

FRANCESCA GALLOWAY

INDIAN PAINTINGS

Spring Online Catalogue 2019

On view at our Asia Week New York exhibition
March 13 - 22

New Venue

1018 Madison Avenue (at 78th Street) 5th Floor New York 10075



INTRODUCTION

This year, for the first time, we are presenting a group of works in a solely online format, with brief descriptions and a wide range of prices. This is alongside our annual publication and represents an exciting new approach for us.

The group comprises Mughal, Deccani, Rajasthani and Pahari paintings and drawings. The quality of these pieces is self-evident: some are of Imperial commission; others have very early British provenance. Many of the paintings come from Ludwig Habighorst and other private collections, in addition to works from our own stock.

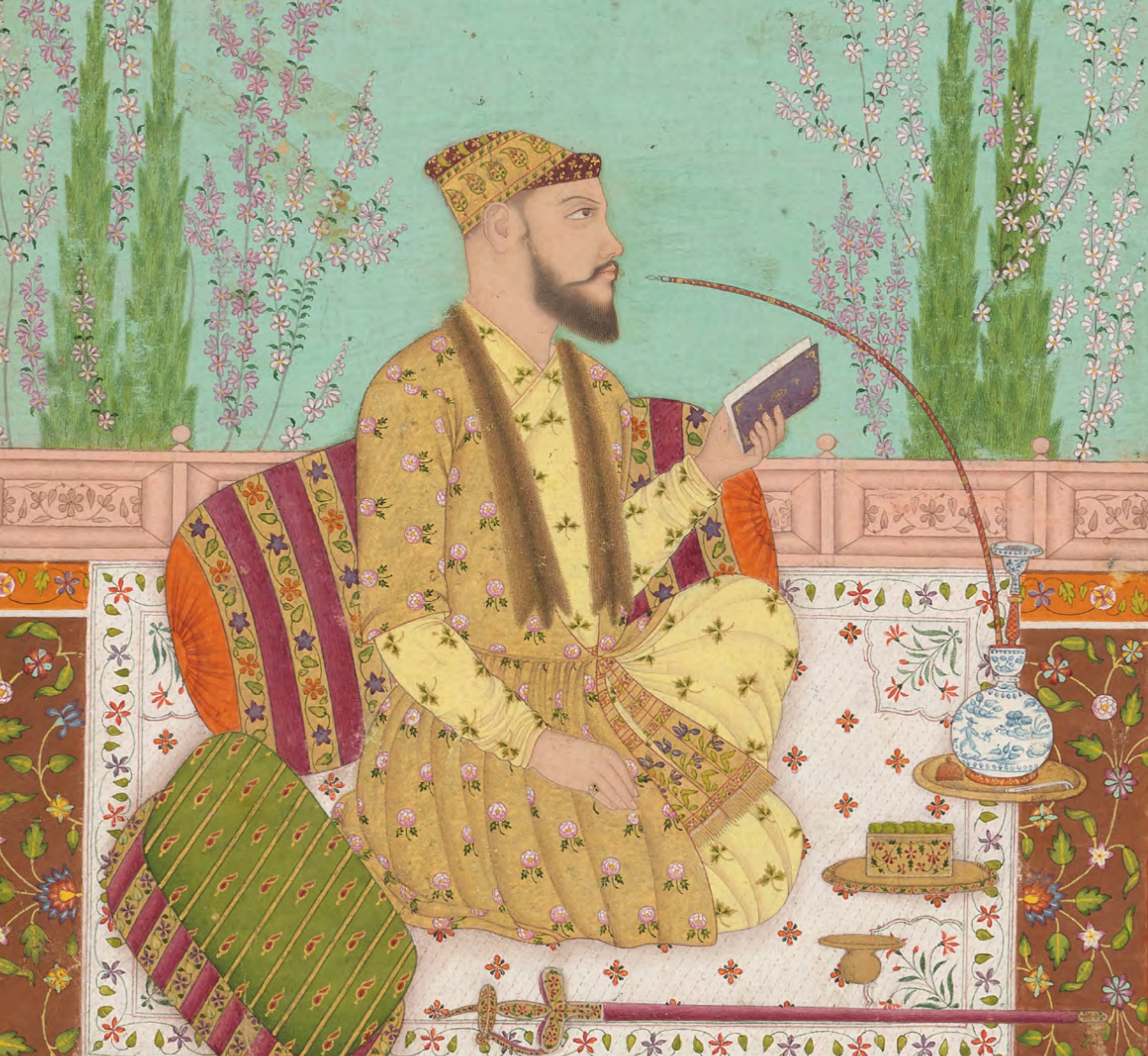
Indian miniatures represent an area of continuing academic exploration which, in turn, is linked to the growth of the market. Collecting in this field can be a serious and pleasurable pursuit in many forms and at many levels, and we want to open our doors to a wider and more diverse clientele who seek to explore them.

