come from the same album (*muraqqa'*) as items 3, 4 and 5 in this catalogue, along with three pages also from the Sevadjian Collection in the Louvre, Paris (*see link below*).

PROVENANCE

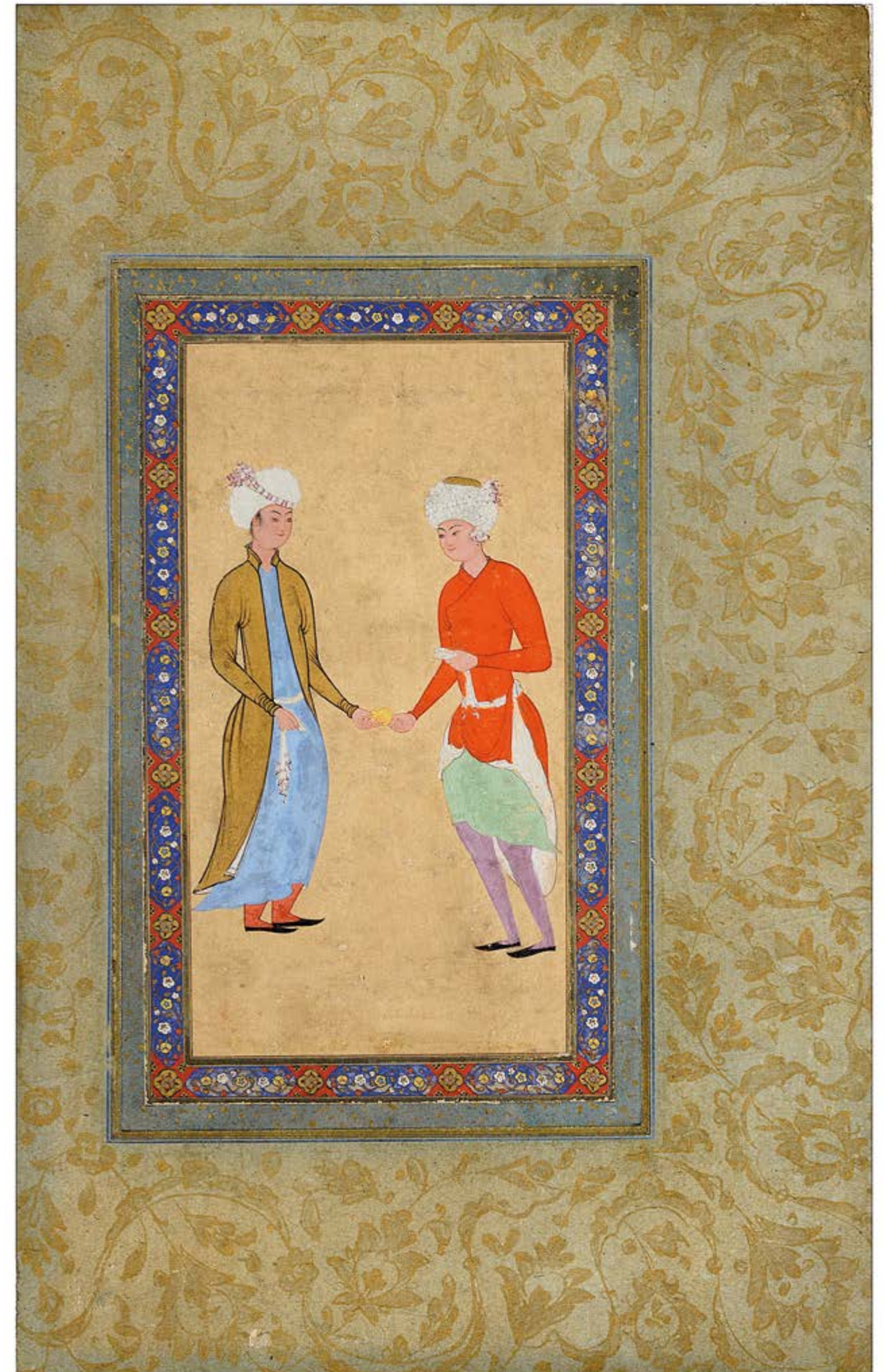
Hatchadour 'Hatchick' Sevadjian (1884-1971), Paris: G. Muel and E. Ader, Hôtel Drouot, Paris, November 23, 1960, lot 4
Private collection, Paris, 1960-2024

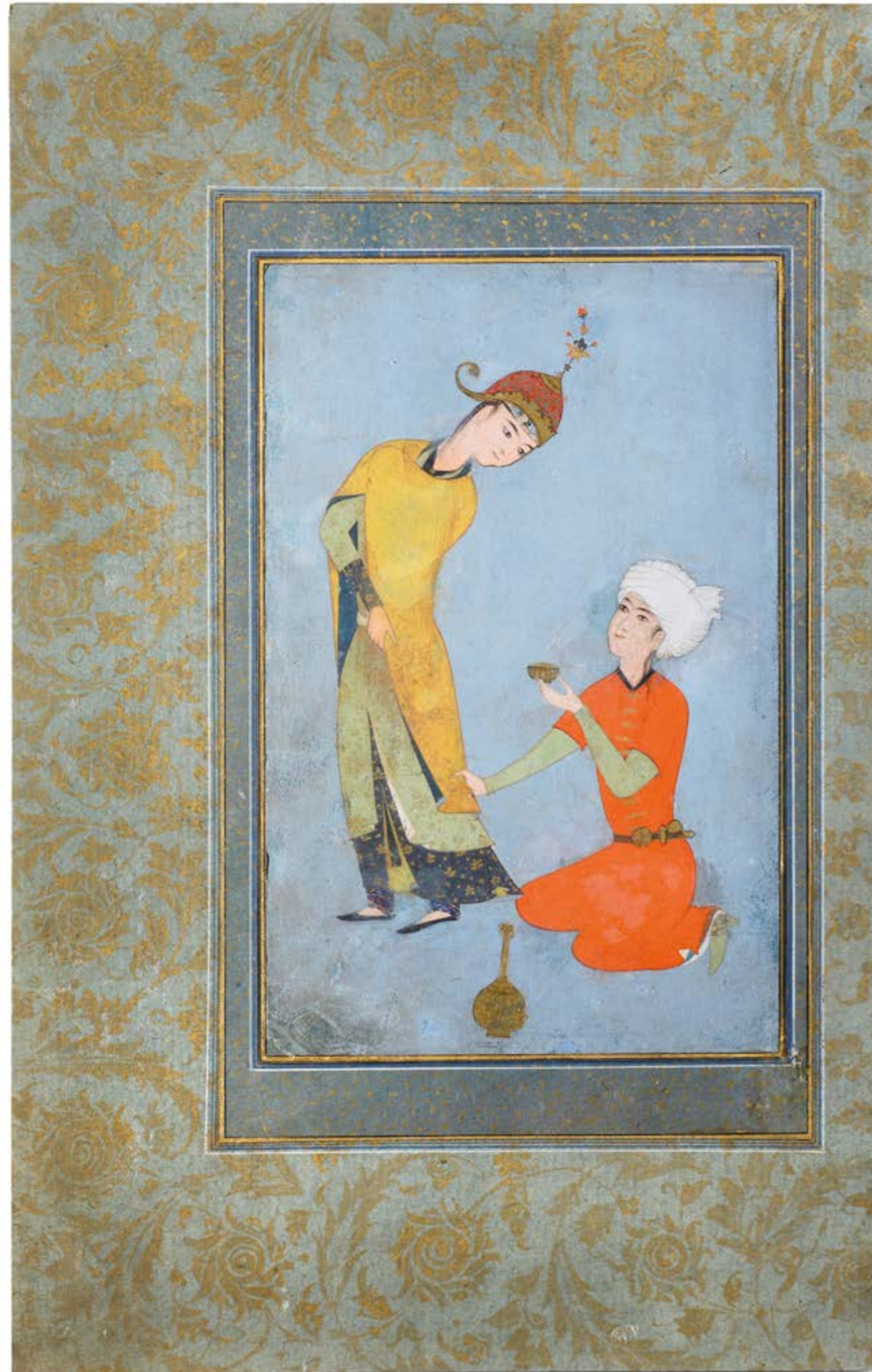
REFERENCES

Soudavar, A., *Art of the Persian Courts: Selections from the Art and History Trust Collection*, New York, 1992

URL LINK

Louvre, Paris:
<https://collections.louvre.fr/en/recherche?limit=100&q=sevadjian&typology%5B0%5D=11>





**3. A YOUTH OFFERING A LADY A CUP OF WINE WHILST CLUTCHING HER COAT-TAILS
PROBABLY HERAT OR MASHAD
EASTERN PERSIA, CIRCA 1575**

Opaque pigments with gold on paper, with gold-sprinkled inner margin ruled in blue and gold, laid down in a pale blue album page with gilt floral scrolls, backed on card
7¼ by 4¾ in., 18.7 by 12 cm. painting
12½ by 7¼ in., 31.8 by 19.8 cm. folio

On a blue-grey ground a kneeling youth detains a young girl by tugging at her coat-tails and offering her a golden cup of wine from a ewer in front of him. The young lady looks back in surprise, wrapping her blue-lined saffron yellow cloak about her, her gilt-decorated navy skirt, black shoes and green coat visible. Her black hair is covered by a scroll-decorated saffron helmet-like headdress surmounted by a floral posy, its gold border scrolling to a bud terminal. The youth wears a white turban and saffron tunic with frontal frogging and green undergarment, his belt with gilt buckles.

Persian influence had long been present in Khorasan, an area of central Asia spanning parts of present day Iran, Afghanistan and Turkmenistan, where regional courts developed remarkable schools of painting. The subject is taken from a well-known poem by the Timurid period court poet Amir Shahi Sabzavari (d.1453). It is also a frequent subject in Bokhara painting, see

Soudavar, p.197, no.75 for a rendition of the subject attributed to Shaykhzade, circa 1530. Here it is painted in the style of Mohammadi, a court painter considered one of the most skilled, who was active in Herat about 1560-91. For a painting, circa 1565, from a *Bustan of Sa'di* manuscript in the Soudavar Collection, depicting Sa'di begging his beloved to stay, attributed to Mirza 'Ali, where the kneeling poet offers a departing youth a cup of wine, see Soudavar, p.175, no.66c.

This folio would appear to come from the same album (*muraqqa'*) as items 2, 4 and 5 in this catalogue, along with three pages also from the Sevadjan Collection in the Louvre, Paris (see [link below](#)).

PROVENANCE

Hatchadour 'Hatchick' Sevadjan (1884-1971), Paris: G. Muel and E. Ader, Hôtel Drouot, Paris, November 23, 1960, lot 5
Private collection, Paris, 1960-2024

REFERENCES

Soudavar, A., *Art of the Persian Courts: Selections from the Art and History Trust Collection*, New York, 1992

URL LINK

Louvre, Paris:
<https://collections.louvre.fr/en/recherche?limit=100&q=sevadjan&typology%5B0%5D=11>

4. PENSIVE YOUTH IN A GARDEN EASTERN PERSIA, CIRCA 1575

Opaque pigments with gold on paper, with gold-sprinkled inner margin ruled in gold and black, laid down in a pale green album page with gilt foliage, backed on card
6½ by 3½ in., 15.5 by 8.8 cm. painting
12¼ by 7½ in., 31.3 by 19.9 cm. folio

On a plain ground a pensive youth kneels in a garden of willow trees, a sprig of foliage held in his right hand. He wears a gilt-striped white turban with a floral sprig plume, wisps of black hair at his temples, his pale tan tunic is decorated with flower-heads, a slender knife and scabbard (*kard*) is suspended from his white sash, blue stockings and a green shoe can be glimpsed. His face is downcast, his eyes, below a monobrow, with a look of wistful reminiscence. It seems likely that he is one of the love-struck youths that are a such a feature of Safavid painting in the sixteenth and seventeenth century.

The style of this painting harks back to the mid-sixteenth century, for instance in 'Self-portrait of Mir Sayyid 'Ali, circa 1540, in the Sackler Gallery, Washington, see Seyller, p.305, no.269. Here, as in our portrait, the figure is kneeling and hunched forward, in this case reading, in ours in contemplation. A portrait of the poet Hatifi, from the Bahram Mirza album, 1525-50, formerly in the collection of Prince Sadruddin Aga Khan, retains the kneeling posture, a toe of one shoe exposed, and the trailing sash as found here, see Sims, p.271, no.188. By 1575, in the Metropolitan Museum of Art's 'Hawking party in the mountains', Qazvin or Mashhad, the various youths are wearing close-fitting tunics decorated with gilt flower-heads, black pointed shoes, and white turbans with gilt details, all of which can be found in the present portrait. Their faces boast the same monobrows, small mouths

and wisps of hair at the temples; see Sims, pp.143-45. Also see Canby, pp.63-4, no.38 for another double-page illustration, 'Ibrahmin Mirza's garden party', 1582, for figures with comparable details.

This folio would appear to come from the same album (*muraqqa'*) as items 2, 3 and 5 in this catalogue, along with three pages also from the Sevadjian Collection in the Louvre, Paris (*see link below*).

PROVENANCE

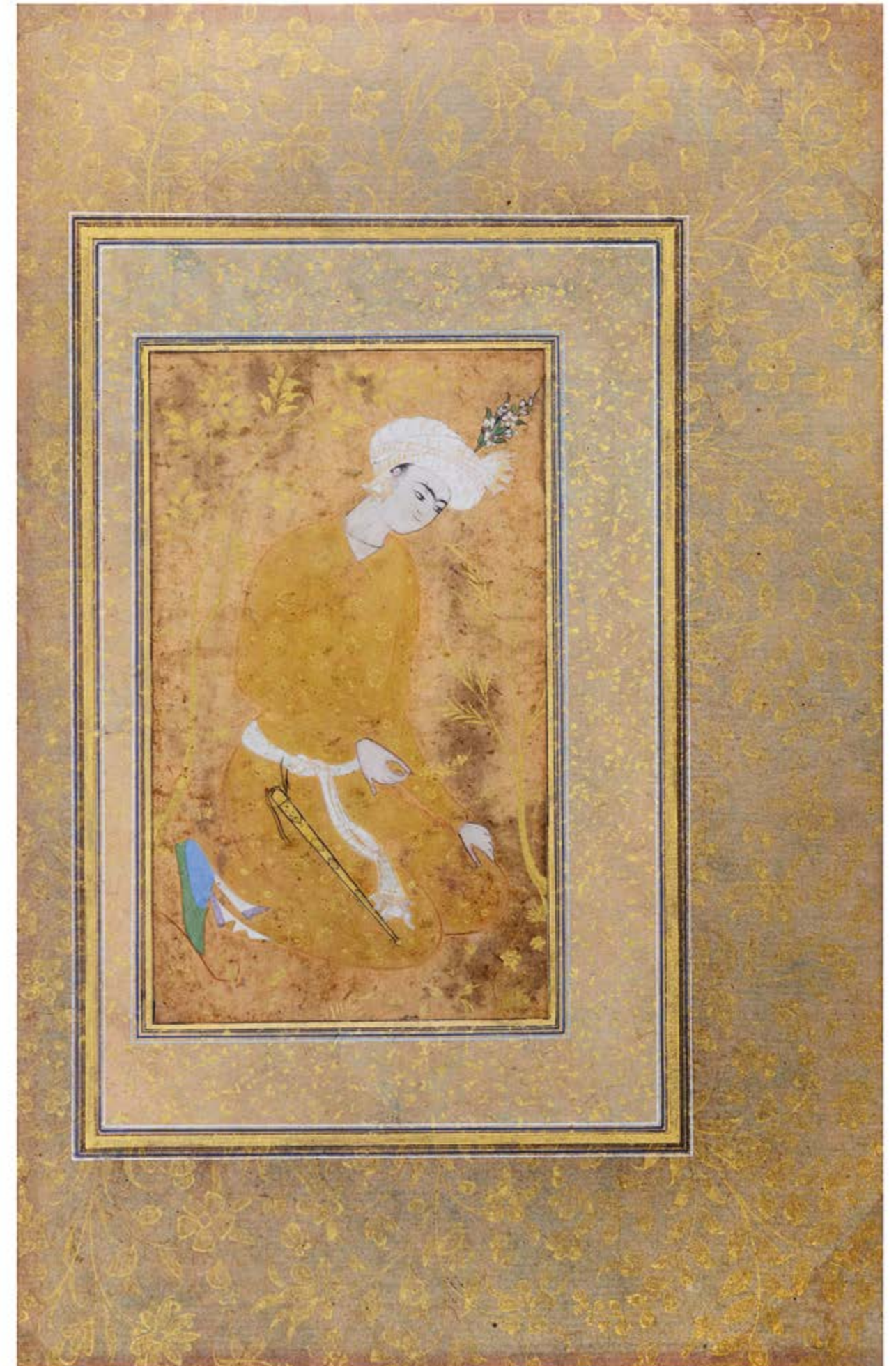
Séropé Sevadjian (1868-1932), Paris: F. Lair Dubreuil, Hôtel Drouot, Paris, 1-3 June 1927, lot 287 (illustrated)
Hatchadour 'Hatchick' Sevadjian (1884-1971), Paris: G. Muel and E. Ader, Hôtel Drouot, Paris, November 23, 1960, lot 8
Private collection, Paris, 1960-2024

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Seyller, J., "Five Folios from the Jehangir Album" in Blair, S. & Bloom, J., *God is Beautiful and Loves Beauty: the Object in Islamic Art and Culture*, New Haven and London, 2013
Sims, E., *Peerless Images: Persian Painting and its sources*, New Haven and London, 2002

URL LINK

Louvre, Paris:
<https://collections.louvre.fr/en/recherche?limit=100&q=sevadjian&typology%5B0%5D=11>



5. PRINCESS READING

GHAZVIN OR MESHAD
EASTERN PERSIA, CIRCA 1550-75

Opaque pigments with gold on paper, the gold-splinkled margins with black and gold rules, laid down in a pale blue album page painted with gold animals in a forest landscape, card backing
7½ by 4¾ in., 19.8 by 11.6 cm. painting
14 by 9½ in., 35.7 by 23.4 cm. folio

A young lady is seated with one leg raised on a gold-bordered blue carpet, she holds a handkerchief in her right hand and a book in her raised left hand. She is reading with some intensity. She is wearing a white scarf and a short-sleeved rust-coloured jacket over a pea green coat with an orange undergarment. Her pale face has almond-shaped eyes and wisps of black hair at her temples. She wears a grey helmet-like headdress with gilt finial and frontal flange with half palmette terminal.

COMPARATIVE EXAMPLES

A related earlier painting of a seated princess, attributed to Mirza Ali, circa 1540, wearing a more elaborate version of this headdress is in the Fogg Art Museum, Harvard Museum, Cambridge, see Sims, p.237, no.152. Another princess, attributed to Mohammadi, circa 1565, is in the Art and History Trust Collection (Soudavar, p.237, no.92). Both seated princesses hold a sprig of flowers and wear a similar Safavid headdress.

This folio would appear to come from the same album (*muraqqa'*) as items 2, 3 and 4 in this catalogue, along with three pages also from the Sevadjian collection in the Louvre, Paris, see see Makariou, p.446, no.269 (see link below).

PROVENANCE

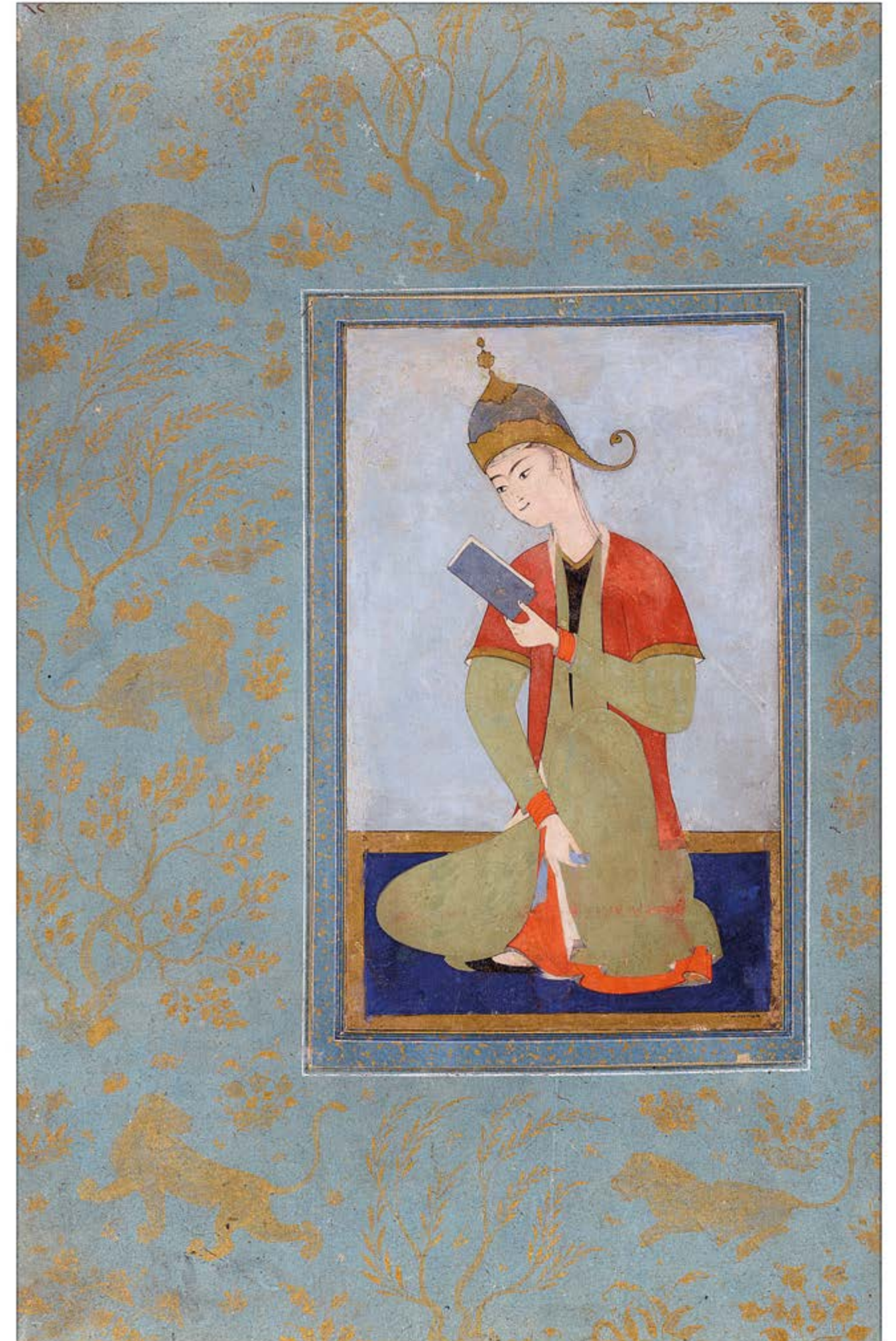
Hatchadour 'Hatchick' Sevadjian (1884-1971), Paris: G. Muel and E. Ader, Hôtel Drouot, Paris, November 23, 1960, lot 7
Private collection, Paris, 1960-2024

REFERENCES

Makariou, S., ed., *Les Arts de l'Islam au musée du Louvre*, Paris, 2012
Sims, E., *Peerless Images: Persian Painting and its sources*, New Haven and London, 2002
Soudavar, A., *Art of the Persian Courts: Selections from the Art and History Trust*, London, 1992

URL LINK

Louvre, Paris:
<https://collections.louvre.fr/en/recherche?limit=100&q=sevadjian&typology%5B0%5D=11>





details

6. LEAF OF CALLIGRAPHY FROM JAMI'S "YUSUF AND ZULEIKA"

BY MOHAMMED IBN ISHAN EL-SHIHABI
QASVIN, PERSIA
MANUSCRIPT DATED A.H. 964 / 1557-8 A.D.