There are several paintings of particular note, including a sensitive portrait from the celebrated Salim Album, a rare depiction of Dara Shukōh's son, Sulayman Shukōh. A delicate 17th century *Ragamala* from Bikaner is also rendered unusually in a Mughal style. Likewise, we are offering a group of Pahari drawings of lively immediacy: a series of Manaku drawings from the *Bhagavata Purana*, and preparatory drawings conceived by Nainsukh for the famous *Gitavinda*.

Full descriptions, high-resolution images and condition reports are available on request.

We hope to tempt you.

Francesca Galloway
March 2019



Mughal & Deccani Portraits



1

Portrait of Kuchal Oghlan: Folio from Salim's album

Mughal, ascribed to Nanha, c. 1595-1600

Opaque pigments and gold on paper

Folio: 23.3 x 14.9 cm; Miniature: 12.7 x 6.8 cm within a narrow brown border with gold floral meander and a broader outer buff border (equidistant at each side) with symmetrically arranged designs in gold

Inscribed in Persian above and below: 'This is the portrait of Kuchak Oghlan (the son of Kuchak)' and 'Nanha drew this picture'

Provenance

Nasli Heeramanek collection

Ludwig Habighorst collection

Published

Heeramanek 1984, pl. 183

Haase et al. 1993, fig. 185

Exhibited

Orientalische Pracht, Museum für Kunst und Gewerbe, Hamburg, 1993

Akbars goldenes Erbe, Museum Rietberg, Zürich, 2015/16

The Salim Album was commissioned/assembled by Prince Salim (future Emperor Jahangir, r.1605-27) in Allahabad between 1600-4 when he was in rebellion with his father, Akbar. The album consists of small portraits, yogis and Christian subjects. Kuchal Oghlan is of Asiatic appearance and would appear to have been at the Mughal court during Akbar's reign (1556-1605). Nanha was among the finest of Akbar's artists and contributed to many of the great manuscripts of his reign. He continued to work for Jahangir until the 1620s.

£38,000





2

A yogi walking holding his begging bowl

Mughal, early 17th century

Brush drawing with gold on paper

Album page (modern) 24.7 x 16.5 cm; drawing 15.2 x 7.8 cm

Provenance

Private collection, Canada

Acquired from Simon Ray in 2012

Carter Burden collection

Sotheby's, 27 March 1991, lot 89

The yogi's acolyte is bringing another bowl of food and his dog walks at his feet, the whole reminiscent of the earlier drawing attributed to Basavan from the Richard Johnson collection (Losty, J.P., and Roy, M., *Mughal India: Art, Culture and Empire – Manuscripts and Paintings in the British Library*, British Library, London, 2012, fig. 34). Jim Mallinson has taught us that not all yogis wearing large hoops or discs through their earlobes are Kanphata or Nath yogis (in Diamond, D. ed., *Yoga: the Art of Transformation*, Arthur M. Sackler Gallery, Washington, DC, 2013, pp. 73-75), and our yogi does not seem to have their tell-tale singi or horn hanging round his neck.

£15,000





3

Prince Sulayman Shukōh in conversation with a scholar

Mughal, c. 1655, attributed to Chitarman

Opaque pigments and gold on paper

Folio 24.1 x 16.5 cm

Provenance

Ludwig Habighorst collection

Published

Haase et al. 1993, fig. 190a

Habighorst 2006a, pp.53-65, fig. 2

Habighorst 2011, fig. 76

Exhibited

Blumen, Bäume, Göttergärten, Völkerkunde-Museum, Hamburg, 2013

Prince Sulayman Shukōh (1635-62) shared the same unfortunate fate as his father, to Dārā Shukōh whom he resembles. Having fled to Garhwal he was eventually betrayed and ended his days in Gwalior fort, slowly dying from a daily administration of drug overdose ordered by his uncle, Aurangzeb. There are inscriptions on the back of the painting and an ownership seal of Ashraf Khan, royal librarian to Sulayman Shukōh diwan of Dara Shukōhand at one time, Governor of Kashmir. This painting has been varnished sometime in the 19th century. A full condition report is available.

£28,000





4

Khvaja Abu'l Hasan (on the right) and Musavi Khan

Mughal, c. 1640. Background painted in the 18th century

Brush drawings heightened with gold and some colour, in an album page with three inner borders and an outer one of gold arabesques on buff paper

Folio 39 x 26.7cm; painting 17.4 x 9.7 cm

On the back 12 couplets of Persian verses in nasta'liq script decorated with floral borders and mounted in an album page with blue outer borders splashed with gold.

Provenance

Private collection, USA

Both were high officials at the courts of Jahangir and Shah Jahan and appear several times in the Padshahnama. They were both Persian by birth. The drawing is in a *nim-qalam* style and the pale blue painted background would have been added in the 18th century.