Ink and pigments with gold on paper
5 1/4 by 2 3/4 in., 14.2 by 6.7 cm. calligraphy
10 by 5 3/4 in., 25.5 by 15 cm. folio

On burnished gold-sprinkled paper, fourteen lines of exquisitely fine *nasta'liq* are written in two columns divided by gold and black rules. On either side the page is decorated in gold on a burnished tan ground. The recto with, from the top margin, a family of antelope comprising a doe, calf and grazing buck, below to the right birds swoop above a sky of cloud-bands and below two nightingales perch in a tree above stylised rocks. In the foreground, three further antelope recline or graze in a landscape of rocks, trees and flowering plants. On the left a stork or heron is flanked by further flowering plants. The recto is set with a similar panel of *nasta'liq* surrounded by margins of a superbly painted *millefleur* design enclosed by spiralling *saz* leaves.

FLOWERING OF THE ARTS UNDER SHAH TAHMASP

Under the great Shah Tahmasp (r. 1524-76), a royal atelier of artists, calligraphers and poets was established and went on to produce some of the greatest works of Persian art, not least the illustrious *Shahnama* of Shah Tahmasp, also known as the Houghton *Shahnama*. Qazvin was made capital of the Safavid empire in 1548, but the production of this exquisite *Yusuf and Zuleika* manuscript within ten years gives us some idea of the skill and refinement of Shah Tahmasp's artists.

A mere half century into the long rule of the Safavids, the decoration nevertheless reflects a distillation of some of the most familiar and popular motifs from the dynasty's extensive lexicon. Animals of the royal hunt, *gol-e-bolbol*, Chinese-influenced rocks, scudding cloud-bands, a luxurious range of trees and flowering plants, and on the verso an abstract garden of mesmerising flowers.

"YUSUF WA ZULEIKH" BY JAMI

The poet Jami (1414-92) was born in Herat and spent his life there, preferring the simple life of a Sufi mystic and scholar to that of a court poet. *Yusuf and Zuleikh* formed part of his most famous collection of poetry, a seven-part compendium entitled *Haft Awrang* ("The Seven Thrones").

MOHAMMED IBN ISHAN EL-SHIHABI

Lauded in his lifetime for his skilled hand, his *nasta'liq* calligraphy was prized and collected by the Khans of Bokhara, Safavid shahs and Mughal emperors. Amongst the many great sixteenth century calligraphers, Ibn Ishan is considered a master. Born in Herat, Afghanistan, where his father was mayor, the family fled to Bokhara when the city fell to Ubayd Khan Uzbek, Shaybanid Khan of Bokhara. From there he went to Balkh, where he joined

the service of Shah Husain Balkhi Shihabi. Qadi Ahmad wrote "many people assembled round him and he had no need of making inscriptions and producing specimens; therefore his writing is scarce". His major work is the *Collection of Wise Sayings of Ali*, A.H. 937 / 1530-1 A.D.; *Yusuf wa Zuleika*, A.H. 964 / 1557 A.D.; and the *Sayings of Khwaja Abdullah al-Ansari*, A.H. 971 / 1563 A.D.

This famous manuscript was written in 1557 and originally comprised 136 pages, many in different colours such as turquoise and pink, all of which were decorated with gold margin illustrations of this quality, though in most it was just floral.

Works by Ibn Ishan are rare and this leaf, with its exquisite borders of animals and birds surrounding a double column of *nasta'liq* script, is an exceptionally fine example.

OTHER LEAVES FROM THIS MANUSCRIPT

The entire, or a proportion of, the manuscript was originally in the collection of the great German archaeologist and art historian, Friedrich Sarre (1865-1945), who was Director of Islamic Art at the Kaiser Friedrich Museum (now the Bode Museum), Munich from 1921-31. He lent a single leaf to the great *Meisterwerken* exhibition, Munich, 1910, (see Sarre & Martin, no.693, pl.3). Although he bequeathed most his collection to the museum, it did not include this manuscript, which appears to have been dispersed after his death.

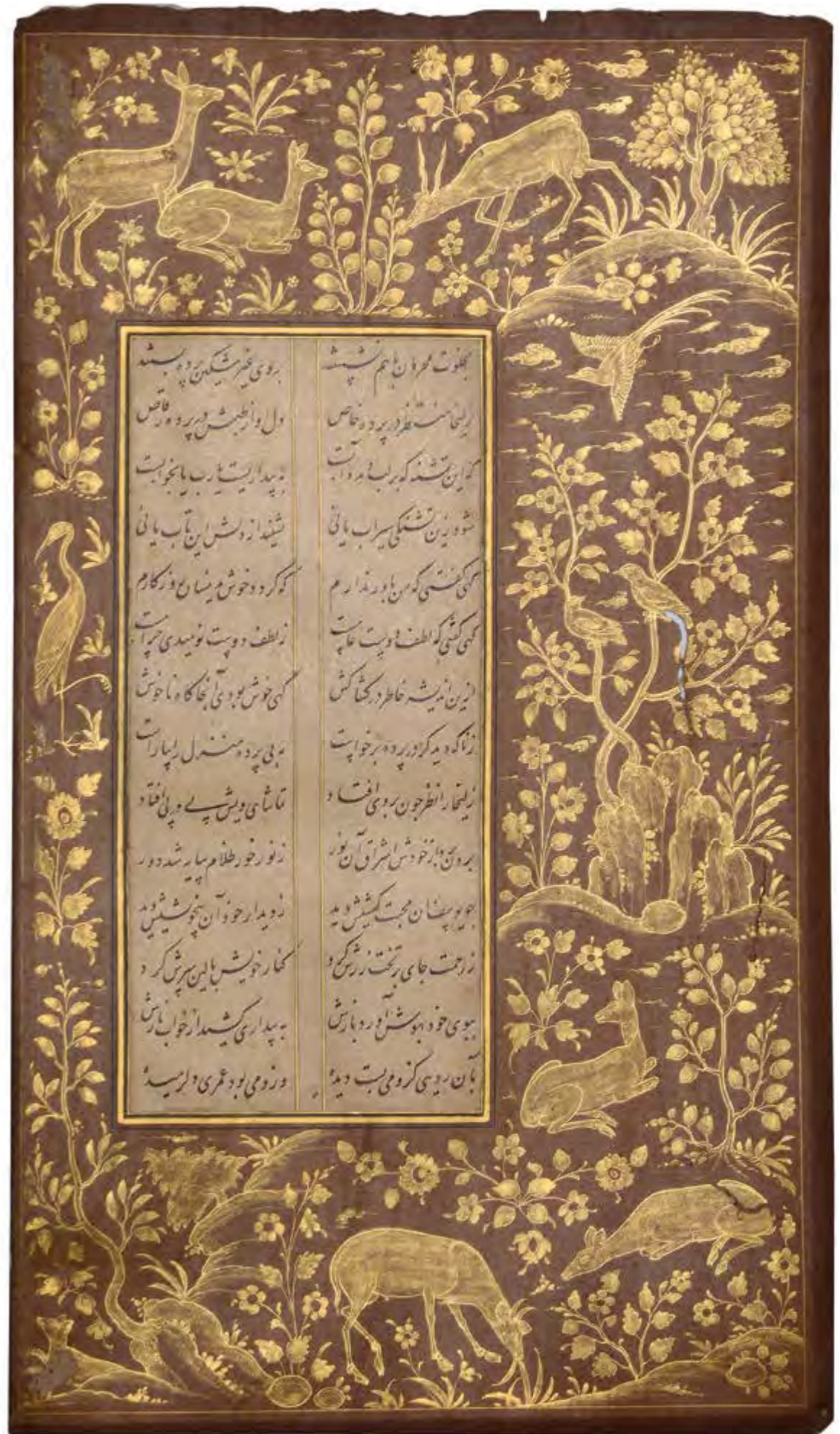
Seven leaves, including the leaf under discussion, were sold by the Hirsch executors at Christie's, London, 4 December 1975, lots 98-104, followed by another eight on 14 April 1976, lot 35-37 & 48-52. Four leaves, presumably from these Hirsch dispersals, are in the Keir Collection, London, see Robinson, pp.183-4, nos.228-231, pl.55 & 56. A single leaf was sold at Christie's, London, 14 October 2003, lot 128. A leaf similar to ours, with dragons, birds and animals, is in the David Collection, Copenhagen, see von Folsach, pp.139 & 147-8, fig.48, no.105.

PROVENANCE

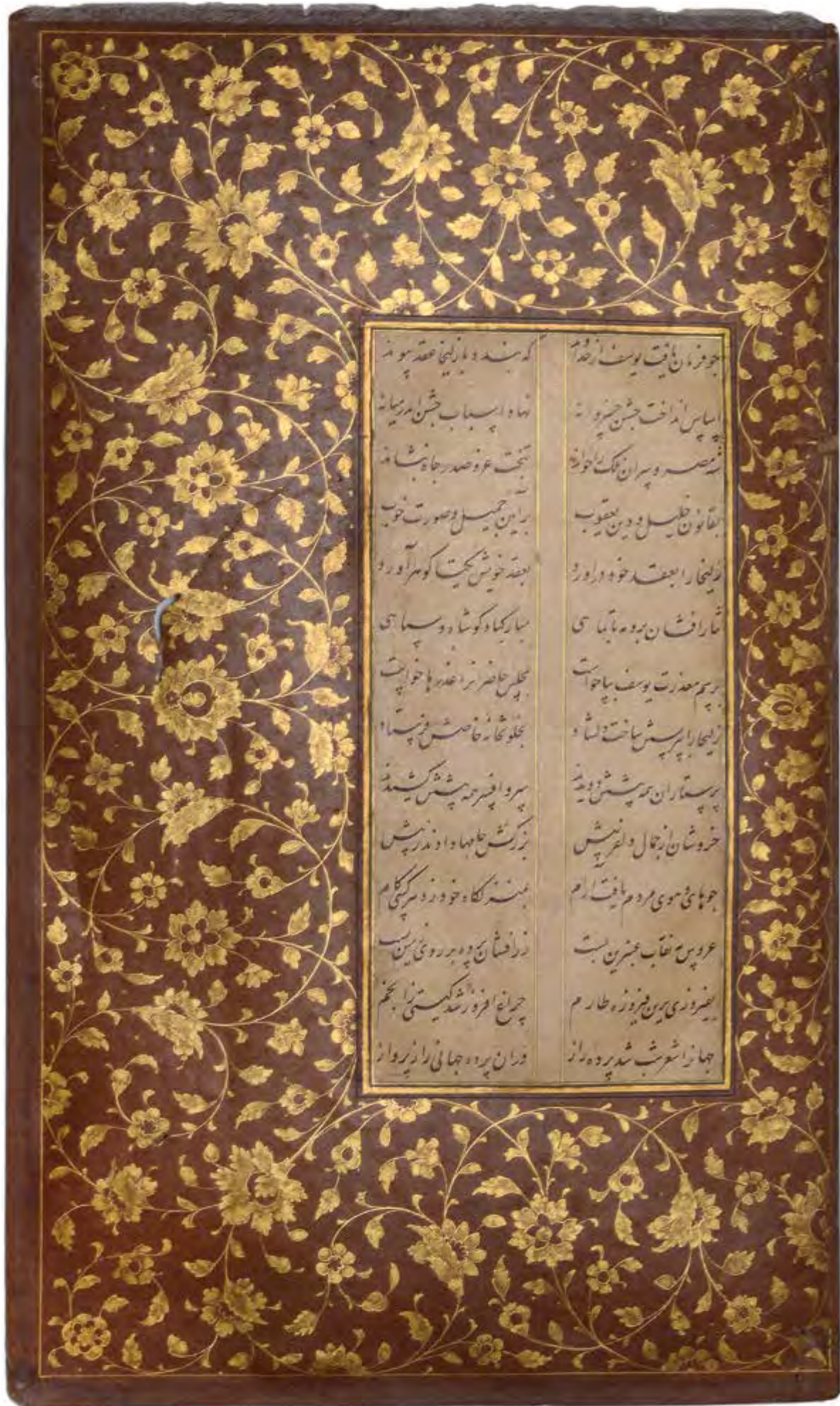
Friedrich Sarre (1865-1945), Munich
Jacob Hirsch (1874-1955), Munich: Christie's, London, 4 December 1975, lot 98
Private collection, London, 1975-2025

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Robinson, B.W., ed., *Islamic Painting and the Arts of the Book, the Keir Collection*, London, 1976
Sarre, F. and Martin, F.R., *Die Ausstellung von Meisterwerken Muhammedanischer Kunst in München 1910*, Munich, 1910



بگفت مردان اینم شمشاد
برای منست که در پرده خاص
که این شمشاد که بر لب درخت
شود زین شمشاد که بر لب درخت
کمی گشتی که من باور ندارم
کمی گشتی که لطف دوست عاقت
زین آیدیش خاطر در کشاکش
زنگه دید که در پرده برخواست
زین آیدیش خاطر در کشاکش
زنگه دید که در پرده برخواست
برون از خوش شمع آفتاب
چو پستان چیت کشیدند
ز دخت جای رخت ز رخسار
بوی خود به شش دره باز
بان روی که روی بست دید
بر روی خورشید که در پست
دل و اطمینان بر پرده خاص
بیدار است لب باخوب است
شینه از شمشاد این آب باقی
که کرده خوش در میان در کام
ز لطف دوست تو میدی بر آب
کمی خوش بودی خاک که ناخوش
بوی پرده شمشاد لپار است
تماشای ویش پیله بر بیفتاد
ز نور خورشید که در پرده
ز دیدار خود آن چو شمشاد
کنار خویش با این برش کرد
بیدار است لب باخوب است
درد می بود عری در لب



چو مردان بخت دوست زده
اسپاس انداخت جشن چو زده
شخصه و پسران نکست خوانند
بقانون جلیل و دین بخت
زین آیدیش خاطر در کشاکش
تعارفشان برده با ما می
بر سر حضرت یوسف باج است
زین آیدیش خاطر در کشاکش
پرستاران همه شمشاد
خوششان از جمال و لعل پیش
چو بای موی مردم بافت نام
عروس عتاب بختین بست
بهر روی برین فرود طارم
جهان شمشاد شد پرده باز
که بسند و با زین عهده بودند
نماه اسپاس جشن بر میمانند
تخت خود صدر جا بستند
بر این مجلس و صورت خوب
بجست خوش بخت که هر آورد
ببار کماند گوشه و سپاسی
بگلستان خضر زنده باخوب است
بگلستان خضر زنده باخوب است
سرو و افروز بر پیش کشیدند
بزرگش تا هماده اندر پیش
ببست نگاه خود ز در کمر گام
ز دستان پرده بر روی بست
چرخ افروز شد کیمی از بخت
وزان پرده جهانی را ز پرده باز



7. TWO SAFAVID LADIES PERSIA, CIRCA 1630-40

Ink, colour and gold on paper, laid down in an album page with four cusped foliate medallions amidst spiraling tendrils, flowers and leaves, spurious ink date and signature of Riza' 'Abbasi, pencil inscriptions in German on the verso
6¾ by 3½ in., 17 by 9 cm. painting
13¾ by 8¾ in., 34.5 by 22.6 cm. folio

In a landscape are two young ladies, one standing, her hands held up palms outward in apparent awe, a tasselled string of beads in her right hand, her hair braided into long plaits. On the right, in front of her kneels a second lady, holding a leather-bound book with both hands as though for presentation, wearing a long tunic with repeating floral motifs, a long pleated scarf over her shoulders. Each has almond-shaped eyes and small rosebud mouth, wearing gem-set gold jewellery, the left-hand figure wearing a plain robe, a gilt cummerbund, a pleated scarf swagged across her arms, rings on her fingers. In the sky scudding, billowing and scrolling pale blue and gilt clouds betray a heightened sense of expectation that the calm ladies belie.

From their gem-set gold jewellery and elegant dress these would appear to be ladies of the court. As the drawing comes from an album (*muraqqa'*), it is likely that the opposite page contained a depiction of the event the two ladies are anticipating. Perhaps the arrival of a revered holy-man, a Sufi or dervish, judging by the prayer beads and the book (a Qur'an?) held by the ladies.

INSCRIPTIONS

A spurious signature of the painter Riza 'Abbasi (1565-1635):
raqam-i kamina riza' 1[0]08
"Work of the lowly Riza', [A.H.] 1[0]08" [1599-1600 A.D.]

PROVENANCE

Ernst (1903-90) and Marthe (1918-99) Kofler-Truniger, Lucerne, Switzerland: Sotheby's, London, 15 July 1970, lot 310 (illustrated)

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Canby, S., *The Rebellious Reformer: The Drawings and Paintings of Riza-yi 'Abbasi of Isfahan*, London, 1996



8. RECLINING BEAUTY

SAFAVID PERSIA, FIRST HALF OF THE SEVENTEENTH CENTURY

Opaque pigments with gold on paper, laid down in a (reduced) gilt-splashed album page, pasted down on card
3¾ by 7¼ in., 9.5 by 18.5 cm. painting
5¼ by 8⅞ in., 13.5 by 22 cm. folio

Here the subject lies with both arms folded over her head, as though stretching while emerging from sleep, her body creating a series of undulating curves. With bare upper body, her hips are enveloped in a cobalt blue cloth with gilt stars from which one foot emerges. An orange cloth with gilt tiger-stripes covers her right leg, its muddy green lining lies under her upper body, a sage green scarf billows around her shoulders. She has the moon face of the classic Safavid beauty, with narrow elongated eyes, small mouth and dark hair descending to her shoulders in thin ringlets. The navy ground would suggest an illusion of night, with sprigs of foliage and two pomegranates in the foreground, a flowering plant and scrolling clouds above. Another reclining woman, with moon face and hands folded above her head, by Mir Afzal Tunī, circa 1640, is in the British Museum, London, see Canby, 1993, p.105, no.68.

The evolution of this type of reclining female figure can be traced to two nudes by the great master, Riza-i 'Abbasi, circa 1590-95, in the Harvard Art Museums, Cambridge and the Freer Gallery, Washington D.C. The former has been identified by Sheila Canby as being most likely modeled on Marcantonio Raimondi's

engraving, *Cleopatra*, see Canby, p.31, no.7 and Langer, pp. 180, nos. 73 & 74 and p.184, no.82.

In a highly informative essay, Alex Langer, *op cit.*, pp.181-191, has illustrated how the genre evolved as other court painters adopted and interpreted the new vogue for the semi-clothed reclining female figure. One of the most exquisite and famous of these images, *Young woman resting after bathing*, by Muhammad Mu'min, also dates from the 1590s and was painted in Herat; it is now in the Pierpont Morgan Library, New York, see Langer, p.181, no.77. Treatment of the subject evolved further in the seventeenth century in the work of, amongst others, painters such as Muhammad Qasim (d.1659), Mu'in Musavir (?1617-97) and Mir Afzal al-Husaini (?1642-66).

PROVENANCE

Pierre Le-Tan (1950-2019), the Franco-Vietnamese illustrator and painter, Paris
Sotheby's, Paris, 16 March 2021, lot 4

REFERENCES

Canby, S., S., *Persian Painting*, London, 1993
Canby, S., *The Rebellious Reformer: The Drawings and Paintings of Riza-yi Abbasi of Isfahan*, London, 1996
Langer, A., *The Fascination of Persia: The Persian-European Dialogue in Seventeenth-Century Art*, Zurich, 2013

9. LOVESTRUCK YOUTH

SAFAVID PERSIA, SECOND HALF SEVENTEENTH CENTURY

Opaque pigments with gold on paper, laid down in a gold-sprinkled album page (reduced) on a cream ground, pasted on card
4¼ by 6⅞ in., 10.8 by 17.5 cm. painting
5¼ by 8¾ in., 14 by 23.2 cm. folio

The distraught youth lies in a landscape of leafy gilt plants, behind him is a sapling tortured by a wind that also billows clouds above into scrolls. He has flung himself on the ground supported only by a rust-coloured cushion brocaded with flowers, cloud-scrolls and a bird in flight. Barefoot, his elongated body is enveloped in a sage green tunic over an inner garment of a paler apple green, knotted about the waist with a girdle and long blue sash with gilt fringes. His right arm shows marks (*dagh*) where in his anguish he has burnt himself in an effort to cool his ardour. His moon face shows a dejected expression,

gazing with almond-shaped eyes into the distance, his long tresses of hair bunched in his left hand. In front of him lie an untouched flask of wine, gilt drinking bowl, a handful of small fruit, a small hexagonal gilt table and a sprig of narcissus, symbol of youth.

From the late sixteenth and throughout the seventeenth century a new genre appeared, that of the langorous youth, and was drawn and painted by the leading court artists such as Riza-yi Abbasi and Mu'in Mussavir. The use of an ivory-coloured ground with exclusively gilt feathery trees and clumped foliage is common to a number of court artists of the seventeenth century. For examples see Welch, p.120, no.90: a *European youth*, and Canby, pp.175 & 200, no.128: a *European giving his dog a drink*, dated 1634, now in the Detroit Institute of Arts.



Another painting of a reclining youth, 1600-35, is in the Hermitage Museum, St. Petersburg, see Piotrovsky & Rogers, p.126, no.76 and for an earlier image, attributed to Muhammad Qasim, circa 1595, see Kwiatowski, pp.72-75, no.19. For a painting depicting a lady putting burn marks (*dagh*) on the arm of her lover, by Afzal al-Husayni, dated 1646, see Canby, Froom & Merchant, p.157, no.124.

PROVENANCE

Pierre Le-Tan (1950-2019), the Franco-Vietnamese illustrator and painter, Paris
Sotheby's, Paris, 16 March 2021, lot 6

REFERENCES

Canby, S., *The Rebellious Reformer: The Drawings and Paintings of Riza-yi Abbasi of Isfahan*, London, 1996
Canby, S., Froom, A. and Merchant, A., *Spirit and Life: Masterpieces of Islamic Art from the Aga Khan Museum Collection*, Geneva, 2007
Kwiatowski, W., *Legacy of the Masters: Painting and Calligraphy of the Islamic World from the Shavleyan Family Collection*, London, 2019
Piotrovsky, M.B. & Rogers, J.M., *Heaven on Earth: Art from Islamic Lands: Works from the State Hermitage Museum and the Khalili Collection*, London, 2004
Welch, S. C., et al., *Treasures of Islam*, Geneva, 1985



10. REST ON THE FLIGHT INTO EGYPT BY OR IN THE MANNER OF MUHAMMAD ZAMAN PERSIA, DATED A.H. 1076 / 1665-66 A.D.

Ink and opaque pigments on vellum and paper, laid down in an album page with a blue and white floral margin, the page with gilt animals prancing amidst foliage on an ivory ground, with a single ink ownership stamp and at either side vertical bands of gilt and polychrome illumination, the border of blue laid paper with black, white and gilt rules
16 by 8½ in., 15.2 by 20.5 cm. painting
14¼ by 20 in., 36.7 by 51 cm. folio

In a European landscape the Virgin and Child, flanked by two kneeling angels, are seated under a tree, flowering plants in the foreground. Under a blue sky a line of birds retreat, a hill and distant town to the right. Dressed in a long pleated red dress, royal blue cloak and beige veil, the gaze of the Virgin looks directly at the viewer, the sleeping nude child held in her embrace. Two white *nasta'liq* inscriptions with signature and date are in the sky.

Many of Zaman's subjects were based on European prints and in this case it has been established that the scene is based on a print by Francois de Poilly (d.1693), a French engraver known for his copies of the great masters, a print of which is in the British Museum, London (see below). In this case the print was composed after a painting by the Italian master Annibale Carracci (d.1609), now in the Hermitage, St.Petersburg.

COMPARATIVE EXAMPLES

This painting is unusual in being painted on vellum and is early amongst his dated work. The “crocodile skin” tree is a hallmark of his work. Zaman worked for many royal patrons but his Christian subjects may in fact have been commissions from the affluent Armenian community in Iran. Another Madonna and Child, with similar palette and treatment of the blue robe of the Virgin, signed by Zaman and dated A.H. 1093 / 1682-3 A.D., is in the Asian Civilisations Museum, Singapore. Exhibited at the Rietberg Museum, Zürich, in 2013, Axel Langer, (pp. 198-99, no. 99) identifies it as the seventh in Zaman's group of works after European originals or engravings, making the current painting the eighth.

A slightly later painting, *The Return from the Flight into Egypt*, signed by Muhammad Zaman and dated 1689 A.D., is in the Fogg Art Museum at Harvard, based on a mid-seventeenth century engraving by Lucas Vosterman, a Flemish artist, who based it on a work by Rubens, see Welch, p. 108, fig. 72 (see link below). Other biblical subjects appear in the St.Petersburg Album, six signed by Zaman, see Akimushkin, pl.60, 75, 78 & 83.

THE ARTIST

Born in Kirman and educated in Tabriz, Muhammad Zaman (d. 1700), was recognised as a skilled painter and calligrapher and entered the royal atelier under Shah Abbas II (1642-66). His painting introduced a completely new style, which became known as *firangi-sazi*, combining an unusually vibrant palette

with European influences such as perspective and soft facial expressions. Flemish and Dutch influence is predominant in his work, rather than Italian, and prints of these and other European artists are known to have been in circulation in Persia since the seventeenth century.

PROVENANCE

John Augustin Westberg (1931-2001), New York, acquired in the 1960s-70s
By descent to 2025

INSCRIPTIONS

hasab al-amr al-a'la

“On the order of the highest command.”

ya sahib al-zaman sana 1076

“O Master of the Age! Year 1076 (1665-66 CE).”

The formula “O Master of the Age!” (*ya sahib al-zaman*) is a phrase typically used by Muhammad Zaman as a signature. While being a pun on his name, it was likely a reference to this particular style and may also have been used by others working with or in the style of the artist. Amy Landau has suggested that the name used in this form here was inscribed as an indication of quality and mode, see p.169.

Seal impression:

Qur'an XI, sura al-hud, parts of v.88

kanda bar khatam in mihr-i Muhammad Ahmad

“Engraved on this seal is this love of Muhammad, Ahmad ”

REFERENCES

Akimushkin, O.F., *The St. Petersburg Muraqqa'*, Lugano, 1994
Landau, A.S., “Man, Mode and Myth: Muhammad Zaman ibn Haji Yusuf” in Landau, A.S. ed., *Pearls on a String: Artists, Patrons, and Poets at the Great Islamic Courts*, Washington, 2015
Langer, A., ed., *The Fascination of Persia*, Zurich, 2013
Welch, A., *Shah 'Abbas and the Arts of Isfahan*, New York, 1973

URL LINK

Harvard Art Museums:

<https://harvardartmuseums.org/collections/object/216250>



François de Poilly (d.1693),
Rest on the flight into Egypt.

A LARGE DRAWING DEPICTING AURANGZEB'S MILITARY COMMANDER KHAN JAHAN BAHADUR ZAFAR JANG KUKALTASH (D.1697) WITH HIS FATHER MIR ABU'L MA'ALI BY THE IMPERIAL MUGHAL ARTIST HUNHAR

11. KHAN JAHAN BAHADUR ZAFAR JANG KUKALTASH AND HIS FATHER MIR ABU'L-MA'ALI BY HUNHAR MUGHAL INDIA, CIRCA 1675-80

Ink with some colour on card, inscribed in Devanagari and Persian identifying the sitters, a central inscription in Persian naming the artist Hunhar, reverse inscribed “16” in black ink in Hindustani numerals, also numbered 1400 in pencil, later English inscriptions giving a translation on the recto
12¾ by 16¼ in., 32 by 41 cm.

In a scene of some formality, Khan-Jahan Bahadur Zafar Jang Kukaltash, on the right, receives his father, Mir Abu'l-Ma'ali, on the left, each seated on a carpet in front of a colonnaded garden pavilion. On either side of them are three standing attendants, two each holding a stick and *morchhal*. Inscriptions in Devanagari on each of the carpets and three in Persian in the foreground flanking and above the steps to the terrace.

KHAN JAHAN BAHADUR ZAFAR JANG KUKALTASH

The most senior general in Aurangzeb's imperial army, as well as the achievements mentioned in the inscriptions, he was noted crucially for his vanquishing of the independent Maratha leader Shivaji, thereby facilitating the Mughal conquest of the Deccan.

As the foster-brother of the emperor, his titles were appended with the word Kukaltash, and he was held in great esteem and affection by Aurangzeb. Governor (*subehdar*) of the Deccan, and of Allahabad and Punjab, he was granted the title Khan Jahan Bahadur in 1673 and he received the rank of 7000 and 7000 horses in 1675. The present portrait must post-date these years, since it gives his titles and rank in full in the inscriptions. He died on 23 November 1697 and his tomb is in Lahore.

A fine equestrian portrait of Khan Jahan Bahadur, also by Hunhar, is from the Johnson Album in the British Library, London (Losty & Roy, fig.99, pp.156-158; Falk & Archer, no.133). Losty observes that portraits of Khan Jahan Bahadur are extremely rare (*ibid*, p.158).

THE ARTIST HUNHAR

Hunhar's career spanned the late Shah Jahan period to most of Aurangzeb's reign. His earliest work is in the Late Shah Jahan Album and his latest around 1690. For a listing of other works by Hunhar see Verma, pp.176-179. A fine drawing by him, of four ascetics, 1628-56, is in the Victoria & Albert Museum, London (see link below).

The workings of the artist are evident in the areas of *pentimenti*, including the changed angle of the *morchal*, altered architectural details in the background and the two attendants at either side, who are drawn on smaller sheets of paper adhered to the main sheet.

INSCRIPTIONS

The three recto inscriptions:

On the right:
“Portrait of Khan-Jahan Bahadur Kukaltash Zafar Jang. He held the rank of 7,000 and 7,000 horses. At the time of 'Alamgir Padshah he was always in charge of the army and in victories of Bijapur and Bhagnagar [Hyderabad], in the battles of Ujain and Dholpur accompanied His Majesty in his victories. He was wounded. At the time of His Majesty, he was called Mir Baba and when ['Alamgir was] a Prince, he was his companion and close associate and at the time of ...” (text cropped)

On the left:
“This is the portrait of Mir Abu'l-Ma'ali, father of Nawab Khan Jahan Bahadur Kukaltash Zafar Jang, the one 'Alamgir Padshah [called] Sayyid-e Khafi”

In the centre:
“This sketch by Hunhar, who in the past was called Kahar Gusain. His Majesty distinguished him by calling him Hunhar and he was a chief painter”

This part of the inscription is crucial in giving the name of the artist, but significantly also giving us his name, Kahar Gusain, before he became known as Hunhar.

PROVENANCE

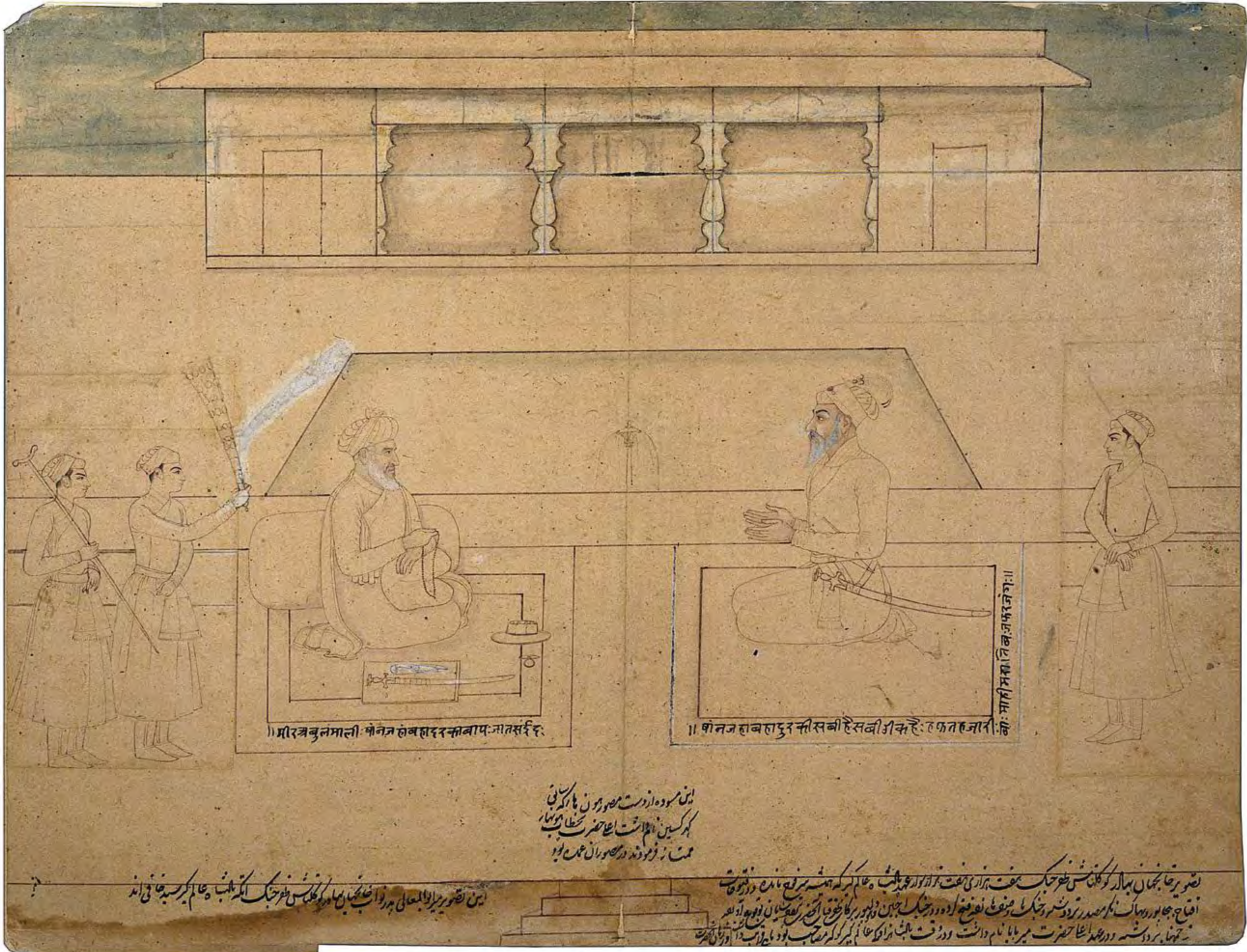
Private collection, circa 1900, England
Rosebery's, London, 11 June 2013, lot 1316 (*part lot, unillustrated*)
Sotheby's, London, 8 October 2014, lot 205
Private collection, 2013-25

REFERENCES

Falk, T. & Archer, M., *Indian Miniatures in the India Office Library*, London, 1981
Losty, J.P. & Roy, M., *Mughal India: Art, Culture and Empire*, London, 2012
Verma, S. P., *Mughal Painters and their Work*, Delhi, 1994

URL LINK

Victoria & Albert Museum, London:
<https://collections.vam.ac.uk/item/O434025/drawing-hunhar/>



॥ श्रीरत्नबुलमाली भोजन संवहादरकावापः जातसर्दिदः ॥

॥ श्रीनजहाबहादुरकीसबीहेसबीजीकहेः हफतहजातीः ॥
 वाः माहीसकातिवजफरजेगः ॥

این مسوده از دست مصور بون با اسبقی
 کبر کسین نام داشت اعلا حضرت خطا مومنا
 ممت ز فرمودند در دوران علم بود

این تصویر بر اثر ابوالفضل بر روی خطبهای امام کوشش فرزند جنگ اکتبای عالم کبر سید خانی اند

تصویر خانبهجان بهار که کلن شش خط جنگ بیفت هزاری نعت نزل کرد و در بیست
 اقیاج بجای بود و مال نکرم صدر زودش و جنگ با صفت نفعی کرده و جنگ بجهنم زودش بر کاغذ خاقان کعبه میان فوج آید
 نه تنها بر دوشه و در عهد اعلا حضرت میربابا نام داشت و در وقت بلش از او عا که کبر که در حساب بود مایه از آب در آن حضرت

12. **PORTRAIT OF SHAH SHUJA (1616-60)**
CALLIGRAPHY SIGNED MIR ALI ON VERSO
MUGHAL INDIA, CIRCA 1680-1700

Ink and opaque pigments on paper
7¼ by 4 in., 18.5 by 10.3 cm. painting
15¾ by 9¾ in., 39.2 by 24.8 cm. folio
8¼ by 4¼ in., 20.4 by 12 cm. calligraphy

Shah Shuja, second son of Shah Jahan (r.1628-58) and Mumtaz Mahal, stands in profile in a landscape setting. The prince stares resolutely into the distance, his head encircled by a golden halo. He has a neat black moustache, a full beard and a single curl beside his ear. The prince wears a yellow *jama* dotted with small green leaves fastened on his right with gold-edged, vermillion lappets. His *patka* is of gold brocade with flowers on the two ends – typical of the Shah Jahan period. Tucked into his *patka* and secured with a ruby brooch is a dagger with a lion-headed hilt. In his right hand, he holds a long sword resting on his shoulder and in his left hand, a fly whisk. He wears two strings of pearls around his neck, each with one large spinel or ruby, and pearl bracelets. His turban is secured by a striped gold band, edged in pearls, and topped with a feather aigrette. His slippers are white with gold edging and red floral design. Small flowering plants appear on the ground by his feet in the foreground, and trees emerge along the low horizon line. Above his head is a gold and orange-streaked sky at sunset.

The Prince's royal status is evident from the halo behind his head, his clothing, and the fly whisk he holds. Other portraits of Shah Shuja display the same facial features with his distinctive nose and full lips, elaborate turban and luxurious attire, such as one in the Chester Beatty Library, Dublin, showing the prince holding a *sarpech* (Wright, p.433). The powerful pose of a sword borne on the shoulder and a halo are likely derived from portraits of his father, Shah Jahan, including one in the National Museum of Asian Art, Washington (Lowry et al., p.287, no.338). This became a familiar pose in posthumous portraits of Shah Jahan. This portrait of Shah Shuja seems to be a copy of another, circa 1650, whose current location is unknown.

SHAH SHUJA

The second of four sons of Shah Jahan and Mumtaz Mahal, he was born in 1616. He and his three brothers, Dara Shikoh, Murad Baksh and Aurangzeb were granted governorships, Shuja being appointed governor of Bengal and Orissa with his capital at Dacca. When Shah Jahan became ill in 1658 a power struggle ensued among his sons, with Aurangzeb ultimately emerging victorious as the next emperor (r. 1658-1707). Shuja was defeated first at Banaras, before escaping to Bengal. He was then defeated by Aurangzeb's forces, after which he fled to Arakan, Burma, where in 1660, he was murdered by the local rulers.

INSCRIPTIONS

Beneath the portrait "Shuja".
The calligraphic panel on the verso is signed:
faqir mir 'ali
"Poor Mir 'Ali"



The calligraphic panel on the verso contains two couplets in *nasta'liq* from Jami's *Yusuf and Zulaykha*, signed 'faqir Mir Ali'. The Persian calligrapher Mir 'Ali (d.1556), was one of the most skilled and celebrated calligraphers who worked firstly for the Timurids in Herat, and later for the Safavid court. The Iranian writer Qadi Ahmad praised Mir 'Ali as the most skilled calligrapher of his day (Minorsky, p.126-131). He was prolific, and the Mughal court collected and prized his work.

PROVENANCE

John Dent or William Dent, lieutenants in the East India Company army in Bengal, 1782-92 and Patna, 1776-96 respectively
By descent to Sir Robert Dent (1895-1983): Sotheby's London, 11 April 1972, lot 30
Private collection, France, 1972-2024

REFERENCES

Lowry, G.D., Beach, M.C., West FitzHugh, E., Nemanzee, S., Snyder, J., *An Annotated and illustrated Checklist of the Vever Collection*, Washington and Seattle, 1988
Minorsky, V., *Calligraphers and Painters: A Treatise of Qadi Ahmad, Son of Mir-Munshi* (circa A.H. 1015/A.D. 1606), Washington, 1959
Wright, E., *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library, Dublin*, Virginia, 2008

E.S.



13. **PORTRAIT OF BIHARI DAS NATHAWAT**
AMBER, RAJASTHAN, LATE SEVENTEENTH CENTURY

Opaque pigments with gold on paper, Mewar inventory numbers on the verso
6¾ by 3¾ in., 16.7 by 8.7 cm. painting
7¾ by 4¾ in., 19.5 by 11.8 cm. folio

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

SUBJECT

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

INSCRIPTIONS

On the left side in good seventeenth century Nagari:
Bihari Das Nathawat
Mewar inventory numbers 95/265 and 211 on the reverse

PROVENANCE

Mewar Royal Collection, Udaipur
Sotheby's, London, 21 October 1994, lot 531
Sir V.S. Naipaul (1932-2018), England, 1994-2016
Private collection, London, 2016-25

PUBLISHED

Fraser, M., *The V.S. Naipaul Collection of Indian Paintings, Drawings and Watercolours*, London, 2014, pp.68-9, no.30
Losty, J.P., *Indian Court Painting*, Oliver Forge and Brendan Lynch Ltd., Asia Week, New York, 2017, no.8

REFERENCES

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



**14. KRISHNA AS THE DIVINE COWHERD WHO PLAYS THE FLUTE (VENUGOPALA)
BIKANER, RAJASTHAN, CIRCA 1690-1720**

Opaque pigments with gold and silver on paper, with green margin and red border ruled in gold and white
6 by 4 in., 15.2 by 10.3 cm. painting
11½ by 8 in., 29.3 by 21.4 cm. folio

Beneath a feathery tamarind tree, blue-bodied, flute-playing Lord Krishna appears as a living icon. With saffron dhoti and golden crown, he crosses his right ankle over his left in his standard pose. But he has taken his right foot out of one golden *paduka* (raised sandals) and balances on his left leg. Above lips pursed on the golden flute, his eyes lock with those of a gently smiling *gopi*, possibly intended to be his beloved Radha. The woman holds a *chauri* over one shoulder and a white cloth in the opposite hand, symbolising her role as servant to the divine. Five tender cows project into the composition and gaze at Krishna in rapture. Flowing into the center foreground is a lotus-filled backwash of the river Yamuna, originally silver but now oxidized with age. The river itself comprises a major character in the story of Krishna's bucolic youth.