£16,000





5

A Mughal Courtier

Imperial Mughal, c. 1660

Brush drawing

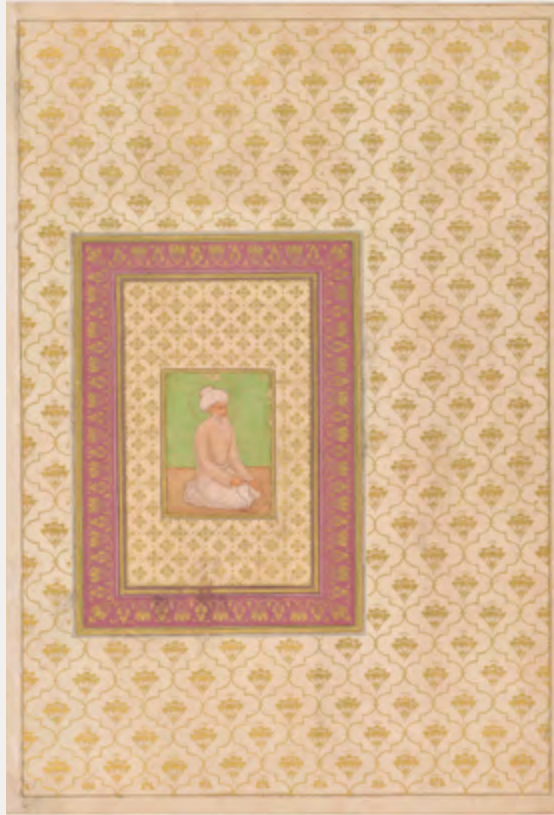
Album Page 39 x 26.7 cm; drawing 15.7 x 10.4 cm

Provenance

Private collection, Canada

This superb drawing belongs to a genre of formal portraits of Mughal officials and ministers with only their heads more or less finished. This style is something we see in the later 17th century. There are comparable portraits ascribed to Chitarman in the Johnson Collection in the British Library (Falk & Archer 1981, no 107) and also the British Museum (see Martin 1912, pls.187A & B and for others in the group pls.184-97).

£35,000



6
Portrait of Abdul Qadir Gilani; from the Warren Hastings Album

Mughal, c. 1660-70
Opaque pigments on paper
Folio 43 x 28.3 cm; painting 7.5 x 5.3cm

Provenance
Ludwig Habighorst collection
Sir Thomas Phillipps
Warren Hastings

Published
Habighorst 2006, pp.53-65, fig. 5

Abdul Qadir Gilani (c. 1077-1166) was the founder of the Qadiriyya order of Sunni mystics. A Persian from Gilan, who spent much of his scholarly life in Baghdad, his order spread to India and was particularly influential in the Deccan and the Punjab.

This refined Mughal portrait with its technical simplicity is in accord with other portraits of saints from the early Aurangzeb period. It is mounted on a large 18th century album page of gold florets, from the Warren Hastings Album. Warren Hastings' Library at Daylesford House, Oxfordshire, was sold after his death by Messrs. Farebrother Clark and Lye. Leaves from this album eventually entered the collection of Sir Thomas Phillipps which was sold at Sotheby's 27.11.1974. Our portrait is lot 790.

£18,000



7

Portrait of the Emperor Shah Jahan (1628-58)

Mughal, late 17th century

Opaque pigments and gold on paper

Folio 31.1 x 20.9 cm; painting 20 x 12.5 cm, on an album leaf with gold and coloured borders

On reverse a quatrain of nast'liq calligraphy attributed to Mir 'Ali

Provenance

Dr W.B. Manley collection (Sothebys 14 July 1971, lot 56)

John M. Stevens collection (Sotheby's 11 April 1961, lot 46)

This miniature resembles some of the portraits of the Mughal emperors in the Gentil collection in the Bibliotheque Nationale, Paris (Hurel, R. 'Miniatures & Peintures Indiennes' BNF 2010, nos 47, 48, 51,52). JP Losty believes certain stylistic features such as the lack of grass in the foreground and the treatment of the sky, the black outline around the face of the emperor indicate a Deccani provenance, under Mughal influence.

On the verso is a calligraphic page with a Persian quatrain:

"On the day when there is nothing but a trace left of the world, A sign shall appear from the spring of the resurrection. Just as idols bring forth green shoots from the earth, So we raise our heads in the act of devotion."

This quatrain is recorded as having been composed by the poet Fikri Mashhadi, also known as Mir Ruba'i, an Iranian poet who emigrated to India in 1561-62 and found employment at the court of Akbar.

In the lower left corner, the attribution to the famous poet Mir 'Ali of Herat (d. 1544) is presumably meant as indicative of the style of the master rather than his own work.

Dr. W.B. Manley (1885-1972) started collecting Indian miniatures while he was in the Indian police from 1905-24. He became a lawyer on his return to Britain between 1925-46 and finally studied medicine. He continued to acquire and study Indian painting until his death in 1972. The British Museum acquired his famous Ragamala series c. 1610 in 1973 and there are several of his major Pahari paintings including Nainsukh in the Victoria & Albert Museum.