The shading seen on the bodies and the pastel palette reflect the close intersection of the Bikaner workshop with that of the Mughal and even Deccani courts. The main figures stand against a solid light green-blue ground especially favored in Mughal portraiture while the pink rocks bring Persianate sensibility to the scene. As for the artist, other images from the Bikaner workshop display similar prominent rounded noses, slightly downturned eyes, and substantial figures, but he remains as yet unnamed.

In 1975, this painting was sold at Christie's, London, when it was said to be "in the style of Qadir, son of Babdin, who worked in the atelier of Maharaja Karan Singh (1631-1669/1674)". This opinion was in fact based on a Raga Bhairava scene in collection of Motichand Khajanchi, (Khandalavala, no.84, fig.65), dated to

1650-70, which he describes as one of "the thirty-six folios of the Ragamala painted by Ustad Qadir, son of Babdin, [which] were brought from Delhi by Maharaj Kesari Singh (d.1670)", to whom, Khandalava states, the paintings belonged.

For a Bikaner painting of Krishna with the cowherds and their calves, from a *Bhagavata Purana* series, circa 1690, in the Polsky Collection, see Topsfield, pp.154-55, no.60. In a Bikaner painting from a *Rasikapriya* manuscript, (Kronos Collection), by Rukhnuddin (fl.1650-97) and Isa, the figure of Radha is dressed similarly, see McInerney, pp.96-7, no.23.

PROVENANCE

Royal Collection, Bikaner (verso with purple ink inventory stamp, no. 5159, 18 August 1964)
Christie's London, 10 July 1975, lot 91
Private collection, London, 1975-2024

REFERENCES

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Krishna, N., "Bikaneri Miniature Painting Workshops of Rukhnuddin, Ibrahim and Nathu," in *Lalit Kala*, no. 21, Delhi, 1985, pp. 23-27
Krishna, N., "Painting and Painters in Bikaner: Notes on an Inventory Register of the 17th Century" in B.N. Goswamy, ed., *Indian Painting: Essays in Honour of Karl J. Khandalavala*, New Delhi, 1995, pp. 254-80
Krishna, N., "The Umarani Usta Master-Painters of Bikaner and their Genealogy" in *Court Painting in Rajasthan*, A. Topsfield, ed., Zurich, 2000, vol. 51-3, p. 57-64
Topsfield, A., ed., *In the Realm of Gods and Kings: Arts of India*, London, 2004

FOLIO FROM THE POLIER ALBUM

15. KRISHNA ARRIVING TO VISIT RADHA IN A PALACE COURTYARD BIKANER, RAJASTHAN, EARLY EIGHTEENTH CENTURY

Opaque pigments with gold on paper, laid down in an album page, the narrow blue margins with a meander of gold leaves, the wider white border decorated with a *millefleur* design; on the reverse a blank panel with borders of scrolling tendrils enclosing single flower-heads; inscribed *Raja Ram Chandar* (Ramchandra) in *nasta'liq* below the inner lower border
7¼ by 3¾ in., 18.4 by 8.5 cm. painting
15¾ by 11¼ in., 39.6 by 29 cm. folio

In the foreground Krishna, dressed in a *jama*, *pajama* and a jewelled gold crown, stands talking to a young cowherd dressed in an orange *dhoti* 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 *orhni*. 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 suggests a provenance away from a Mughal or provincial Mughal court and probably a Rajasthani studio. Mughal and Deccani influences informed Bikaner painting from the late seventeenth century, both present here, and this would perhaps explain Krishna's appearance in Mughal court dress. This type of cowherd is seen in Bikaner painting, in the dispersed *Bhagavata Purana* from Bikaner, 1690-1710 (Galloway, no. 26), and in two paintings from a *Rasikapriya* series, painted between 1687-1712, depicting Krishna wearing a similar three-leaf gold crown (Losty, pp.130-36, nos.40 & 41). For an album page with a comparable border, see Hickmann & Enderlein, pl. 46.

POLIER ALBUMS

An engineer from Lausanne, Antoine-Louis Henri de Polier (1741-95), became a wealthy trader in Calcutta and Lucknow, where he was part of a group of European merchants and intellectuals. He formed an extensive collection of Indian paintings and manuscripts, many of the former collected in albums (*muraqqa'*), most of which are in the Museum für Islamische Kunst, Berlin. See Roy, pp.176-181.

While Polier seems to have travelled as far as Jaipur and may have acquired this painting 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). Sir Thomas Phillipps would have acquired this during his lifetime. For an essay on the history of the dispersal of the Phillipps Collection, see Burrows, (link below).

PROVENANCE

Colonel Antoine Polier (1741-95), Faizabad and Lucknow
Howell & Stewart, before 1834
Sir Thomas Phillipps, Bt. (1792-1872), Broadway, Worcestershire
Katherine Somerset Wytenbach Fenwick (1823-1913) by descent
By descent until 1946: W.H. Robinson Booksellers, London
Sotheby's, London, 27 November 1974, lot 735
Galerie Kevorkian, Paris, 1970s
Françoise and Claude Bourelier, Paris, 1970s-2014: Artcurial, Paris, 4 November 2014, lot 249

EXHIBITED AND PUBLISHED

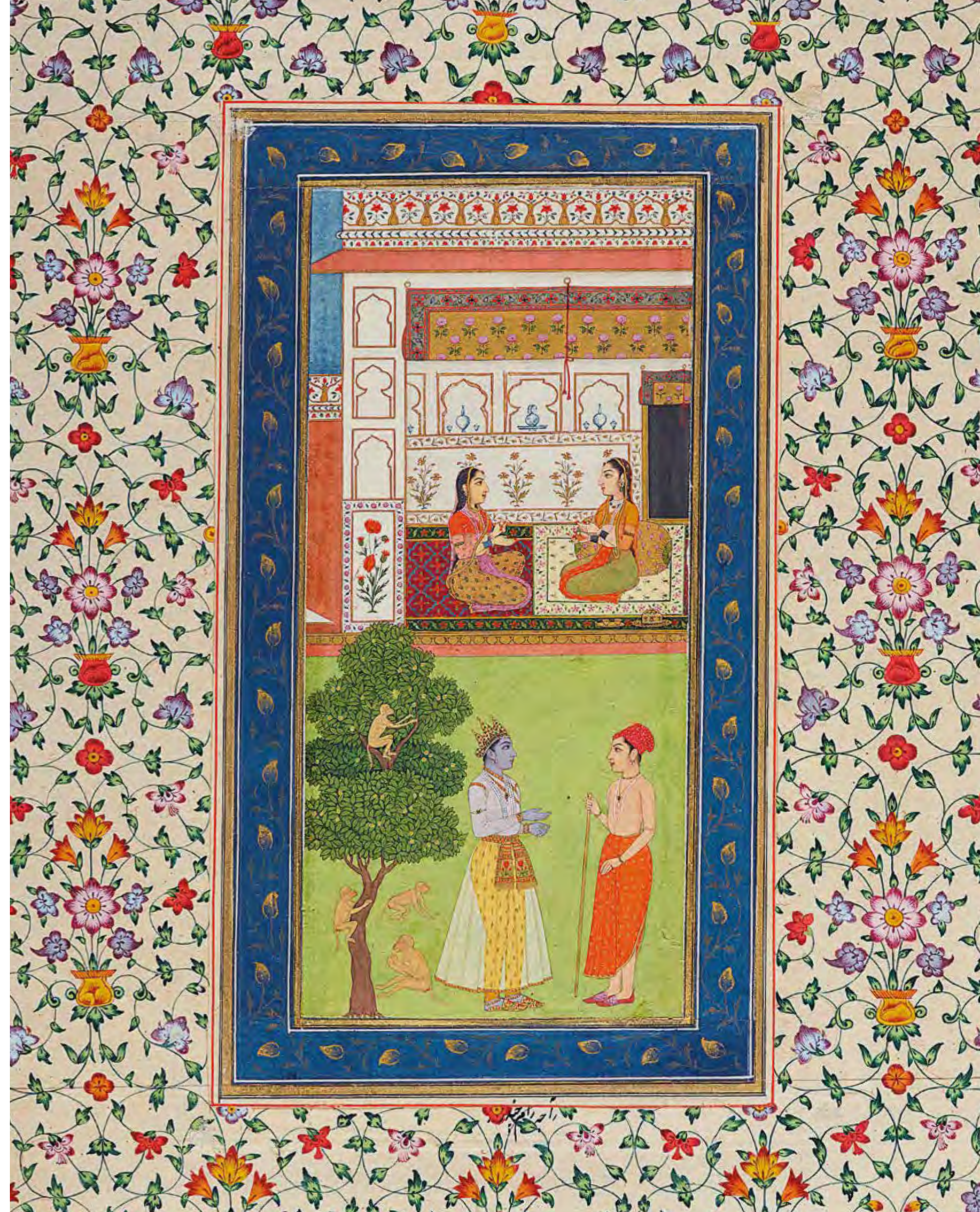
Losty, J.P., *Indian Paintings from the Heil Collection*, Oliver Forge and Brendan Lynch Ltd., Asia Week, New York, 2016, p.62, no.27

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
Losty, J.P., *Indian Paintings from the Ludwig Habighorst Collection*, London, 2018
Roy, M. "Origins of the Late Mughal Painting Tradition in Awadh", in Markel, S. & Gude, T.B., *India's Fabled City: The Art of Courtly Lucknow*, Los Angeles, 2010

URL LINK

Burrows, T., History and Provenance of Manuscripts in the Collection of Sir Thomas Phillipps:
<https://www.journals.uchicago.edu/doi/10.1086/693438>



16. MAHOUT RIDING AN ELEPHANT
SAWAR, RAJASTHAN, EARLY EIGHTEENTH CENTURY

Ink drawing on paper with gouache and gold
11 by 17 in., 28 by 42.6 cm.

A large and powerful elephant appears to have broken loose from its enclosure and has reared up on its hind legs. A diminutive mahout uses his *ankus* in vain as the beast bounds forward, tail swishing, the brass bells on his chains and those around his neck ringing to add to the pandemonium. The elephant wears a red blanket secured with a double length of rope, his trunk is scrolled and he wears gold rings on his shortened tusks.

This powerful drawing demonstrates the skill of the Sawar artist in capturing the size, volume and power of the elephant. His heavy loose skin is ridged and wrinkled at the pressure points and darkened around the neck, head, tail and hind legs, the treatment of which shows influence from artists of the nearby Kota state.

For a note on the Sawar school, see item 18. A Sawar drawing depicting Maharaja Raj Singh and his elephants, 1710-15, formerly in the Hodgkin Collection is now in the Metropolitan Museum of Art, New York, see Topsfield, 2012, pp.216-17, no.91. Other single images of Sawar elephants have been sold at auction in recent years including one from the Falk Collection, Christie's, London, 27 October 2023, lot 39 (see link below).

PROVENANCE

Presented by the Maharana of Udaipur to an Englishman in the 1940s
Private collection, England, 1940s-99
Sotheby's, London, 17 June 1999, lot 40
Private collection, New York, 1999-2025

REFERENCES

Topsfield, A., *Visions of Mughal India: The Collection of Howard Hodgkin*, Oxford, 2012

URL LINK

https://www.christies.com/en/lot/lot-6443932?ldp_breadcrumb=back



17. **A MAHARAJA OF JAIPUR WATCHING
A WATER-BUFFALO TOURNAMENT IN
A PALACE GARDEN**

JAIPUR, RAJASTHAN, CIRCA 1745

Opaque pigments with gold on paper, laid down on card
19 by 24 $\frac{3}{4}$ in., 48.2 by 61.9 cm.

In a bird's eye view of a palace courtyard, enclosed by red sandstone walls, a ruler watches a buffalo fight from the balcony of a white marble pavilion shaded by a white awning. The raja, in gold *jama* and turban, is flanked by his two chief ministers, four standing attendants behind, one holding a *morchal*. Six open columnar niches to the left contain fourteen male courtiers.

The scene of the action is divided into two grassy enclosures below, that on the left with a tethered elephant surrounded by six pairs of guards with spears and two courtiers on horseback. In the corner five buffalo and their *mahouts* await their turn to enter the main enclosure. In the focal point of the painting, directly below the prince, two buffalo are engaged in a fight, with locked horns, whilst a third is tethered. Surrounding them is a dense semi-circle of perhaps one hundred standing courtiers. Further multitudes of spectators fill the perimeter walls and to the right a crowded parapet is crammed with a mass of further male figures. Beyond are glimpses of trees and a Hindu temple.

MEWAR STYLE IN JAIPUR

In this large and Jaipur school painting the spectacular design has been based on Udaipur compositional models. The prince depicted can possibly be identified as Maharaja Sawai Jai Singh II (1688-1743), a remarkable ruler who confronted the Mughals, proved his military prowess as a Rajput leader and greatly improved the finances of his kingdom. He was an intellectual with a strong interest in astronomy and he is remembered as the ruler who moved the court from Amber to the architecturally unique new city of Jaipur.

Several similar paintings from the royal collection are in the collection of the City Palace, Jaipur, see Tillotson & Venkateswaran, pp.68-69. The main distinguishing features are the red sandstone walls, which are predominant in Jaipur, the "pink city", and the distinctively un-Mewar style of the turbans the men are wearing. The mid-eighteenth century Jaipur turban tends to be swept back and tied on the crown of the head whereas the Mewar turban peaks at the back of the head. For an example of the former in a painting of circa 1730, in the British Museum, London, see Ahluwalia, p.84-5, no.47.

PROVENANCE

Doris Wiener Gallery, New York, before 2000
Charles W. Banta, President, Buffalo Fine Arts Academy, 2003-
2009; Christie's, New York, 14 September 2010, lot 213
Christie's, London, 1 April 2021, lot 36

REFERENCES

Ahluwalia, R., *Rajput Painting: Romantic, Divine and Courtly Art from India*, London, 2008
Tillotson, G. & Venkateswaran, M., eds., *Painting and Photography at the Jaipur Court*, 2016



**18. BULL ELEPHANT CHAINED TO A PIPAL TREE
SAWAR, RAJASTHAN, EARLY EIGHTEENTH CENTURY**

Brush drawing in black ink on a yellow ground, heightened in orange, white and green, *wasli* laid down on paper; card mount with ink stamps of Kumar Sangram Singh, Bhanwar Devendra Singh and Bh. Suraya Vijay Singh Shekhawai, Nawalgarh
13½ by 17 in., 34 by 43.3 cm. painting
13½ by 17½ in., 35.1 by 43.5 cm. folio

In this large and extraordinarily energetic drawing, a bull elephant scrolls his trunk to snap a leafy bough from the pipal tree to which he is tethered. Stout chains restrain him from two of his legs. One of his keepers on the left exercises his bow, kneeling outside a grass hut in which his wife tends a young child. On the right stands the other keeper, also in turban and courtly dress, holding a lance with which to control the beast in his right hand.

By the powerful use of contours, parallel lines, concentric semi-circles and darkened joints, the artist conveys a sense of the elephant's volume and, with his raised left foot, flapping ears and swishing tail, the nervous energy of the tethered animal. He sports a small olive green blanket secured by a chevron-woven band and a collar suspended with two brass bells. These, along with his tusks and toe-nails, are heightened in white.

PAINTING AT SAWAR

Sawar, a small state near Ajmer in Rajasthan, was established when Shah Jahan rebelled against his father, the Mughal Emperor Jahangir. In consequence of his support for the former, Gokul Das became the first prince of Sawar once Shah Jahan became emperor in 1627. A local style of painting developed at Sawar towards the end of Pratap Singh's reign (r.1668-1705), which continued under his successor, Raj Singh (r.1705-30).

As Sisodia Rajputs descended from a branch of the Mewar rulers at Udaipur, they absorbed influences from there but also and, perhaps more visibly, from the neighbouring states of Bundi and Kota. By the early eighteenth century their artists were producing drawings in a highly skilled style marked by its fineness of line and restrained use of colour.

Here we can observe keen influences and techniques that recall the Kota drawing of an elephant's head in the Hodgkin Collection, 1700-10, now at the Metropolitan Museum of Art, New York, see Topsfield, 2012, pp.196-7, no.82. Similar too is the execution of the bodies of the herds of elephants in another Kota painting of 1745, also in the Hodgkin Collection, see Topsfield & Beach, pp. 92-3, no.36. For a history of painting at Sawar and Isarda, see Pasricha, pp.257-269.

Two further Sawar drawings, 1710-15, from the Hodgkin Collection are in the Metropolitan Museum of Art, New York, see Topsfield, *op. cit.*, pp.212-217, nos.90 & 91. For another, in the Polsky Collection, New York, see Topsfield, 2004, pp.334-5, no.148.

continued



PROVENANCE

Kumar Sangram Singh of Nawalgarh (*ink ownership stamp*)
Indar Pasricha Gallery, London, mid-1980s
Sotheby’s, New York, 28 October 1991, lot 34
Private collection, New York, 1991-2025

EXHIBITED AND PUBLISHED

Falk, T., ed., *Elephants of fame and other animals in Indian Painting*, Indar Pasricha Fine Arts, London, 1987-88, illustrated on cover and pp.7 & 11
Hodgkin, H. and McLnerney, T., *Indian Drawing: An exhibition chosen by Howard Hodgkin*, Hayward Gallery, London, 1983, no.24

REFERENCES

Pasricha, I., “Painting at Sawar and at Isarda in the 17th Century”, *Oriental Art*, vol.XXVIII, no.3, London, 1982
Topsfield, A., *Visions of Mughal India: The Collection of Howard Hodgkin*, Oxford, 2012
Topsfield, A., ed., *In the Realm of Gods and Kings: Arts of India*, London, 2004
Topsfield, A. & Beach, M.C., *Indian Paintings and Drawings from the collection of Howard Hodgkin*, London, 1991

19. JHAROKHA PORTRAIT OF A PRINCESS MUGHAL INDIA, CIRCA 1750

Opaque pigments heightened with gold on paper, the verso depicting a bird in a tree, laid down in a gold-sprinkled buff album page with dark blue borders and gilt rulings, variously annotated in Persian and Nagari
10¾ by 6¾ in., 27.5 by 17.7 cm. painting
13¾ by 9¾ in., 34.9 by 24.8 cm. folio

This painting, along with the following one (no.20), comprise a young man and woman of royal birth, obviously part of a set of such portraits since they are numbered above. Each gazes to the left out of fictive windows, set in a white marble palace window with engrailed arch and a green-bordered orange brocade blind suspended above.

The young long-haired princess raises a jade wine-cup in the henna’d fingers of her right hand, her left holding a globular wine-flask, wearing a diaphanous gold-edged *orhni* and *dupatta*. Her jewellery comprises ropes of pearl necklaces, bracelets, drop earrings, finger-rings, a nose-ring and a hair ornament with pendant on her forehead. The many pearls, large rubies and emeralds reinforce her royal status. Her broad eye, classical nose and sensitively modulated face imbue her with a certain *hauteur*.

The origin of the *jharokha* format is in portraits of Jahangir, at first used exclusively for imperial portraiture and recalling the Emperor’s daily audience. Aurangzeb’s abandonment of his appearance at the *jharokha* for morning *darshan* (as smacking of Hindu idolatry) opened up the format to non-royals and especially to women. A small bust portrait could now be easily turned into a window portrait by the addition of a parapet below and a rolled up blind above. Thus the frame of the painting could be turned into a window through which the onlooker could gaze at the subject. Most Mughal window portraits are rectangular, but the addition of an arch, as here, especially appealed to Rajput taste, both in Rajasthan (Diamond, Glynn & Jasol, no. 9 & fig. 3) and the Punjab Hills (Archer, Guler 24, 26, 48 & 49), so it is rare to find such an embellishment in a Mughal window portrait (see Hurel, no. 163).

Apparent ‘portraits’ of women in earlier Indian painting are invariably either idealised representations of unavailable princesses, or else courtesans who are often depicted holding a flask or a wine cup. Whereas no male artist could have had access to the former, the latter were more readily available to serve as models. The window portrait format was often used for such portrayals of women (Falk & Archer, nos. 99, 179, 182, 199 & 203).

INSCRIPTIONS

With a later inscription, in Gurmukhi script.
A literary quotation perhaps from Bihari’s *Satsai*:
‘The young girl in love, a flask of wine in her hand / Fills a cup and urges, “Drink this beloved”’

PROVENANCE

Samuel Josefowitz (1921-2015), Switzerland, late 1960s-2013
Private collection, London, 2013-25

EXHIBITED

Losty, J.P., *Indian Painting: 1580 - 1850*, Oliver Forge and Brendan Lynch Ltd., Asia Week, New York, 2013

REFERENCES

Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New Delhi, 1973
Diamond, D., Glynn, C., & Jasol, K.S., *Garden & Cosmos: the Royal Paintings of Jodhpur*, London, 2008
Falk, T., & Archer, M., *Indian Miniatures in the India Office Library*, London, 1981
Hurel, R., *Miniatures et Peintures Indiennes*, Paris, vol. I, 2010, vol. II, 2011

See notes to following item

20. JHAROKHA PORTRAIT OF A YOUNG PRINCE MUGHAL INDIA, CIRCA 1750

Opaque pigments heightened with gold on paper, the verso with a cheetah attacking an antelope, laid down in a gold-sprinkled buff album page with dark blue borders and gilt rulings, variously annotated in Persian and Nagari
10¾ by 7in., 27 by 18 cm. painting
13¾ by 9¾ in., 35 by 25 cm. folio

This painting, along with the previous one (no.19), comprise a young man and woman of royal birth, obviously part of a set of such portraits since they are numbered above. Each gazes to the left out of fictive windows, set in a white marble palace window with engrailed arch and a green-bordered orange brocade blind suspended above.

In this idealised portrait, the young prince, dressed in a white *jama* and turban, each with polychrome braided borders, holds a sprig of two roses in his right hand, his left raised slightly above the parapet. He wears gem-set gold jewellery including a bracelet, pendant, thumb-ring and a *sarpech* in his turban. With broad eye, rosebud lips and delicately modelled features, he is probably in his early teens.

INSCRIPTIONS

With a later inscription, in Gurmukhi script:
Nur Jahan badshahi zadi
‘Nur Jahan princess’

It would appear that the inscription was meant for the female portrait. The princess could therefore be either Nur Jahan, Jahangir’s formidable wife, or else her daughter, Ladli Begum, her only child by her first husband Sher Afghan, who married Prince Shahryar, Jahangir’s youngest son.

PROVENANCE

Samuel Josefowitz (1921-2015), Switzerland, late 1960s-2013
Private collection, London, 2013-25

EXHIBITED

Losty, J.P., *Indian Painting: 1580 - 1850*, Oliver Forge and Brendan Lynch Ltd., Asia Week, New York, 2013

See notes to previous item

ਜਗਦੀਸ਼ ਸਦਾ ਸਦਾ ਨਿਰੰਕਾਰੀ ਤੇ ਪ੍ਰੀਤਮ ਪ੍ਰੀਤਮ ਪ੍ਰੀਤਮ
ਪ੍ਰੀਤਮ ਪ੍ਰੀਤਮ ਪ੍ਰੀਤਮ

3



ਮੰ

ਨੂਰਜਹਾਨ ਬਾਦਸ਼ਾਹਿ ਜਹਾਂਗੀਰੀ ੬



ਮੰ



**TWO DETACHED FOLIOS FROM THE SIHR AL-BAYAN ('MAGIC OF STORYTELLING'),
AN ILLUSTRATED POEM BY THE URDU POET MIR HASAN DIHLAVI (D. 1786 A.D.)**

**21. A RULER, PERHAPS A NIZAM OF HYDERABAD, LEADING A NIGHT
PROCESSION TO CELEBRATE A MARRIAGE
DECCAN, LATE EIGHTEENTH CENTURY**

Opaque pigments with gold on paper, the verso of each with two columns of *nasta'liq* in Urdu divided by red rules
8½ by 5½ in. and 8½ by 5½ in., 21.5 by 14.8 cm. and 21.7 by 14.7 cm.

In the dark of night a Muslim ruler on horseback, wearing garlands of jasmine over a flower-decorated *jama* and turban, his mount entirely enveloped in gold trappings, is preceded by massed courtiers, soldiers, torch-bearers and three elephants, one bearing a standard. His chief courtiers march in front of him. Four elephants immediately follow the ruler, one with a *howdah* to enclose the royal ladies. Various serried ranks form the procession: musicians lead a group of soldiers in European-style uniforms, while above and below rows of flag and flaming torch-bearers march.

In the sky a splendid array of different gilt fireworks, including Catherine wheels, explode simultaneously into the night sky. The scene is made vibrant by these but also by the contrasting red, saffron, white and yellow uniforms of the celebrants. It has not yet been possible to identify the ruler, but being enveloped in gold and with a nimbus he is probably one of the Nizams. Only two nizams ruled in the course of the eighteenth century, Asef Jah I, the founder of the dynasty, (r.circa 1724-48), and, after a period of political unrest, he was succeeded by Asef Jah II (r. 1762-1803).

MIR HASAN DIHLAVI AND THE SIHR AL-BAYAN
The Urdu (Rekhta) poet Mir Hasan was amongst the many artists, poets and courtiers that fled Delhi for Avadh following Nadir

Shah's disastrous sacking of the city in 1739. The *Sihr al-Bayan* is a significant example of the vernacular romance tradition. Creating illustrated books for such works can be traced back to the early *Chandayan* tradition and continued into later periods through works such as the *Gulshan-i 'Ishq*.

In an apparently unique manuscript, the *Tuzuk-i Asafia*, which was written in Persian by Tajalli Ali Shah and completed in 1794, illustrates a history of Hyderabad in 78 miniatures painted by the author. For numerous court scenes, battles, investitures, processions, night-time entertainments and other scenes, see Nayeem, pp.62-140. Many of these scenes depict elephants, courtiers, soldiers, some French, as well as the various nizams and their entourage. The style of painting is closely comparable to these two paintings.

INSCRIPTIONS
The paintings illustrate a section of the poem that describes the preparations of a marriage celebration with dazzling light displays of pyrotechnics, fragrances, and poetry.

PROVENANCE
Christie's, London, 5 May 1977, lot 193
Private collection, Cheltenham, 1977-2024

REFERENCES
Nayeem, M.A., *Miniature Paintings of Nizam Ali Khan Asaf Jah II & Others: 18 Century Hyderabad, Based on Tuzuk-i Asafia of Tajalli Ali Shah*, Hyderabad, 2014



A SERIES OF FIVE COMPANY SCHOOL ORNITHOLOGICAL WATERCOLOURS

These fine watercolours, dating from the last quarter of the eighteenth century, are painted on English paper, mostly with the Whatman watermark, and are annotated in Persian with the name of the species. Most likely painted in Lucknow or Calcutta, they would have been commissioned by a gentleman in the service of the East India Company and once formed part of a prestigious collection.

It is possible that the collection was that of Claude Martin (1735-1800), one of the leading lights in the circle of colonial merchant intellectuals that prospered in Calcutta and Lucknow during this period. A Frenchman from Lyon, Martin was a brilliant entrepreneur who had made a fortune as soldier, surveyor, banker and architect. His natural history collection comprised nearly 2,000 watercolours and was housed at his self-designed Constantia, a vast arcaded stucco palace in Lucknow that survives today as La Martinière, a distinguished boys' school.

22. INDIAN EMERALD DOVE (*CHALCOPHAPS INDICA*) ON THE BRANCH OF A CITRUS TREE (*CITRUS MEDICA*) LUCKNOW OR CALCUTTA, CIRCA 1775-85

Pencil, pen with watercolour and bodycolour and gum arabic on paper, with Persian and English inscriptions in pencil and ink, English paper with indistinct watermark
18½ by 11½ in., 47.2 by 29.1 cm.

Also known as the green dove or green-winged pigeon, the emerald dove is native to the tropical and subtropical parts of the Indian Subcontinent and South-East Asia. It is the state bird of Tamil Nadu. Found in the forests of the eastern and western Ghats, it also occupies woodlands, farms and mangroves.

Citrus medica is a large fragrant citrus fruit with thick rind which is one of the original citrus fruit from which all other citrus types developed.

INSCRIPTIONS

"*Columba indica*" in pencil at upper left
fakhta-i kuhi dirakht u phal-i limun-i kaghazi
'Mountain dove and thin-peeled fruit lemon tree' (Chubb, no.37)

PROVENANCE

Possibly Claude Martin (1735-1800), Lucknow
Charles Jenkinson, first Earl of Liverpool (1729-1808)
By descent to 2001
Niall Hobhouse: Christie's, 22 May 2008, lot 20d
Private collection, England, 2008-2024

EXHIBITED AND PUBLISHED

Chubb, W., *The Lucknow Menagerie: Natural History Drawings from the Collection of Claude Martin (1735-1800)*, Walpole Gallery, London, 2001, no.37

23. MALE ROSE-COLOURED STARLING (*STURNUS ROSEUS*) PERCHED ON THE BRANCH OF A FIG TREE (*FICUS CARICA*) LUCKNOW OR CALCUTTA, CIRCA 1775-85

Pencil, pen with watercolour and bodycolour and gum arabic on paper, the foreground with Persian and English inscriptions in ink, on laid English paper, watermark unclear
18 by 11 in., 45.7 by 27.9 cm.

The rosy starling, as it is known, is a passerine bird in the starling family which has recently been placed in its own genus. Identified by Linnaeus in 1758, it has distinctive colouring: pink body, pale orange legs and bill and glassy black head, wings and tail. Its breeding ground is in the steppes and deserts of Central Asia and south-east Europe, from Mongolia to Kazakhstan to southern Russia, Azerbaijan, Armenia and Iran. It migrates to tropical Asia and India, where it often outnumbers the local starlings and

mynas, for winter. It forms huge flocks where there is abundant food such as locusts and cereal grain.

INSCRIPTIONS

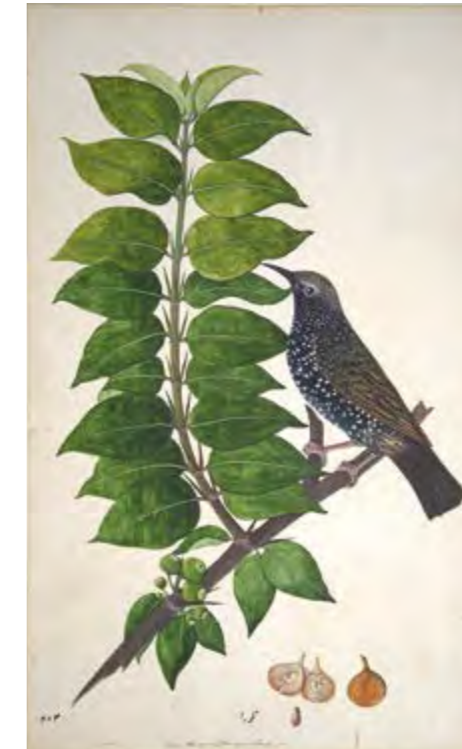
"Rose-coloured ... , male, same as Europe. B.C." and in pencil
"*Oriolus*"
kusnai-i nar "male starling" and the number 481 at l.l.

PROVENANCE

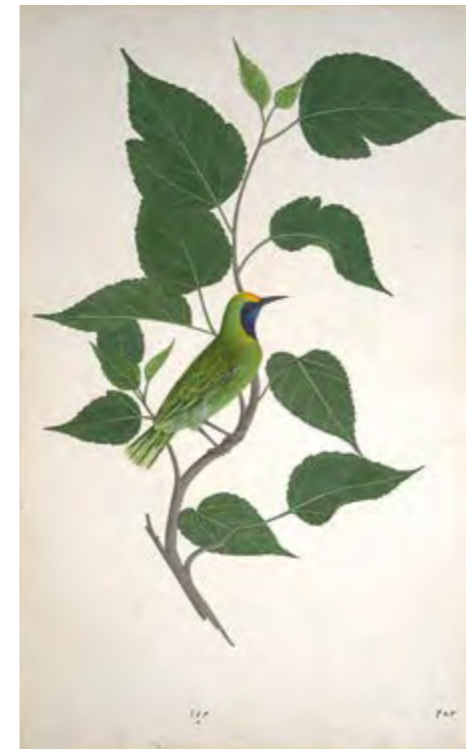
Possibly Claude Martin (1735-1800), Lucknow
Charles Jenkinson, first Earl of Liverpool (1729-1808)
By descent to 2001
Niall Hobhouse: Christie's, 22 May 2008, lot 19
Private collection, England, 2008-2024



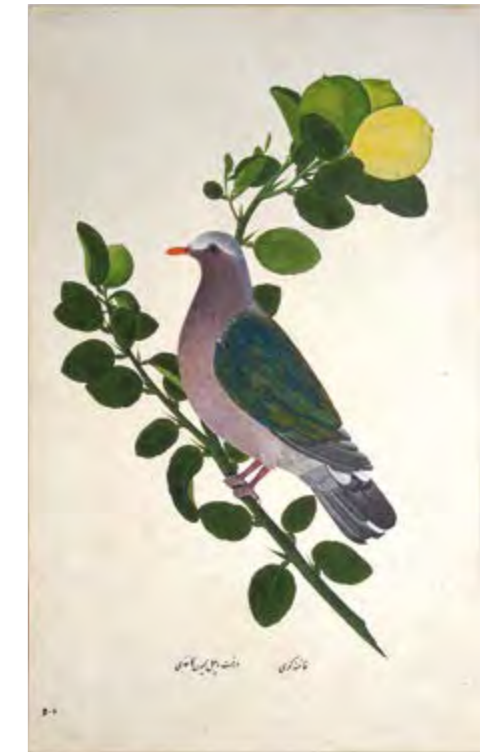
24.



25.



26.



22.



23.



24. **BLACK BULBUL (*HYPSIPETES MADAGASCARIENSIS*) ON A BRANCH OF A TREE, POSSIBLY A CORDIA**
LUCKNOW OR CALCUTTA, CIRCA 1775-85

Pencil, pen with watercolour and bodycolour and gum arabic on paper, the foreground with Persian and English inscriptions in ink, watermarked JWHATMAN with fleur-de-lys
18 by 11 in., 45.7 by 27.9 cm.

Now known as the Malagasy bulbul, or Madagascar black bulbul, it is still found in the island of Madagascar and other regional islands in the south-western Indian Ocean. Here the bird is shown without its characteristic red beak and legs. In India it is usually resident, often in groups, in evergreen forests in the western Ghats. It is a vocal bird that frequently gives a whining call and a long rattling song.

INSCRIPTIONS

“Rose-coloured Gugit, same as Gurifu. B.C.”

kismai tilwar madeh ‘female starling in farmland’ and the number 488 at l.r.; the same inscription on a ticket on the verso (Chubb, no.56)

PROVENANCE

Possibly Claude Martin (1735-1800), Lucknow
Charles Jenkinson, first Earl of Liverpool (1729-1808)
By descent to 2001
Niall Hobhouse: Christie’s, 22 May 2008, lot 20a
Private collection, England, 2008-2024

EXHIBITED AND PUBLISHED

Chubb, W., *The Lucknow Menagerie: Natural History Drawings from the Collection of Claude Martin (1735-1800)*, Walpole Gallery, London, 2001, no.56

25. **STARLING (*STURNUS VULGARIS*) PERCHED ON THE LEAFY BRANCH OF A TREE**
LUCKNOW OR CALCUTTA, CIRCA 1775-85

Pencil, pen with watercolour and bodycolour and gum arabic on paper, the foreground with Persian and English inscriptions in ink, on laid English paper
18 by 11 in., 45.7 by 27.9 cm.

The common starling, a medium-sized passerine bird, has glossy black plumage with a metallic sheen speckled with white. Its legs are pink and the bill is black in winter and yellow in summer, the younger birds having browner plumage than the adults. Native to Europe and Asia, it migrates to warmer climates in the south in winter. In India there are at least twenty different types of starling, while others migrate there from northern climates. Recognised for their skill at mimicry, Pliny the Elder claimed they could be taught Latin and Greek, they are mentioned by Shakespeare and Mozart had a pet starling which could sing part of his Piano Concerto in G Major.

INSCRIPTIONS

“Comm. Starling. immature. same as Europe. B.C.”

“Sturnus” in pencil

483 *tilwara*

On a ticket on the reverse:

Janwar tilwara darkhat men phul

‘Creature starling [in] a fruit tree’ (Chubb, no.48)

PROVENANCE

Possibly Claude Martin (1735-1800), Lucknow
Charles Jenkinson, first Earl of Liverpool (1729-1808)
By descent to 2001
Niall Hobhouse: Christie’s, 22 May 2008, lot 20c
Private collection, England, 2008-2024

EXHIBITED AND PUBLISHED

Chubb, W., *The Lucknow Menagerie: Natural History Drawings from the Collection of Claude Martin (1735-1800)*, Walpole Gallery, London, 2001, no.48

26. **GREEN BULBUL (*CHLOROPSIS AURIFRONS*) ON THE BRANCH OF A TREE, POSSIBLY A WHITE MULBERRY**
LUCKNOW OR CALCUTTA, CIRCA 1775-85

Pencil, pen with watercolour and bodycolour and gum arabic on paper, the foreground with Persian inscriptions in ink, on laid English paper
18½ by 11¼ in., 47 by 28.9 cm.

The goldfronted *chloropsis* or green bulbul is a species of leafbird found in the Indian Subcontinent and in south-western China, south-east Asia and Sumatra. The adult male has a black face and throat bordered in yellow, bright green plumage, orange forehead and blackish feet and bill. Its song consists of rising and falling liquid chirps in bulbul-like tones. It breeds in the Indian Subcontinent and parts of south-east Asia in a habitat of deciduous forest, open woodland and scrub. Two smaller subspecies are found in south India and Sri Lanka.

INSCRIPTIONS

Hariwa 484

On a ticket on the reverse: *hariwa* (the Indian name for the bird); (Chubb, no.52)

PROVENANCE

Possibly Claude Martin (1735-1800), Lucknow
Charles Jenkinson, first Earl of Liverpool (1729-1808)
By descent to 2001
Niall Hobhouse: Christie’s, 22 May 2008, lot 20c
Private collection, England, 2008-2024

EXHIBITED AND PUBLISHED

Chubb, W., *The Lucknow Menagerie: Natural History Drawings from the Collection of Claude Martin (1735-1800)*, Walpole Gallery, London, 2001, no.52





**27. AN EQUESTRIAN PORTRAIT OF A PRINCESS,
PERHAPS THE LEGENDARY WARRIOR QUEEN CHAND BIBI**
GULER, PUNJAB HILLS, CIRCA 1780-1800

Opaque pigments with gold on paper, the red inner border with black and white rules, with reduced red-sprinkled pale ochre outer border, a later ink *nasta'liq* inscription on lower border
8 by 5¼ in., 20.5 by 13.5 cm. painting
9¾ by 7 in., 25 by 17.7 cm. folio

An elegant princess rides a stallion holding a hawk in her gloved left hand, a saluki hound running beside her mount. Wearing a pale pink pleated dress, her shoes, saddle, *patka*, plumed turban, horse's tasseled bridle and trappings are all of gold-decorated orange. A black lacquered shield, a sword and scabbard and a quiver of arrows are suspended from her body. She wears jewellery including bracelets, necklaces, earrings, tasselled armlets and a nose-ring.

SCHOOL AND STYLE

The style places the painting in the last quarter of the eighteenth century and the princess's physiognomy reflects the refined style of the Guler school in the Pahari Hills. In 1813 the ancient state of Guler was annexed by Ranjit Singh, perhaps explaining the inscription on the painting. In spite of being inscribed 'Rani Jindan' in *nasta'liq*, the iconography of this painting usually identifies the legendary warrior queen, Chand Bibi (1550-1600). Maharani Jind Kaur (circa 1817-63), popularly known as Rani Jindan, was the youngest wife of Ranjit Singh, "Lion of the Punjab", first Maharaja of the Punjab (r.1801-39) and mother of his heir Duleep Singh.

CHAND BIBI

Daughter of Hussain Nizam Shah I of Ahmednagar, her brother, Burhan Nizam Shah II, became Sultan of Ahmednagar. In a strategic alliance she was married to Ali Adil Shah I of Bijapur.

Following his death in 1580, his nine year-old nephew Ibrahim Adil Shah II became sultan, but a period of political turmoil followed, after which Chand Bibi became regent. With increasing pressure from the invading Mughal armies Chand Bibi eventually once again became regent during the minority of her great nephew, Bahadur Shah. In spite of her intrigues to protect her kingdom, and her brave defence of the fort of Ahmednagar against Akbar's forces in 1595, she was murdered in 1600 by infighting factions. Ultimately, after a four month siege, the Mughals took Ahmednagar. However, it was a somewhat pyrrhic victory as internecine warfare continued in the Deccan sultanates well into the seventeenth century, once again postponing an ultimate Mughal victory.

A painting of Chand Bibi hunting on horseback, holding a hawk and with four attendant ladies, from the Deccan, circa 1700, is in the Metropolitan Museum of Art, New York ([see link below](#)).

PROVENANCE

Sheringham Collection, (*ink inscription on the original frame*)
Private collection, Paris, by 1976-2024

EXHIBITED

Peintures des Indes, Palais des Beaux Arts, Brussels, 9 December 1976 – 9 January 1977, no.169

REFERENCES

McInerney, T., *Divine Pleasures: Painting from India's Rajput Courts: The Kronos Collections*, New York, 2016

URL LINK

The Metropolitan Museum of Art:
<https://www.metmuseum.org/art/collection/search/453975>





ILLUSTRATION TO A RAGAMALA

28. HINDOL RAGA: KRISHNA AND RADHA ON A SWING FAIZABAD OR AWADH MUGHAL INDIA, CIRCA 1780

Opaque pigments with gold on paper, the pale blue border with black and gold rules, laid down in an off-white album page with repeating gilt floral motifs
9½ by 7¾ in., 23.9 by 19.6cm. painting
14¾ by 10¼ in., 37.3 by 26.1 cm. folio

On a palace terrace Krishna and Radha, in courtly guise, sit on a large gilt swing, its surmounting arch with rows of peacocks. Flanking them are two standing attendants, one with a fan, and to either side three standing female musicians. In front of the throne are small gilt tables of refreshments including a dish of *paan*, flasks of wine and stem-cups. Beyond the balustrade is a burgeoning garden filled with flowering plants and shrubs, fringed by a row of cypress trees. Above is a sky of billowing gilt-edged clouds.

The music of Hindol raga induces an emotional state that recreates the happiness of young love in spring. It is for this

reason that the image of Krishna and Radha on a swing in an idyllic garden is often used to illustrate this raga. The Hindu festival of Jhulan Purnima (or Hindola) is celebrated by the Vaisnava sect in the month of Shravana (July-August), during the monsoon when such scenes are recreated.

For another Awadh painting of this raga, by Fath Chand, 1766-70, see Losty, no.20. Earlier examples are illustrated in Dallapiccola, pp.22-23, nos.17-19.

PROVENANCE

Private collection, England, 1978-2021
Christie's, London, 28 October 2021, lot 64

REFERENCES

Losty, J.P., *Indian and Persian Court Painting*, Oliver Forge and Brendan Lynch Ltd., Asia Week, New York, 2018
Dallapiccola, A., *Ragamala*, Galerie Marco Polo, Paris, 1977



29. BAZ BAHADUR AND RANI RUPMATI HUNTING JAIPUR, RAJASTHAN, CIRCA 1780-1800

Opaque pigments on paper with gold
9 by 13¼ in., 23 by 34.7 cm. painting
11½ by 15 in., 30.2 by 38.2 cm. folio

Blending history and legend, the romance of Rupmati and Sultan Baz Bahadur was a favourite in folk retellings, ballads, and paintings across the Rajput kingdoms from the seventeenth century onwards. While on a hunting expedition, Bahadur, the ruler of the Malwa region of central India and a lover of the arts, heard Rupmati's exquisite singing. Overcome by her physical beauty as well, he asked her to become his queen. The devout Rupmati agreed, on condition that she could continue her daily worship of the Narmada River, showing that she, unlike Bahadur, was Hindu. Bahadur agreed and built her a palace overlooking the waters on a hill near his capital of Mandu. For some years, the couple lived in bliss, enjoying music, the hunt, and each other. But their idyll ended tragically in the 1560s when Adham Khan, a general of the Mughal emperor Akbar, invaded. As legend tells, Bahadur fled and Rupmati, to avoid Khan's lust, poisoned herself.