£20,000





8

Muhammed Ibrahim, commander in chief of the Golconda army

Golconda, c. 1675

Opaque pigments and gold on paper

22.5 x 14.6 cm, within a narrow gold border with floral scroll

Provenance

Ludwig Habighorst collection

Published

Habighorst et. al. 2007b, figs. 22-23, p. 47

Habighorst 2011, figs. 112-113, p. 141f

Gonnella et al. 2014, pp. 68-70

Exhibited

Genuss und Rausch – Betel, Tabak, Wein, Hasch und Opium in der indischen Malerei, Museum Rietberg, Zürich, 2010

Blumen, Bäume, Göttergärten, Völkerkunde-Museum, Hamburg, 2013

Genuss und Rausch – Wein, Tabak und Drogen in indischen Miniaturen, Museum für Islamische Kunst, Pergamonmuseum, Berlin 2014

The portrait has been identified by Ludwig Habighorst as that of Muhammad Ibrahim, the last commander of the army of the Golconda Qutb Shahs. Muhammad Ibrahim seems to have gone over to the Mughals before the fall of Golconda in 1687 and, under the new title of Mahabat Khan, became the governor of Berar and then of the distant Punjab. He died apparently poisoned by Aurangzeb in 1688.

A portrait of the general on horseback with his troops in Niccolo Manucci's album in the Bibliothèque nationale, Paris (Hurel 2010, no. 226-40), gives credence to this identification. Our portrait is in the high court style of Golconda before its fall, paying acknowledgement to Mughal naturalism in its depiction of textiles, costume and objects.

£50,000



9

Nobleman on a terrace, possibly the Afghan Aziz Khan Chagata

Lucknow, c. 1775, in the style of Mihr Chand, from a Polier Album

Opaque watercolour and gold.

Album Page 39.4 x 27.7 cm; painting 17.5 x 12.5 cm

Laid down in an album page decorated with large sprays of stylized blue and orange flowers. On the verso calligraphic verses signed by Muhammad 'Ali and dated 1195/1781

Provenance

Col Antoine Louis Henri de Polier (1741-95).

Sir Thomas Phillipps

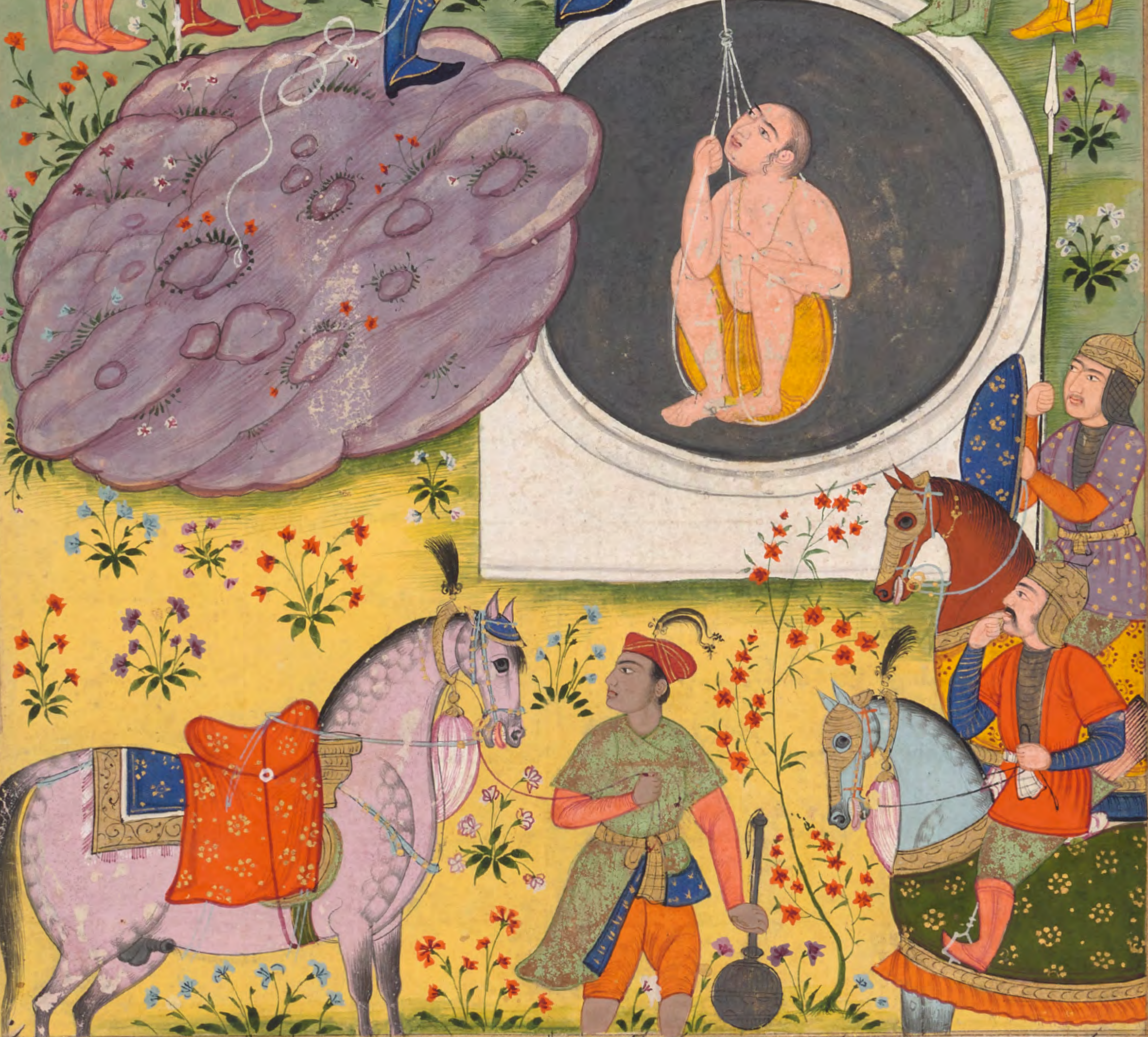
Sotheby's 27 Nov 1974, Lot 740

Niall Hobhouse

This painting comes from an album put together in Lucknow around 1780 by Polier whose portrait by Mihr Chand forms the first leaf of the 47 folios in the Album. This album was in the Phillipps collection, sold at Sothebys 27.11.74 (lots 723-769). Our painting is lot 740. The style of painting and border decoration are typical to others formed by the Swiss patron Col Antoine Louis Henri de Polier (1741-95). Polier was in India between 1757 and 1788, the latter part of his stay in Lucknow.

£28,000





Other Mughal & Deccani Paintings

10

Rustam rescues Bizhan from the well: Folio from the *Shahnama* of Firdawsi

Sub-Imperial Mughal, c. 1605-1620

Opaque pigments and gold on paper

Folio 26.2 x 16.1 cm; painting 21.2 x 12.1 cm

Provenance

Ludwig Habighorst collection

Another folio from our manuscript is in the San Diego Museum of Art (formerly Binney Collection, see Indian Miniature Painting From the Collection of Edwin Binney 3rd 1. The Mughal and Deccani Schools, Portland Art Museum, 1973, no 37). The style of painting of our *Shahnama* is close to the *Birla Razmnama* which is dated 1014 AH (June 1605 AD) (Das, A. *Paintings of the Razmnama - The Book of War*, Mapin, Ahmedabad, 2005).

£20,000



Sindhu Raga: Illustration to a Ragamala

Northern Deccan, c. 1700

Opaque pigments and gold on paper

31.5 x 25.25 cm including wider red border

Inscribed above with the Sanskrit text of a verse numbered 1 of Mesakarna's Ragamala system, and the number 67 on the album page.

Sindhu raga is portrayed here as a violent battle between equal forces of both cavalry and foot-soldiers.

This large, now dispersed and extensively published series, with its mixture of Deccani and Rajasthani characteristics, comes from the northern Deccan. These *Ragamala* sets may have been produced for one of the many semi-independent Hindu Rajas of the Northern Deccan. Aurangabad, the Mughal headquarters in the Deccan during the assaults on Bijapur and Golconda, is often mentioned in this context as the source of such paintings. The Sanskrit verses suggest Hindu patronage, perhaps even Maratha.



12

Lonely lute player near a pond

Deccan, probably Aurangabad, c. 1720

Opaque pigments and gold on paper

Folio 20.9 x 13.8 cm; painting 15.4 x 9.6 cm

Provenance

Ludwig Habighorst collection

Published

Habighorst et al. 2007 b, fig. 52, p. 82

Habighorst 2011, fig. 75

Exhibited

Genuss und Rausch – Betel, Tabak, Wein, Hasch und Opium in der indischen Malerei, Museum Rietberg, Zürich, 2010

Blumen, Bäume, Göttergärten, Völkerkunde-Museum, Hamburg, 2013

Der Gärtner des Maharadschas – Ein Sachse bezaubert Indien, Schlossmuseum Pillnitz, Dresden, 2016

Indische Gärten / Gärten der Welt, Museum Rietberg, Zürich, 2016

A painting of similar style, a woman grasping a flowering tree, once in the Eva and Konrad Seitz collection, is published in Seyller 2010, cat. 44.

£14,000



ارزاك بهرون راکنی اول بهرون



13

Bhairavi Ragini: Illustration to a Ragamala

Ladies worshipping at a Shiva shrine with prayer and music
Hyderabad, 1760-1800

Opaque pigments and gold on paper

Folio 31.8cm x 21.5cm; painting 25.3cm x 15.7cm

Inscribed above in Persian 'From the *Bhairavan Raga*, the first *Ragini of Bhairavan*'

Provenance

Private collection, London

Ladies worshipping at a Shiva shrine is normally *Bhairavi ragini*, the first *ragini* of *Bhairava* or *Bhairon raga*. The shrine takes the form of two domed chambers, the further one being typical of the *Qutb Shah* style of funerary architecture.