The artist paints the mounted couple as somewhat larger than their retinue, not to speak of the miniaturised saluki hound beneath. Rupmati holds a hawk on a gauntlet and gazes back at Bahadur who is armed with short bow and arrows. Ten women (one perhaps a eunuch) attend in various ways. Four more help with the hawking and others run ahead to shoot antelope. Many are depicted in three-quarter view rather than strict profile. A rocky hill with fabric barrier running behind it not only corrals the animals but hides the women from the eyes of the waiting guards. In the background, Rupmati's palace overlooks tiny boats on the Narmada and the main city of Mandu appears in the distance.

The iconic image of Baz Bahadur and Rupmati is the couple hunting on horseback, depicted in workshops from the Himalayan foothills to the Deccan plateau. Usually the pair rides alone; when attendants are present, all are women. This elaborate rendition with its soft, painterly lines and deep perspective reflects mid-late

eighteenth century Mughal painting at centres such as Lucknow and Delhi. Its origins can likely be traced to a circa 1740-50 version in the Seitz Collection, Germany, attributed to Mir Kalan Khan, a painter trained in the Mughal court at Delhi who later worked in Lucknow, see Seyller, pp.75-77, no.20. For the artist see McInerney, p.613, fig. 4.

The link below is to a second work in the Indian Museum, Calcutta, that makes only minor changes to Kalan Khan's version by giving the principals golden haloes and showing both horses with a raised front leg. These in turn connect with the present painting. Significant differences include the semi-arid rocky landscape, aerial perspective, and more shaded faces with fleshy mouths that indicate an origin in the royal workshop at Jaipur, Rajasthan, see Soni, pp. 12-33.

PROVENANCE

Gerard (1937-2020) and Nancy Graham Manolovici, New York, 1990s-2024

REFERENCES

Goswamy, B. N., and Fisher, E., *Masters of Indian Painting, 1650-1900*, Zurich, 2011.
Markel, S. and Gude, T. B., *Fabled City: The Art of Courtly Lucknow*, Los Angeles, 2010.
Soni, S. "Glories of the Suratkhana" in Tillotson E., & Venkateswaran, M., *Painting and Photography: At the Jaipur Court*, New Delhi, 2016
McInerney, T., "Mir Kalan Khan" in Goswamy, B.W. and Fischer, E., eds., *Masters of Indian Painting*, Zurich, 2011
Seyller, J., *Mughal and Deccani Paintings, Seitz Collection*, Zurich, 2010

URL LINK

Indian Museum, Calcutta:
<https://manishjaishree.com/story-of-roopmati-baz-bahadur-mandu>

D.M.





30. MAHARAJA UMED SINGH I OF KOTA HUNTS TIGERS KOTA, RAJASTHAN, CIRCA 1780-1810

Opaque watercolor and gold on paper
11¾ by 15¾ in., 29 by 39.8 cm. painting
12¾ by 16¾ in., 31.6 by 42.4 cm. folio

Grand hunt scenes with vivid animal depictions were a staple of Kota court painting from the late seventeenth to the late nineteenth century. Here the artist depicts Maharao Umed Singh I (r. 1771-1819) and his chief minister, Zalim Singh Jhala, who acted as the power behind the throne. With two other nobles, they shoot tigers from elephant back using matchlock guns, common for pursuing large game at the time. The ruler occupies the first elephant distinguished by a partial white and gold halo that surrounds only the front of his face, an odd format that also appears in other images from Umed Singh I's reign, including "The Lion Hunt of Maharao Umed Singh of Kota," in the Williams College Museum of Art, Williamstown, MA, which bears a date equivalent to 1779, ([see link below](#)). In both paintings Umed Singh wears the distinctive bejeweled turban rather than the high headgear worn by courtiers. A similar halo appears on a deity in a Kota painting, circa 1760, in the Philadelphia Museum of Art ([see links below](#)).

The pair of enormous tigers fill the centre of the composition, fangs bared and red tongues lolling. A dozen horsemen armed with various bladed weapons surround them. One tiger has already fallen and is being dispatched as its mouth closes on a final breath. The second rears and twists in its death throes, one front paw twisted uncomfortably backward. The action takes place amidst rocky hillocks and imaginatively differentiated trees that typify the Kota landscape before deforestation. Above the trees, a deep blue sky displays a highly stylized row of swirling clouds outlined in gold.

MAHARAO UMED SINGH I AND THE "KOTA MASTER"

Maharao Umed Singh I's primary occupation was hunting and his workshop produced a number of such lush hunting scenes, many including the Maharao in a heroic role. Many of these have been attributed to the "Kota Master", Sheikh Taju, and his followers. The late Carey Welch was responsible for this attribution when he published a hunting scene with Umed Singh, inscribed Sheikh Taju and dated 1781, in Welch, p.173, no.132. The study of this

period of Kota painting remains a work in progress, as shown by M.C. Beach's recent identification of an additional master hand, see Beach, pp. 459-474.

Umed Singh ascended the throne in 1771 at the age of ten and this work shows him as a mature but not grey-haired man placing the likely date of production around 1780-1800. It bears close comparison to the tiger hunt signed by Sheikh Taju and dated 1781. However, a close examination of Taju's work, observing the liteness of the tigers and the smoke emerging from the guns, indicates that this painting was likely produced by a close follower rather than Taju himself. That this artist was in the forefront of the Kota workshop is emphasized by his use of the expressive spiral clouds. This conceit appears in seventeenth century paintings from other Rajput centres such as Bikaner and Kishangarh, but in Kota it has long been associated only with Umed Singh's grandson, Ram Singh II (r. 1828-1866), whose prolific workshop catered to its patron's theatrical tastes. This painting proves otherwise.

PROVENANCE

Private collection, California, 2013
Private collection, Asia, 2013-25

REFERENCES

Beach, M.C., "Masters of Early Kota Painting" in Goswamy, B.N. and Fisher, E., eds., *Masters of Indian Painting, 1650-1900*, Zurich, 2011
Welch, S.C., *Gods, Kings, and Tigers: the Art of Kotah*, New York and Cambridge, MA., 1997

URL LINKS

Williams College Museum of Art:
<https://gallery.williams.edu/objects/8386>
Philadelphia Museum of Art:
<https://www.philamuseum.org/collection/object/70706>

D.M.

detail



FOLIO FROM A DISPERSED RASIKAPRIYA SERIES

31. THE LOVERS' DESIRE

ASCRIBED TO USTAD MAHMUD

BIKANER, RAJASTHAN

DATED, POSSIBLY V.S.1852 / 1795-96 A.D.

Opaque pigments, gold, and silver-coloured paint on paper, yellow-edged red border with black and white rules, five lines of Devanagari inscription in the upper border, a single line on the verso

7¾ by 5 in., 19.5 by 12.9 cm. painting

10¾ by 7¾ in., 27 by 19.4 cm. folio

From the delicate main figures to the intricate palace architecture, dense foliage, and lively minor characters, this vibrant image catches a moment of confusing emotion. The *nayaka* (hero), embodied as blue-skinned Lord Krishna, speaks with the *nayika* (heroine), embodied as his beloved Radha. He stands before her discoursing, she sits before wine, *paan* and other items prepared for his arrival. Behind Krishna, Radha's *sakhis* (female friends or attendants) point suggestively to the spouting fountain while in the rocks above one man stokes a fire by blowing through a tube to intensify the heat. Amidst this innuendo, Radha holds a fresh flower and gazes up at her lord.

The painting illustrates a section from the *Rasikapriya*, a monumental and masterly poem completed in 1591 by Keshavadasa, court poet and scholar to the ruler of Orchha in central India. One of many related Vaishnava devotional poems, it systematically classifies various types of lovers and relationships, intertwining them with varieties of aesthetic experiences and devotional sentiments. Through the text, the tempestuous pairing of Krishna and Radha probes the range of human passions while exemplifying the emotional rollercoaster ridden by the soul in its journey toward the divine.

BIKANER RASIKAPRIYA SERIES

This folio was once part of a now widely dispersed series. Its vibrant colors, clarity, and dense composition distinguish this extraordinary series from most eighteenth century Bikaner works with their pastel palettes, atmospheric shadings, and open spaces. The *Rasikapriya* is divided into twelve sections, called *prakaras*, with three to four-hundred individual verses depending on the edition. On this page, the text written on the top red border is from *prakara* eight, which describes the heroine's emotions in both love and separation from her beloved. The reverse bears a Bikaner royal inventory number and a redacted

purple palace stamp. Above that is a line in Devanagari which includes the name of the Ustad (master artist) Mahmud along with a date (unclear but probably equivalent to the mid to late 1700s). Little is known about this artist whose name could refer to a number of individuals. There are names of other artists inscribed on works in the same series making it unclear who conceived this unique format; see Topsfield, pp. 61-63.

COMPARATIVE EXAMPLES

Another painting from the same series is in the Goenka Collection, India, but it is unclear if it bears an artist's name, see Goswamy, 1999, p.150, no.119. Another from the series, dated V.S. 1819 / 1762-63 A.D., was sold at Christie's, London, 10 October, 2013, lot 205 and its inscriptions record that the work by one Ustad Qasim, son of Ahmad, see Davis. McInerney's example bears a date equivalent to 1766 A.D. Chandra publishes an unsigned painting from this series in the Neotia Collection, Calcutta (p.149, no.104) and mentions several in the Birla Academy of Arts and Culture, Calcutta, that bear "precise dates around 1750".

INSCRIPTIONS

Recto: Section of Prakara 8 of the *Rasikapriya*

Verso: Redacted palace stamp and inventory number 2783; artist's name, Ustad Mahmud, and a date in the eighteenth century

PROVENANCE

Royal Collection, Bikaner, 1960s

Private collection, Europe, 1980s-2024

REFERENCES

Chandra, P., *Indian Art Treasures: Suresh Neotia Collection*, Varanasi, 2006

Davis, S., *The Bikaner School Usta Artisans and their Heritage*, Jodhpur, 2008

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

McInerney, T., *Indian Miniatures*, New York, 1989

Topsfield, A., *Court Painting in Rajasthan*, Mumbai, 2000

D.M.





PORTRAIT OF THE PENULTIMATE RAJA OF THANJAVUR

**32. MARATHA RAJA SERFOJI II BHONSLE OF THANJAVUR (1777-1832)
THANJAVUR, CIRCA 1795-1800**

Gouache on paper, the red border with black and white rules
12½ by 9½ in., 32.5 by 24.6 cm. painting
13¼ by 9¾ in., 33.7 by 25 cm. folio

On a palace terrace, the raja kneels on a carpet with reticulated cruciform design and orange border. Behind him is a large bolster and, supporting his right arm, a cushion, each decorated with floral motifs. A stylised flower is raised in his left hand. He wears a gold-striped orange Tanjore turban and a white *jama* with repeating gilt leaf motifs, a brocade sash across his body and shoulder. His jewellery comprises a necklace of precious beads, hoop and lobe earrings, gem-set gold bangles and finger-rings, his plump face sports a handlebar moustache and red *tilak* on his forehead.

RAJA SERFOJI II

Serfoji II, the son of Raja Thulaja (r.1763-73 & 1776-87), was made ruler in 1787, but his uncle became regent as he was still a minor. With British intervention, Serfoji resumed the throne in 1798, ruling until his death in 1832. He was a remarkable polymath who introduced many aspects of the European Enlightenment to his south Indian kingdom. Born in 1777 and educated by Pietist Lutheran missionaries in Thanjavur and Madras, he became fluent in Marathi, English, Tamil, Sanskrit and Hindustani. He was also familiar with Persian, Latin, French and German. His collection of Indic manuscripts, housed in the Sarasvati Mahal Library, and his personal library of European literature reflect the breadth of his interests.

Despite having his territory reduced by the East India Company in 1799 to the Thanjavur Fort and city, Serfoji proved himself a major innovator, establishing the first printing press for Sanskrit and Marathi in south India and the first modern schools run by a princely state. His most ambitious project was the modernisation of medicine at the Thanjavur court. Founding an institution for the study of indigenous medicine, the Dhanvantari Mahal, he encouraged dialogue with European practitioners. He was in the vanguard of vaccination projects undertaken by the colonial government from 1802-08.

Thanjavur had for centuries been a centre of south Indian culture and Serfoji continued the traditions of court patronage of painting, literature and the performing arts. This is a rare example of the distinctive style of Thanjavur portraiture favoured by Serfoji II. It is probably dateable to the final years of his uncle Amar Singh's reign (r.1793-98), when Serfoji would have been about twenty years old. A processional scene depicting Amar Singh, circa 1797, is in the Victoria & Albert Museum, London, see Archer, p.52-3, no.18. In the known portraits made after Serfoji's accession he appears in full regalia emphasising his legitimacy, for his status as an adopted son had nearly cost him his throne. A formal portrait miniature of Serfoji, circa 1800, is in the National Museum of Denmark, Copenhagen.

PROVENANCE

Sir Allan Elliott-Lockhart (1905-97), Member of Legislative Council, India, 1931-37; Director of Supply, Government of India, 1940-46; appointed Companion, Order of the Indian Empire, (C.I.E.) in 1943: Christie's, London, 7 July 1976, lot 110
Private collection, London, 1976-2025

REFERENCES

Archer, M., *Company Paintings: Indian Paintings of the British Period*, London, 1992
Michell, G., *The Great Temple of Thanjavur: One Thousand Years 1010-2010*, Mumbai, 2010
Peterson, V., "Portraiture at the Thanjavur Maratha Court: Toward Modernity in the Nineteenth Century" in Llewellyn-Jones, R., ed., *Portraits of Princely India 1700-1947*, Mumbai, 2008
Peterson, V., *The Schools of Serfoji II of Tanjore: Education and Princely Modernity in Early 19th century India*, 2012
Peterson, V., *Raja Serfoji II of Thanjavur, Enlightenment and Princely Modernity in Colonial India* (forthcoming)
Peterson, V., *An Enlightenment Library in Early Nineteenth Century India: The Personal Collection of King Serfoji II of Thanjavur (1798-1832)* (forthcoming)

We are grateful to Dr. Indira Peterson, Professor Emeritus of Asian Studies, Mount Holyoke University, MA. for her suggestions and accompanying notes.

33. A GROUP OF MUSICIANS
THANJAVUR, CIRCA 1800

Gouache with gold on card
15 by 10 $\frac{3}{8}$ in., 38 by 27.6 cm. painting
16 $\frac{1}{4}$ by 12 $\frac{1}{2}$ in., 41.5 by 31 cm. folio

On a grassy verge three moustachioed musicians sit on a blue-and-white striped *dhurrie*, with distant palm and other trees under a blue sky with a dramatic dark cloud to the right. All three sing with mouth ajar, the central figure plays a Tanjore *thanbura*, the figure on the left a small drum. Each wears a spherical turban bound with different coloured bands of fabric, the central figure's turban of tie-died cotton. Each also wearing large gold ring earrings and bead necklaces, the two left-hand figures with gold pendants, the central figure also wearing bangles. All three have horizontal white sandalwood markings and a red *tilak* on their forehead indicating that they are Hindu Shivite devotees. Their clothing comprises heavily pleated white cotton *jamias* with two types of tie-died or woven shawl flung over their shoulders.

THE MARATHAS OF THANJAVUR

With the banishment of the southern Nayak dynasty by Venkaji, brother of the Maratha leader Shivaji, the Maratha dynasty of Thanjavur was established in 1674. Serfoji (r. 1798-1832), the penultimate ruler, was an enlightenment figure educated at his father's wish by the Danish-Halle Lutheran Mission (see previous entry, no.32). Despite or because of being forced to surrender the administration of Thanjavur in 1799 to the East India Company, he developed broad intellectual interests and promoted Western methods of education in his kingdom. He was also a bibliophile and collector of manuscripts. When his son Shivaji II (1833-55) died without a male heir, the Company declared the Thanjavur line extinct and annexed its territory, see Dallapiccola, p. 12.

TANJORE SCHOOL OF PAINTING

After the last flowering of what the late J.P. Losty called the Maratha sub-style at Thanjavur in the later eighteenth century (see Topsfield, p.307, no. 134), a market developed amongst Europeans for paintings of local people, their occupations, trades and castes. Distinguished by their large size and dramatic treatment, as here, of a clouded sky, they are quite different to their northern equivalents. These were originally compiled in albums.

For a Thanjavur album, circa 1830, in the Victoria & Albert Museum, London, see Archer, p. 64, no. 26 (25). For another album, circa 1795-1800, in the Bibliothèque Nationale de France, Paris, see Hurel, pp.138-144.

PROVENANCE

Private collection, England
Sotheby's, London, 27 March, 1973, lot 252
Private collection, London, 1973-2024

REFERENCES

Archer, M., *Company Paintings: Indian Paintings of the British Period*, London, 1992
Dallapiccola, A.L., *South Indian Paintings: A Catalogue of the British Museum Collection*, London, 2010
Hurel, R., *Miniatures et Peintures Indiennes*, vol. II, Paris, 2011
Topsfield, A., ed., *In the Realm of Gods and Kings: Arts of India*, Polsky Collection, London, 2004



THREE PAGES FROM A RAMAYANA MANUSCRIPT ATTRIBUTED TO PURKHU OF KANGRA

The dispersed *Ramayana* series from which these three folios come has been attributed by the late scholar B.N. Goswamy to the hand of Purkhu of Kangra (active 1780-1820). Purkhu and his large workshop received the bulk of their patronage from Maharaja Sansar Chand who ruled the wealthy Himalayan state of Kangra between 1775 and the early 1820s.

THE ARTIST PURKHU

Some hallmarks of Purkhu's work include the use of name labels to identify his major characters, squat figures, sharp gestures, vivid colours, a flat picture plane, clear and clever details, and compositions that spill off of crowded pages. Perhaps his most distinctive and creative feature appears in illustrations of complex texts such as this *Ramayana*. To tell these stories visually, Purkhu favours continuous

narration where a number of consecutive moments from a single episode appear on the same page and the main characters repeat multiple times. Purkhu developed a distinctive format for this type of narrative image. Elements, whether manmade, as in the geometric architecture used in these three works, or natural, divide the moments and turn each page into a labyrinthine stage set. Yet the artist also imbues each page with its own underlying logic that allows the viewer to follow the story. Although the elegant figures praised in the works of Nainsukh and his lineage have become the celebrities of Pahari painting, Purkhu's magic, as Goswamy noted, conjures "up spectacles that are at once grave and buoyant, caught up in a moment in time and yet, somehow, free of it."

For a complete explanation of his reconstruction of Purkhu's life and works, see "Purkhu of Kangra" in Goswamy & Fischer, 2011, pp. 719-732. Also see Goswamy & Fisher, 1992, pp. 367-387, especially pp.384 & 385.

Other folios from the manuscript can be found in private and public collections including:

National Museum, New Delhi:

<https://artsandculture.google.com/asset/rama-consecrates-the-sacrificial-horse-for-the-ashvamedha-yagna-unknown/qwFJE5QdIWYIXQ>

Also see Daljeet & Mathur, pp. 168-171, nos.96-99.

Emory University Collection, Georgia:

<https://artsandculture.google.com/story/IQXxEXM1BZviUw> and <https://collections.carlos.emory.edu/objects/33420/>. <https://collections.carlos.emory.edu/objects/33420/rama-defeated-by-his-sons?ctx=8boc5d9c4fad59087d5dcd6e1b4f32f32c4bb679&idx=0#>

Rietberg Museum, Zürich:

<https://rietberg.ch/en/collections/2018-1247>

<https://rietberg.ch/sammlungen/das-reich-der-g%C3%B6tter-und-d%C3%A4monen-blatt-aus-einer-ramayana-serie>

Also see Goswamy & Fischer 1992, pp.384-5, nos.168-169; Losty, pp.130-1, no.24

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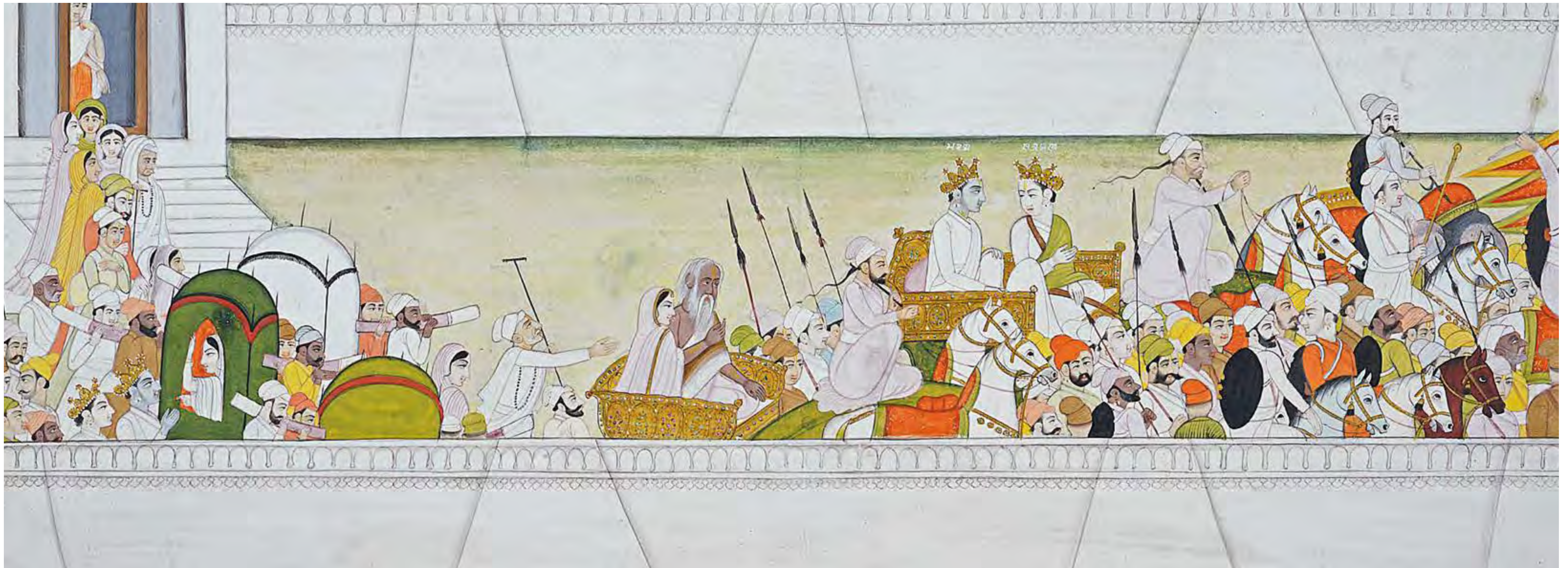
Daljeet, Dr. & Mathur, V.K., *Ramayana in Indian Miniatures from the Collection of the National Museum, New Delhi*, New Delhi, 2015

Goswamy, B.N. & and Fisher, E., eds., *Masters of Indian Painting, 1650-1900*, Zurich, 2011

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

Losty, J.P., *A Mystical Realm of Love: Pahari Paintings from the Eva and Konrad Seitz Collection*, London, 2017

D.M.