£14,000





14

Sarang Ragini: Illustration to a Ragamala

Hyderabad, 1750-1800

Opaque pigments and gold on paper

Folio 23.3 x 15.2cm; painting 18.5 x 10.4 cm within an orange border

Provenance

Private collection, Switzerland

Sothebys, 2.7.84 (lot 111)

Two ladies stand beneath a mango and an acacia tree. One is playing on a tambura while the other with raised arms hangs on to a branch of the acacia and looks down at a peacock. The scene is set on a terrace with flowers and a fountain in the foreground and a blue sky beyond.

This iconography for *Sarang ragini* is apparently unique to the Deccan and is found only in the Hyderabad *ragamalas* grouped round the Johnson *Ragamala* in the British Library from the early 1760s (Ebeling 1973, p. 256, and fig. 71; Falk and Archer 1981, no. 426xv). The Johnson *Ragamala* in particular has an almost Mughal concern for spatial effects whether of landscape or architecture, as well as depicting almost Mughal features for the men and women in the set which the others in the group share to a greater or lesser extent.

£12,000

15

Double sided album page

A stylized multi-stemmed Iris

Avadh, c. 1760;

Verso: A Lady Worshipping a Sivalingam by Night

Mughal, c. 1720

Opaque pigments and gold on paper

Persian inscription on album page reads "Painting of a beauty worshipping a rock crystal being"

Album page: 48.5 x 33.75 cm; Recto 24.75 x 15.5 cm; Verso 17.5 x 12 cm

Provenance

Private collection, London

A stylized and striking multi-stemmed iris in shades of blue and mauve with red and gold accents stands proud on a bed of smaller plants on a salmon pink paper with stylized clouds in the sky and surrounded by a border of scrolling flowers within a narrow red and pink frame.

On the verso, a young woman dressed in a diaphanous sari edged in gold kneels in devotion before a sivalingam shrine placed beneath a large tree.

It is not clear whether the intention of this finely executed painting is a devotional scene or is in fact a representation of *Bhairavi ragini* from a *Ragamala* series. Such scenes were popular throughout the late 17th and 18th century. A very similar painting to ours, with a different background, is in the Boston Museum of Fine Art (14.685 ex Goloubew collection). Cummins dates this Mughal painting to mid 17th century (Cummins, J, 2006, pl. 35). According to Losty, a similar scene with more attendant figures in the Johnson Collection in the British Library is credited to the Mughal artist Fath Chand around 1750-60 (Falk and Archer 1981, no. 202), while other versions of the Johnson scene also occur in an album now in the City Palace Museum, Jaipur, with an inscribed date equivalent to 1725 (Das 1995, fig. 1) and in an Avadhi version by Mihr Chand is in the Polier Albums in Berlin (Kühnel 1922, pl. 134). Other artists such as Aqil Khan also experimented with night scenes in genre paintings around this time (Falk and Archer 1981, no. 205). Some of Fath Chand's contributions to his *Ragamala* painted jointly with Muhammad Faqirallah Khan in Delhi 1750-60 include similar night scenes (ibid., no. 201), although Fath Chand's work is not so atmospheric as this impressive scene painted in the first decades of the 18th century.





Verso



Recto

The album page of buff, gold-splashed paper with a inscribed cartouche above indicates that this page came from a collection of paintings similarly mounted in the late 18th century, both contemporary and from the previous century. Some of the pages seem to have been acquired as an album by Sir Elijah Impey and have been dispersed. Some of Impey's pages were acquired by Francis Douce and are now in the Bodleian Library (Douce Or. A.3, nos. 15-28), others went to France in the late 19th century, some entering the Pozzi collection (Pozzi catalogue, nos. 17-21, 24, 71, 82). Others from this large album remained in India and were acquired by an Admiral Fremantle and are now in the Chester Beatty Library.

£16,000



16

A composite bull led by a demon and followed by a peri

Mughal, 1740-80

Opaque pigments and gold on paper

17.4 x 27.3 cm

Provenance

Ludwig Habighorst collection

Exhibited

Blumen, Bäume, Göttergärten, Völkerkunde-Museum, Hamburg, 2013

Composite animals formed of other animals as well as humans had been a feature of Mughal painting since the time of Akbar: a famous example of a late-16th century composite elephant in a *nimqalam* drawing is in the Binney collection in the San Diego Museum (Goswamy and Smith, no. 51), while another was in the Ehrenfeld collection (Ehnbom 1985, no. 9). The early Deccani schools too also produced these fantastical compositions, such as an Ahmadnagar example in the Chester Beatty Library (Leach 1995, no. 670). Artists unconsciously perhaps vied with one another to cram as many animal forms into the outline of the main beast as possible. See Robert Del Bonta's two papers for some account of their origin.

In this superlative example from the later Mughal tradition, a demon in a powerful human form but with a wolf's head, long striped feline tail and curved horns is holding a golden chain that is attached to a collar round the neck of a bull. Both are depicted running, giving a real sense of movement to the composition, enhanced by the aerial figure following. In amongst the plethora of animal, bird, reptile and fish forms that form the body of the bull, we notice some human figures – a couple just below the neck, a pair of musicians with vina and cymbals, a horseman and a lone figure near the tail.