FOLIO FROM THE BALAKANDA OF A RAMAYANA
(RAMACHARITMANAS) SERIES

34. THE WEDDING PROCESSION OF SIVA
(BARAAT)

ATTRIBUTED TO PURKHU OF KANGRA
KANGRA, HIMACHAL PRADESH, CIRCA 1800-1815

Opaque pigments with gold on paper, the blue margin with gilt foliate motifs, pink sprinkled border ruled in red, black and gold
9¼ by 13¾ in., 23.5 by 35 cm. painting
11 by 15½ in., 28 by 39.2 cm. folio

Unlike Valmiki's better-known Sanskrit telling of the Ramayana, Tulsidas's sixteenth century vernacular *Ramacharitmana* begins not with Rama's lineage but with a series of tales that set the cosmological and theological background. These include the story of Parvati's parents King Himavan and Queen Mena, Parvati's devotion to and courtship with Siva, and, finally, their marriage.

This page focuses on Siva's *baraat*, the wedding procession in which the groom joyously approaches the bride's house. The left of the page depicts the scene prior to the *baraat* when each visiting god rests in his own tent. Multi-headed Brahma engages in learned discourse while Indra, his body covered in eyes, watches a woman dance. At the top left, four-armed Vishnu, in a saffron robe and golden halo, listens to music attended by handsome godlings. Just below, instrumentalists also play for Siva, but the ascetic god's demeanor and attendants could not be more different. A serpent binds his matted hair while others pierce his ears, encircle his neck, and ornament his limbs. His ash-covered body, nude but for a leopard-skin wrap, rests on a tiger pelt. Siva's shocking companions sport horns, fangs, animal heads, and multi-coloured bodies.

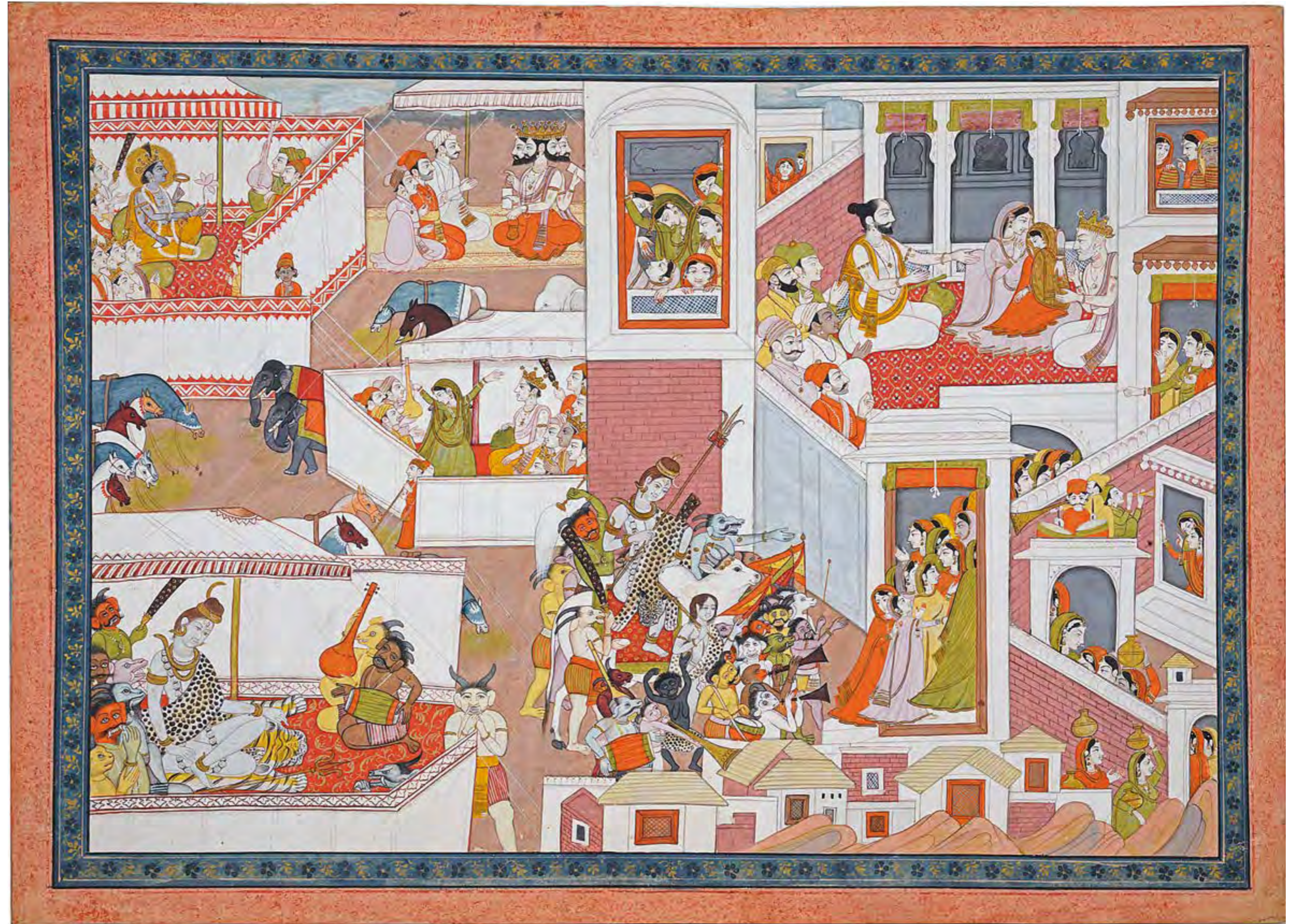
The scene to the right is the *baraat* itself. Siva approaches Himavan's palace, smiling from atop his white bull. Around him his horrifying beings, described in the text as *bhutas* and *pretas* (elementals and unsettled spirits), dance, play loud music, and wave flags. As is custom, the women of the household have come to meet the groom but, seeing Siva and his wild party, many turn back in terror. Alarm soon spreads throughout the palace. Queen Mena grasps her daughter in concern, but Parvati bows her head and smiles gently, well aware of Siva's true nature.

INSCRIPTIONS

Recto: various character name labels
Verso: Bala[kanda] 16 [18 has been whited-out]

PROVENANCE

Major R.G.W. Hingston (1887-1966), M.C., F.R.G.S., a physician and naturalist from Co. Cork who served in both wars and in the Indian Medical Service, 1910-27. His books include *A Naturalist in the Himalaya* (1920) and *A Naturalist in Hindustan* (1923).
Henry L. Hingston (1928-98), London
By descent until 2024





FOLIO FROM THE BALAKANDA OF A RAMAYANA
(RAMACHARITMANAS) SERIES

35. THE SAGE VISHVAMITRA COMES TO ASK
DASHARATHA FOR RAMA'S HELP

ATTRIBUTED TO PURKHU OF KANGRA
KANGRA, HIMACHAL PRADESH, CIRCA 1800-1815

Opaque pigments with gold on paper, the blue margin with gilt foliate motifs, pink sprinkled border ruled in red, black and gold
9 7/8 by 14 in., 24.5 by 35.5 cm. painting
11 by 15 1/2 in., 28 by 39 cm. folio

This page comes from the middle of the *Balakanda* (the child book) and narrates the moment when Rama's extraordinary powers first become known throughout the kingdom. Sage Vishvamitra, who has been plagued by demons that terrorize his hermitage and impede his rituals, seeks the young hero's help. He travels to Ayodhya where Rama's father, King Dasharatha, greets him with honour. But when Vishvamitra request's Rama's assistance, Dasharatha hesitates, for his son is still an adolescent. Vishvamitra explains that it is Rama's destiny to uphold *dharma* (righteousness) by destroying evil. Finally Dasharatha relents.

This complex composition includes fifteen vignettes with major characters identified by small written labels. In the upper right, the rising sun and roosters mark the beginning of the day while, in the lower left, the four royal brothers bathe and perform morning *puja*. In the opposite corner, Vishvamitra, with a long dark beard and antelope-skin cloak, enters the palace enclosure. The pivotal episode is set in a pavilion at the very centre of the page. Dasharatha, accompanied by his sons and wives, bends down to honour the sage. In the palace courtyard just above, the group gathers around the palace guru, Vaishishta, who consults a manuscript as Vishvamitra makes his case. In the chamber to the right, Rama and his faithful half-brother Lakshmana, who will accompany him, bid goodbye to their mothers and the other palace women before heading off on their first dangerous quest.

INSCRIPTIONS

Recto: various character names

Verso: Bala[kanda] and a number, possibly 79

PROVENANCE

Major R.G.W. Hingston (1887-1966), M.C., F.R.G.S., a physician and naturalist from Co. Cork who served in both wars and in the Indian Medical Service, 1910-27. His books include *A Naturalist in the Himalaya* (1920) and *A Naturalist in Hindustan* (1923).

Henry L. Hingston (1928-98), London

By descent until 2024

FOLIO FROM THE BALAKANDA OF A RAMAYANA
(RAMACHARITMANAS) SERIES

36. BHARATA AND THE THREE MOTHERS LEAVE
THE PALACE TO FIND RAMA

ATTRIBUTED TO PURKHU OF KANGRA
KANGRA, HIMACHAL PRADESH, CIRCA 1800-1815

Opaque pigments on paper with gold, the blue margin with gilt
foliate motifs, pink sprinkled border ruled in red, black and gold
9 3/4 by 13 3/4 in., 24 by 35 cm. painting
11 by 15 1/2 in., 28 by 39 cm. folio

This page illustrates a scene from the second book of the
Ramayana, the *Ayodhyakandha*, which narrates happenings
in the capital city of Ayodhya leading up to and just following
Rama's exile. Here, Rama's half-brother Bharata, distinguished
by his light-blue skin, has returned to Ayodhya from a visit to his
grandmother. He learns, to his horror, that during his absence his
father, King Dasharatha, has died of grief due to the machinations
of his own mother, Kaikeyi, who wanted Bharata rather than
Rama to inherit the throne. Honouring his father's promise to
Kaikeyi, Rama, accompanied by his faithful wife Sita and half-
brother Lakshmana, has already departed for a long forest exile.

In the upper left, Bharata is told the devastating news. Next he
and Shatrughna sit in the palace courtyard to discuss the situation
with Vasishtha, the royal guru, marked by his long white beard.
Rama's mother Kausalya looks down from a window. But Bharata
cannot accept Vasishtha's advice to ascend the throne for the
sake of the kingdom and insists on bringing Rama home.

The procession gathered in the foreground includes courtiers,
and city folk. Bharata and Shatrughna appear several times,
first speaking with Kaushalya in her dark green palanquin. The two
palanquins behind hold Sumitra, Lakshmana's and Shatrughna's
steadfast mother, and the now repentant Kaikeyi. Two golden
chariots leading the procession, the rear bears Vashishta and
his wise wife Arundati. In front ride Bharata and Shatrughna,
determined to find Rama and convince him to return and take up
his rightful role.

INSCRIPTIONS

Recto: various character names

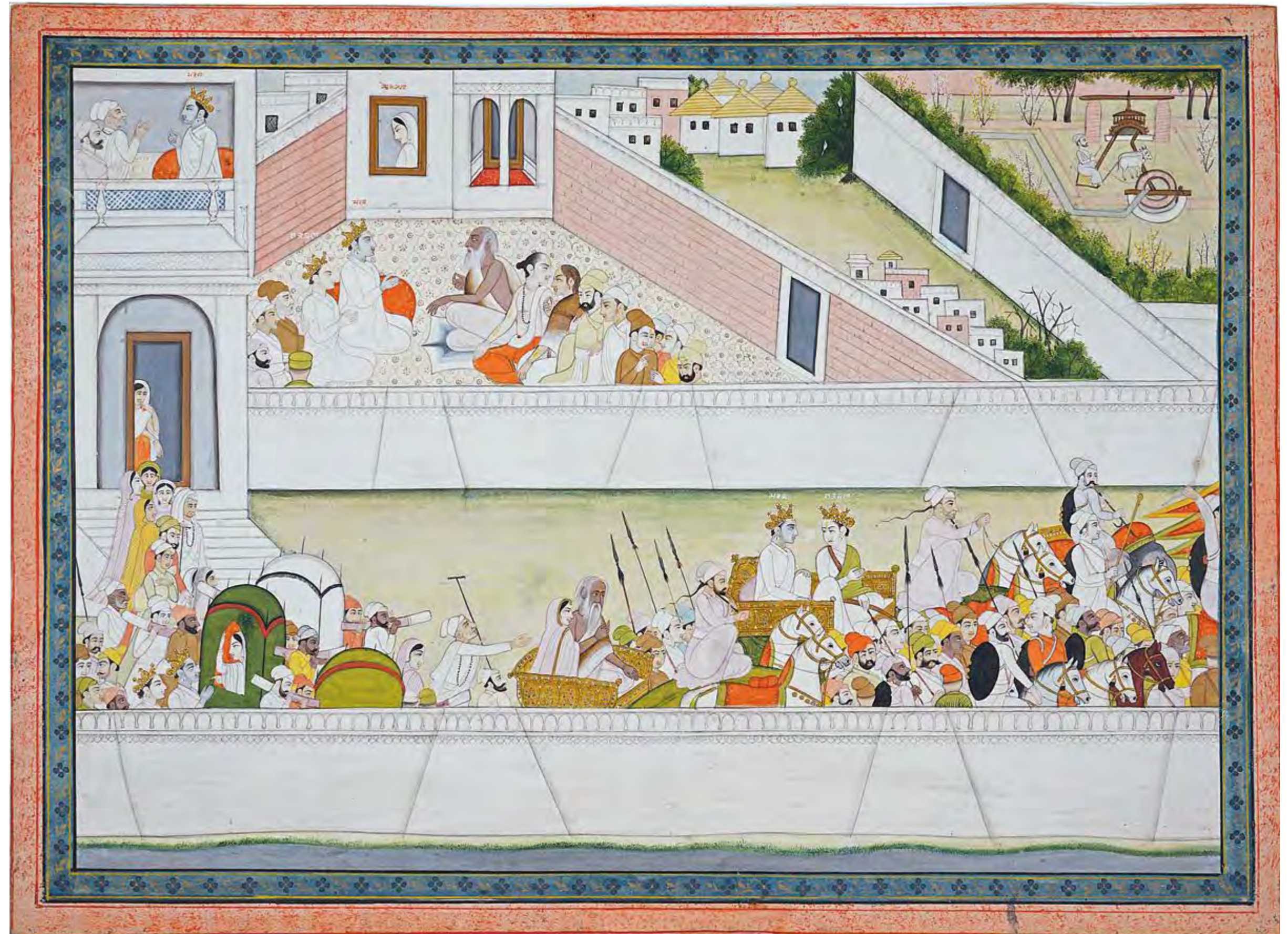
Verso: Ayodhya[kanda] and a number [possibly 28]

PROVENANCE

Major R.G.W. Hingston (1887-1966), M.C., F.R.G.S., a physician
and naturalist from Co. Cork who served in both wars and in the
Indian Medical Service, 1910-27. His books include *A Naturalist in
the Himalaya* (1920) and *A Naturalist in Hindustan* (1923).

Henry L. Hingston (1928-98), London

By descent until 2024



D.M.



**37. RED-NECKED FALCON (*FALCO CHICQUERA*)
COMPANY SCHOOL, INDIA, EARLY NINETEENTH CENTURY**

Opaque pigments on paper, watermarked with escutcheon,
probably Whatman
16¾ by 12¾ in., 42.2 by 32 cm.

This stylish falcon, also known as the Red-necked Merlin, is somewhat larger and bulkier than the Merlin *Falco columbarius* of the northern hemisphere. It is found in the Indian Subcontinent and is thought to have occurred further west in south-eastern Iran. They are birds of wide, open grassland and semi-desert, adept at catching small birds and bats in flight, particularly at dawn and dusk, and their aerial agility has earned them great popularity with falconers. They often hunt co-operatively in pairs, one bird flying low to flush out prey, and the other seizing it in flight from above.

The species is divided into two, widely separated, populations: one spanning the Indian Subcontinent, and the other across sub-Saharan Africa. With such extreme separation, it is likely that the two populations constitute separate species. Despite being less colourful than the African race, however, the Indian race has a refined and understated elegance of its own. As always in falcons, and most other birds of prey, the females are significantly larger than the males.

For two other Company School watercolours, circa 1775-85, of the male and the female of the species, see Chubb, nos. 9 & 10.

INSCRIPTION
At l.l. in pencil *Toormoottee or Little Falcon* and on verso

PROVENANCE
Christie's, London, 24 September 2003, lot 252
Private collection, London, 2003-24

REFERENCES
Chubb, W., *The Lucknow Menagerie: Natural History Drawings from the Collection of Claude Martin (1735-1800)*, Walpole Gallery, London, 2001, no.37

We are grateful to Katrina van Grouw for identifying the species and for this note on the species.

38. SITA RAM (FL. 1810-20)
STUDIES OF A GRASSHOPPER
(*POEKILOCERUS PICTUS*)
BENGAL, CIRCA 1820

Pencil and watercolour heightened with bodycolour, on laid paper with partial watermark 'Ruse [& Turners] 1801'
7½ by 12 in., 19 by 30.5 cm.

In *A gharial or Gangetic crocodile face to face with a grasshopper*, by Sita Ram, circa 1820, from the Hastings albums in the British Library, London, we have the artist's only other known image of this insect, see Losty 2015, p.184, pl.115.

THE ARTIST AND THE HASTINGS ALBUMS

Sita Ram is thought to have been born in Bengal and his most famous commission was that of the Marquis of Hastings (1754-1826), Governor-General of India, 1813-23. In an extraordinary and unique commission, Lord Hastings employed him to record his seventeen-month journey from Calcutta to Punjab in 1814-15, resulting in 229 watercolours, most of which are now in the British Library, London.

In his 2015 catalogue of the Hastings albums, J.P. Losty surveys the artist's work and recalls that, when two of the original ten albums appeared on the market in 1974, comprising 46 views on the river Ganges in Bengal and Bihar, Sita Ram was "at once recognised as a major artist of the period, who far transcends the limitations of most other Company School artists ..." (Losty, 2015, p.10). For a further essay on the artist, see Losty 2020, pp.171-181.

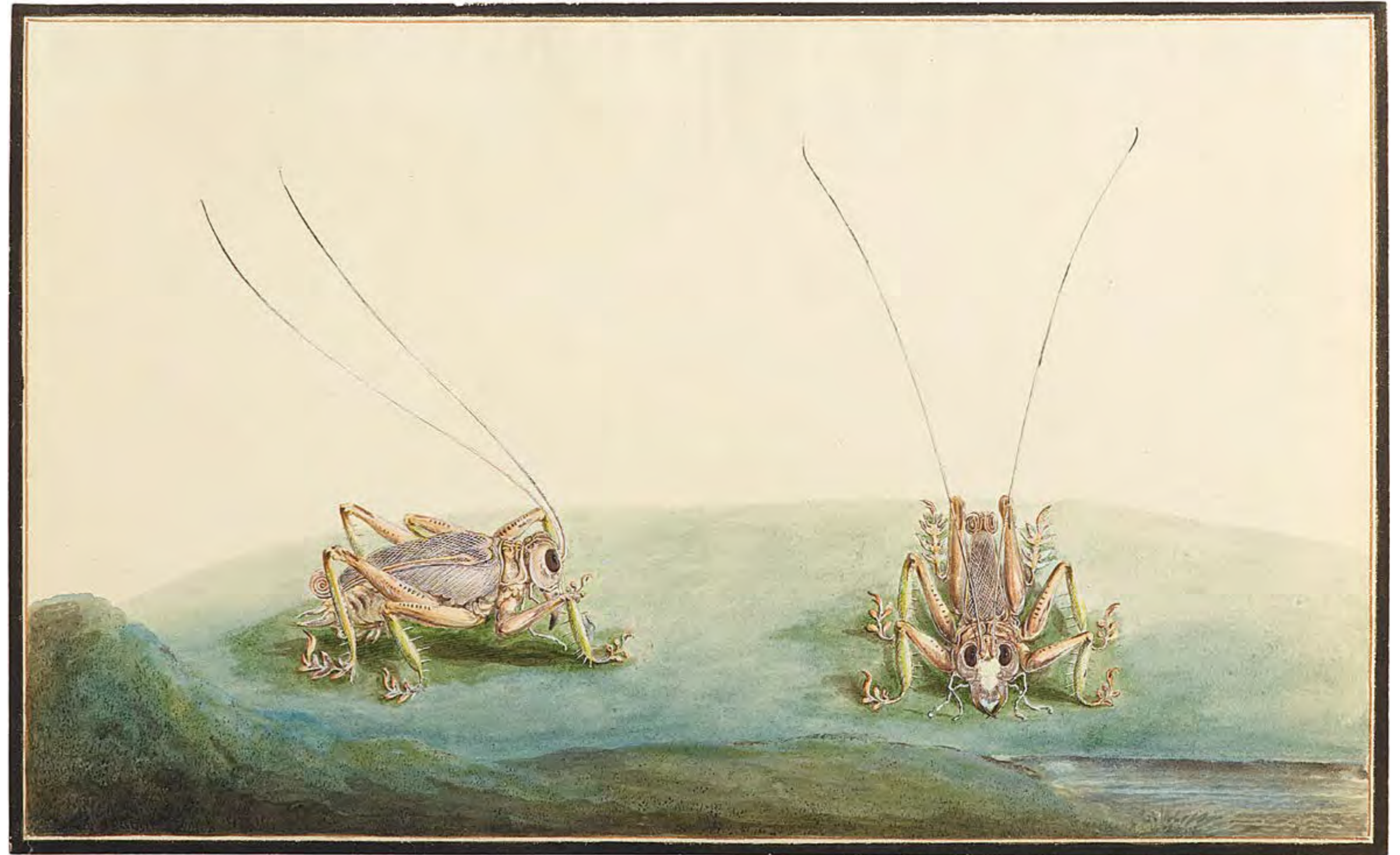
However, little is known about the artist prior to his appointment as painter (*mussavir*) to the Governor-General, and even less after that. His work before 1813 and his career after 1823 therefore remains obscure.

Apart from the albums illustrating the Governor-General's tour of 1814-15, Losty goes on to mention two further albums of drawings, also by Sita Ram, illustrating subsequent tours, one to northern Bengal in 1817, the other to the Rajmahal Hills in 1820-21. The 1817 volume is labelled as the second volume of a set, absent in the Hastings volumes in the British Library, suggesting that volume one was at some point sold or otherwise dispersed. Losty 2015, p.9, suggests this could well explain the Sita Ram drawings and watercolours that have appeared on the market and are impossible to fit into any of the known albums.

LADY HASTINGS'S NATURAL HISTORY ALBUMS

Three large volumes of natural history drawings also form part of the Hastings Collection and these reflect the interests of Lady Hastings, who appears, judging by the inscriptions, to have commissioned many if not all of them. (Losty 2015, pp.11-12)

Fascinatingly, in the context of the grasshoppers, the third album, of botanical drawings, links in with the unexpectedly large number of Sita Ram's studies of insects and trees, some dated 1821-22, that occur in three scrapbooks assembled by Lady Hastings. Two that were commissioned by her, in the British



Library albums, are: *Beetles and Ladybirds*, circa 1821 and *Grubs, caterpillars and butterflies*, circa 1820 (see Losty 2015, p.14, nos.8 & 9). Each employs the same green background and each of the insects is minutely observed.

It seems likely that this study of grasshoppers, probably the Indian painted grasshopper (*Poekilocerus pictus*), dates from this period. It may well have been another of Lady Hastings's commissions, given her interest in natural history subjects then fashionable amongst European collectors in Calcutta.

PROVENANCE

Possibly commissioned in Calcutta by Lord or Lady Hastings, circa 1814-23
Paul Walter (1935-2017), New York: Christie's, London, 25 May 1995, lot 27
Private collection, New York, 1995-2025

REFERENCES

Losty, J.P., *Sita Ram: Picturesque Views of India – Lord Hastings's Journey from Calcutta to the Punjab, 1814-15*, New Delhi, 2015

Losty, J.P., "Sita Ram" in Dalrymple, W., *Forgotten Masters: Indian Painting for the East India Company*, London, 2020

URL LINKS

<https://blogs.bl.uk/asian-and-african/2016/01/the-rediscovery-of-an-unknown-indian-artist-sita-rams-work-for-the-marquess-of-hastings.html>

<https://blogs.bl.uk/asian-and-african/2023/05/drawings-of-a-gharial-a-llama-and-tiger-for-lady-hasting.html>

39. SHAYKH MUHAMMAD AMIR OF KARRIYA
(FL. 1820-1840)

**GULNARE: A BLACK RACEHORSE
WITH A GROOM**

CALCUTTA, CIRCA 1840

Pencil and opaque pigments heightened with white and gum arabic on paper, ascribed to the artist in Persian at lower right, further inscribed 'Gulnare' in the margin
10½ by 17½ in., 25.8 by 43.5 cm. painting
10½ by 17½ in., 27.5 by 43.5 cm. folio

In a parkland landscape, a sleek black thoroughbred racehorse stands alert with its groom, on a sandy patch of ground edged in grassy tufts, perhaps an exercise ground on the maidan in Calcutta. The mare is bright of eye, her ears pricked, veins pulsating, her tail cropped. Sheikh Amir has captured her refined physiognomy with great skill. Beside her stands the barefoot mustachioed groom, holding a fly-whisk (*chauri*), wearing a stiped cummerbund, white cotton *dhoti*, hat and collarless shirt, the mare's blue blanket flung over his left shoulder, its straps pendent.

THE ARTIST

Shaykh Amir may have come from Murshidabad or Patna, where he would have been trained in the miniature painting tradition. He settled in Karriya, in the Ballygunge area of south Calcutta, then an artists' colony. He proved adept at not only adapting to what the new East India Company ruling class wanted in their pictures, but also in assimilating a style reflecting the realism found in eighteenth century British painting. His idiosyncratic style remains immediately recognisable. Elegant portraits of individuals from the teams of servants who enabled the smooth running of the large neo-Palladian villas that then enhanced the burgeoning city of Calcutta attest to this. Even more skilled however are his portraits of dogs and horses, the latter often in the format seen here, a prize horse standing with its groom set against a landscaped background.

For an essay on Shaykh Amir of Karriya, see Harris, pp. 122-131, where two similar watercolours of horses with standing grooms are illustrated, pp.128-9, nos.68 & 69. In the latter painting the artist seems to have used the same groom as in ours, down to his cummerbund and the distinctive blue horse-blanket flung over his shoulder. For further examples of the artist's work see Welch, pp.69-71, nos.22-23 and Hobhouse, no.25.

INSCRIPTIONS

Shaykh Muhammad Amir Musawwir (Painter)



PROVENANCE

Anonymous collection: Sotheby's, London, 28 April 1981, lot 13:
acquired by Vangelder
Christie's, London, 25 March 1995, lot 18
Private collection, New York, 1995-2025

REFERENCES

Harris, L., "Bespoke: painting to order in 1830s Calcutta and Vellore" in Dalrymple, W., ed., *Forgotten Masters: Indian Painting for the East India Company*, London, 2019

Hobhouse, N., *Indian Painting for the British 1780-1880*, London, 2001
Welch, S. C., *Room for Wonder*, New York, 1978

THREE WATERCOLOURS FROM AN ARCHITECTURAL HISTORY OF THE REIGN OF EMPEROR SHAH JAHAN

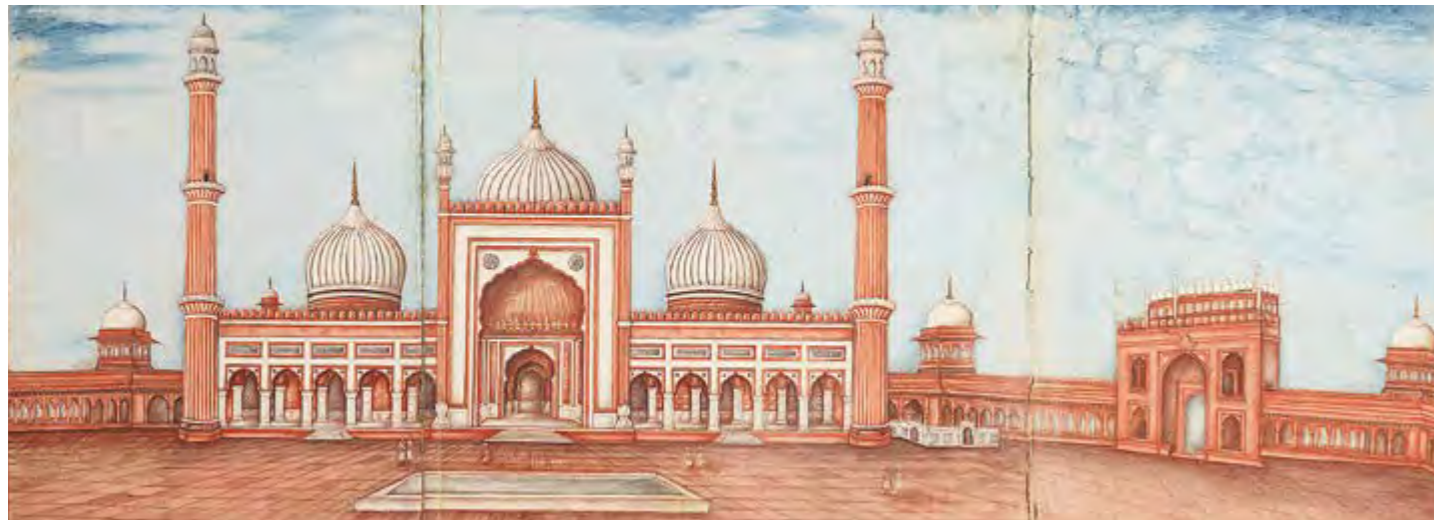
COMMISSIONED IN DEHLI DURING THE REIGN OF THE PENULTIMATE MUGHAL EMPEROR AKBAR SHAH II (R.1806-37)

The Red Fort, built in 1639-48 on the banks of the Yamuna river, was the principal residence of Shah Jahan and formed the architectural focus of the new city, named Shahjahanabad after its imperial founder. Contained within a rectangle of massive stone walls, the complex is entered in the middle of the western side through a monumental gateway that give access to a covered bazaar. This

leads directly to the Diwan-i Am, where the emperor held a formal audience each day. To the rear, overlooking the Yamuna, are the private pavilions and apartments. These are aligned in a row, linked by a marble water-channel with fountains, opening on to walled pleasure gardens...

GEORGE MICHELL, *The Majesty of Mughal Decoration: The Art and Architecture of Islamic India*, London, 2007, p. 281

42. detail



40. THE PRIVATE AUDIENCE CHAMBER (DIWAN-I KHAS) AT THE RED FORT, SHAHJAHANABAD DELHI, CIRCA 1825-35

Opaque pigments with gold on two sheets of paper joined vertically at the centre, with four bands of *nasta'liq* and a floral border with blue, black and gilt rules, laid down on card 9½ by 12½ in., 24 by 32.5 cm. painting 15½ by 17½ in., 39.2 by 44 cm. folio

The principal buildings of the Red Fort (*Purana Kila*) in old Delhi line a vast platform overlooking the river Jumna. For a view of it by Mazhar Ali Khan in 1846 in the British Library, London, see Losty, *Mazhar*, pp.22-3. Here the hall of private audience, or *Diwan-i Khas*, an elegant white marble pavilion with five arcades, is depicted from the garden front with the river beyond. Two pavilions, one with a tiered *chattri*, flank it. A formal parterre, comprising beds of both mixed and colour-segregated flowers, flanked by four large trees is divided by a T-shaped channel with a series of fountains. A team of five *malis* (gardeners) toil, overlooked by three pairs of gossiping figures around the perimeter. The *malis* weed with hoes and rake the paths, one hunched down smoking a *huqqa*. The upper and lower borders each contain two panels of *nasta'liq*, with a surrounding border of intersecting gilt floral spirals on an ivory-coloured ground.

A similar painting of the *Diwan-i Khas*, with formal gardens and men swimming in a pool in the foreground, illustrates the *Amal-i Salih*, a history of Shah Jahan by Muhammad Salih Kanbu, in the

British Library, London (see link below). For another watercolour from the same volume, depicting the *Diwan-i Am*, or hall of public audience, dated to circa 1815, see Losty, *Raisina*, p.107, no.52. A further view of the Red Fort is illustrated in Dalrymple & Sharma, p.54, no.3

PROVENANCE

Mark Newman Gilbey (1923-92), Chairman of Duncan, Gilbey & Matheson distillery, who spent his life between London, Tangier and Gorée, Senegal.

INSCRIPTIONS

The text eulogises the water courses and tank in the middle of the garden and gives the dimension of the tank as sixty by sixty, without specifying what kind of unit.

REFERENCES

Dalrymple, W. & Sharma, Y., *Princes and Painters in Mughal Delhi, 1707-1857*, New York, 2012
 Losty, J.P., *Delhi 360: Mazhar Ali Khan's View from the Lahore Gate*, Delhi, 2012
 Losty, J.P., ed., *Delhi: Red Fort to Raisina*, Delhi, 2012

URL LINK

British Library, London:
<https://imagesonline.bl.uk/asset/35650>





41. THE FATEHPUR MOSQUE, SHAHJAHANABAD DELHI, CIRCA 1825-35

Opaque pigments with gold on paper, with two flanking bands of *nasta'liq* and a floral border with blue, black and gilt rules, laid down on card

6½ by 9½ in., 16.5 by 25 cm. painting
10¾ by 16½ in., 27 by 41.5 cm. folio

The small red sandstone mosque has a central cusped archway supporting a distinctive green-tiled dome, the interior with white marble arcades. Flanking it are three arched colonnades on either side with a slender tapering minaret. Two standing and three seated figures occupy the tiled platform in front, with two seated worshippers doing their ritual ablutions seated on the steps descending to a tank below them. This charming mosque stands within a marble enclosure, a single tree to the left, domestic buildings glimpsed to the upper right.

Built in 1650 by Fatehpuri Begum, one of the wives of Emperor Shah Jahan who hailed from Fatehpur Sikri, the mosque lies at the western end of Chadni Chowk opposite the Red Fort in Old Delhi. In Sayyid Ahmad Khan's *Asar ul Sanadid*, a comprehensive account of the buildings and architecture of Delhi published in 1847, it is the only mosque with a single dome. For an image of it today, see Mitchell & Pasricha, p. 108.

For a watercolour of the mosque, dating from the 1840s, in Sir Thomas Metcalfe's "Delhee Book", see Kaye, p.169 or Losty, *Raisina*, p.159, no.85. Sir Thomas (1795-1853) was the Governor-General's agent at the court of the last Mughal Emperor, Bahadur Shah Zafar (1775-1862), in Delhi from 1842-44. In 1844 he

obtained from the topographical artist Mazhar Ali Khan a series of watercolours of the palaces, mosques and monuments of Delhi, which he compiled in an album comprising 89 folios and 130 paintings, now in the British Library, London; see Losty, *Mazhar*, pp.53-59 and Losty 2012, pp.10-13.

INSCRIPTIONS

The text describes the outside of the dome as tiled, the inside of it being of decorated red stone, and each of the two *iwans* on either side of the dome as having a fountain.

PROVENANCE

Mark Newman Gilbey (1923-92), Chairman of Duncan, Gilbey & Matheson distillery, who spent his life between London, Tangier and Gorée, Senegal.

REFERENCES

Kaye, M. M., *The Golden Calm: an English lady's life in Mughal Delhi*, London, 1980
Losty, J. P., 'Depicting Delhi: Mazhar Ali Khan, Thomas Metcalfe, and the Topographical School of Delhi Artists', in Dalrymple, W., & Sharma, Y., eds., *Princes and Painters in Mughal Delhi, 1707-1857*, New York, 2012
Losty, J.P., *Delhi 360: Mazhar Ali Khan's View from the Lahore Gate*, Delhi, 2012
Losty, J.P., ed., *Delhi: Red Fort to Raisina*, Delhi, 2012
Michell, G. & Pasricha, A., *Mughal Architecture and Gardens*, Suffolk, 2011

42. THE JAMA MASJID MOSQUE, SHAHJAHANABAD DELHI, CIRCA 1825-35

Opaque pigments with gold on three vertically-joined sheets of paper, with six bands of *nasta'liq* in the upper and lower margins and a floral border with blue, black and gilt rules, laid down on card

11 by 25½ in., 28 by 64.3 cm. painting
16½ by 31 in., 41.2 by 78.6 cm. folio

Under a blue sky with scudding white clouds, the mosque, built in a combination of red sandstone and white marble, stands on a high platform. Here the artist has chosen to depict the congregational mosque, set in its tiled courtyard, with just one of its three gates, the north gate, visible on the right. A grand *iwan* is flanked by ten arched colonnades, ribbed marble domes behind, the two minarets visible with the marble ablutions pool in the foreground. The artist has added seven diminutive white-clad figures to give a sense of the vast proportions of the mosque. Six panels of *nasta'liq* border the upper and lower rules, with a surrounding border of intersecting gilt floral spirals on an ivory-coloured ground.

Though unfinished at the time of his death, the building of the Jama Masjid, the principal imperial mosque, was the culmination of Shah Jahan's (r. 1628-58) grand plan for the splendid Mughal city of Shahjahanabad. Set on a hill, it was built between 1644-65, with an immense courtyard nearly 100 metres square, and stands in present-day Old Delhi. It continued to serve as the imperial mosque of the emperors until the British brought about the demise of the Mughal empire in 1857. For an image of the mosque today, see Michell & Pasricha, pp.106-7.

Similar architectural watercolours appear in Muhammad Salih Kanbu's 'Amal-i Salih, circa 1815, a history of the reign of Shah Jahan in which imperial buildings are illustrated, in the British Library, London. Though on a smaller scale the images have near identical borders. It illustrates a watercolour view of the *Jama Masjid*, taken from outside the main gate, see Dadlani, pp., 148 & 156 and see link below. Also see Losty, p.290, no.5, for a view of the *Jama Masjid* from the north, circa 1840.

INSCRIPTIONS

The text praises the dome, ablution tank, staircase and enclosure (*maqsura*).

PROVENANCE

Mark Newman Gilbey (1923-92), Chairman of Duncan, Gilbey & Matheson distillery, who spent his life between London, Tangier and Gorée, Senegal.

REFERENCES

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Michell, G. & Pasricha, A., *Mughal Architecture and Gardens*, Suffolk, 2011

URL LINK

British Library, London:
<https://imagesonline.bl.uk/asset/35650>

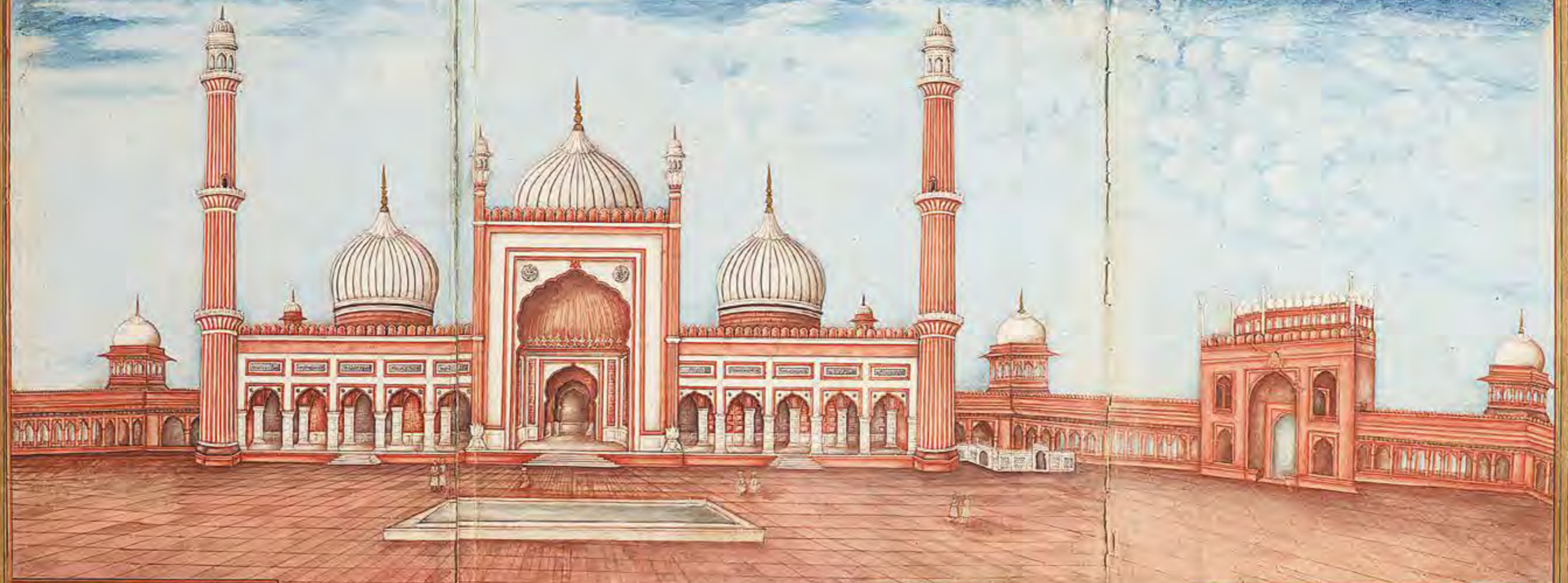
151

3342 x 19

بروایز شریف کتب مطبوعه اشرفیہ عثمانیہ

برسان بادشاہی دربار

نامہ دارمیں نامیہ کتب خانہ عثمانیہ دربار شاہی



بروایز شریف کتب مطبوعه اشرفیہ عثمانیہ

برسان بادشاہی دربار

نامہ دارمیں نامیہ کتب خانہ عثمانیہ دربار شاہی

**43. VIEW OF THE DOME OF THE ROCK, JERUSALEM
SIGNED ABDALLAH, DATED A.H. 1310 / 1892-3 A.D.**

Gouache on paper
11¼ by 19¼ in., 28.5 by 49 cm.

For images of the Holy Sites, that were produced by Indian artists for pilgrims visiting Jerusalem or, Mecca and Madina, see Tütüncü, p.22.

Perhaps the best known of these is Muhammad 'Abdallah, a cartographer and painter from Delhi, whose panoramic view of Mecca, circa 1846, is in the Khalili Collection, London, see Rogers, pp.260-61, no.298.

INSCRIPTIONS

At lower left:

'Bayt al-Maqdis'

The Arabic name for the Dome of the Rock and al-Aqsa Mosque site.

Signed at lower right:

'Ubayd Allah [A.H.] 1310' [1892-3 A.D.]

The artist Ubayd Allah

PROVENANCE

Millon, Hôtel Drouot, Paris, 5 December 2023, lot 87

REFERENCES

Rogers, M., *The Arts of Islam, Masterpieces from the Nasser D. Khalili Collection*, London 2010

Tütüncü, M., 'The Chronological Development of Mecca Views' in Khan Q. M., with Nassar., N., *Hajj and the Arts of Pilgrimage. Essays in Honour of Nasser David Khalili*, vol. 2, London, 2023



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