The earlier Mughal tradition favoured elephants, camels and horses for the composite animal, whereas bulls and other creatures came in later. Bulls seem rather favoured in Murshidabad – there are a couple in the V&A – while composite tigers appear in Delhi in the Skinner Album in the British Library and in the Asian Art Museum in San Francisco (Del Bonta 1999, fig. 11).

£18,000





17

Portrait of a young man

Delhi or Awadh, c. 1860
Opaque pigments on paper
12.9 x 9 cm

Provenance

Ludwig Habighorst collection

£1,000



18

Portrait of Maharana Bhupal Singh of Udaipur

Artist monogram VC, Signed by the sitter, dated, 1940
Mewar, dated 1940
Opaque pigments on paper
27.2 x 22.8 cm

Provenance

Ludwig Habighorst collection

Exhibited

Bilder für die Fürsten von Mewar. Rietberg Museum Zürich 2002

£2,800

Rajput Paintings



19

Rao Raja Bhairo Singh (1851-65) of Sikar in Sekhavati

By the Jaipur artist Baldev, 1865-66

Opaque pigments and gold on paper

21.8 x 16.1 cm

Provenance

Private collection, London

Inscribed above: *sri Mharao Raja ji sri Bharu Syanghji bhadura / tagtha Sikar raja Sekhavat and below: // 1922// Baldev chatera ki mu kam Savai Jepur ko // Sam 1922* ('portrait of Maharao Raja Bhairo Singh Bahadur of Sikar in Sekhavati. The work of the artist Baldev from Sawai Jaipur in 1865/66')

A half-length window portrait of Rao Raja Bhairo Singh of Sikar. He leans against a bolster and observes a bird perched on a tree, seated within a golden jharokha window. Bhairo Singh was born in 1834, posthumous son of Rao Raja Laksman Singh, and reigned from 1851-65 in succession to his childless elder brother Rao Raja Ram Pratap Singh. This portrait was apparently done in the last year of the Raja's life when he would have been about 30.

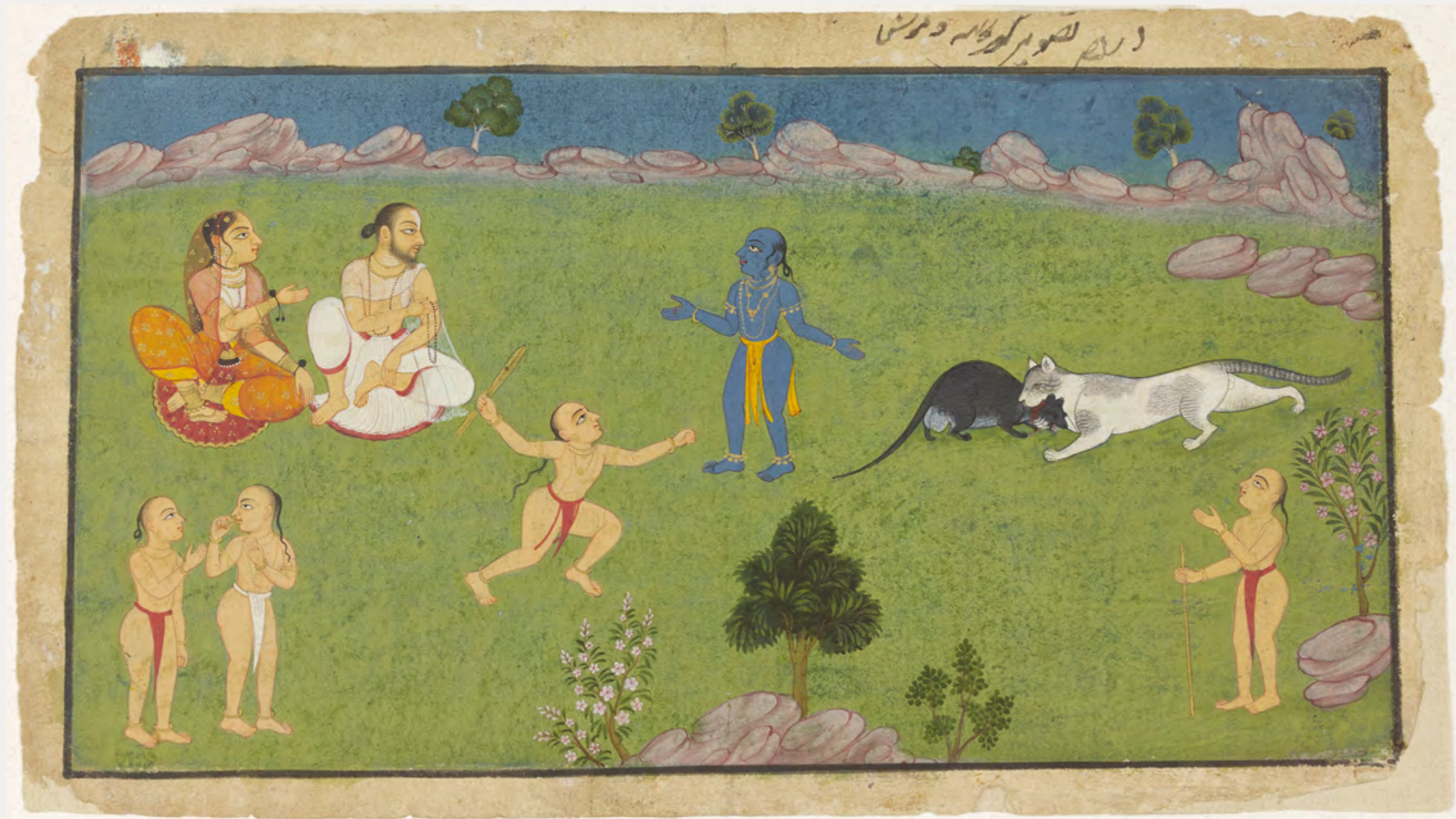
Sekhavati, the northern part of the former Jaipur state, is famous for the painted decorations on the walls of its palaces and havelis, the large merchant houses of the Marwaris, many of whom moved to Bombay and Calcutta to found the great industrial dynasties of modern India. Sikar is the largest thikana in Sekhavati, along with Jhunjhunu, Nagaur and Churu. The palace was built by Rao Raja Pratap Singh (reg. 1834-50) and is noted for its attractive golden paintings, which is possibly what our golden jharokha is alluding to.

Baldev was an artist from Jaipur. He is well known as an artist at Alwar, since he worked with Ghulam 'Ali Khan on the Gulistan done for Maharao Raja Binay Singh in the 1840s (Dalrymple and Sharma 2012, pp. 47-49) and his portrait of Binay Singh from around 1840 is in the British Library (Falk and Archer 1981, no. 534).

This portrait of Rao Raja Bhairo Singh is identical to two of an unscribed Raja in the former James Ivory collection (Losty 2010, nos. 48-49) now in the Louvre Abu Dhabi.

£15,000





20

Incident from the childhood of Krishna

Popular Mughal style, probably from Bikaner, 1600-10

Opaque pigments and gold on paper

15.1 x 25.8 cm

Inscribed in Persian above 'painting of a cat and a mouse'

Provenance

Paul Walter collection

The series from which this painting comes is one of several early Rajput attempts at illustrating the *Bhagavata Purana* in a style when Rajput artists had been to a considerable extent influenced by Mughal painting. They may have been created for Rajput patrons in Agra or in various Rajput capitals including particularly Bikaner, whence many such paintings have emerged (Goetz, H., *The Art and Architecture of Bikaner State*, Bruno Cassirer, Oxford, 1950, pp. 99-100, pl. 91). The various series in this style are widely dispersed in public and private collections.

£6,000





21

Gujari ragini: Page from a Ragamala series

Mughal style from Rajasthan, possibly from Bikaner, 1670-1700

Opaque pigments and gold on paper

Folio 22.75 x 17.5 cm; painting 15.5 x 11 cm

Provenance

Private collection, Switzerland

Soustiel, Paris, 1968

Sotheby's 6 December 1967, lot 168 (Kevorkian Collection).

Exhibited

Miniatures indiennes, Musée d'ethnographie, Neuchâtel, 1980, no 9

The young woman with a vina and an upraised arm shows that this is meant to be *Gujari ragini* (Ebeling, K., *Ragamala Painting*, Ravi Kumar, Basel, 1973, p. 254). The artist has utilised the upraised arm to point towards a tree or perhaps to the storm brewing behind it. She is seated on the rocks above a lotus filled pool, with a rolling landscape behind with woods, buildings and marching soldiers; canoe-like boats filled with people glide along a river with tall reeds along the banks.

£30,000

कामोदमंजीरागणी २८



22

Kamod Ragini: Page from a Ragamala series

Sirohi, c. 1690-1700

Opaque pigments and gold on paper

Inscribed above in devanagari: *kamoda samji ragani* 28 ('Kamoda 'waking up'? ragini')

Folio 27.8 x 20.5 cm; painting 22 x 15 cm

Provenance

Ludwig Habighorst collection

Christie's London 4.7.85 (lot 8)

Published

Eberling 1973, C45, p. 115

Habighorst 2011, fig. 66, p. 93

Eberling remarks on the confused iconography of this *ragini*, which is supposed to be based round the idea of intense worship. Here our *nayika* is instead offering dishes of milk to three peacocks perched on rocks and in the tree above. For another painting from this series see cat. 23, while another is published in B.N. Goswamy et al in *A Secret Garden - Indian paintings from the Porret Collection*, Museum Rietberg, Zurich, 2014, cat. 64.

£11,000

23

Malkos Raga: Page from a Ragamala series

Sirohi, c. 1690-1700

Opaque pigments and gold on paper

Inscribed above in Devanagari: *malakosa kagati ragani 7?*

Folio 27.8 x 20.5 cm; painting 22 x 15 cm

Provenance

Ludwig Habighorst collection

Published

Habighorst et al. 2007, fig. 13, p. 34

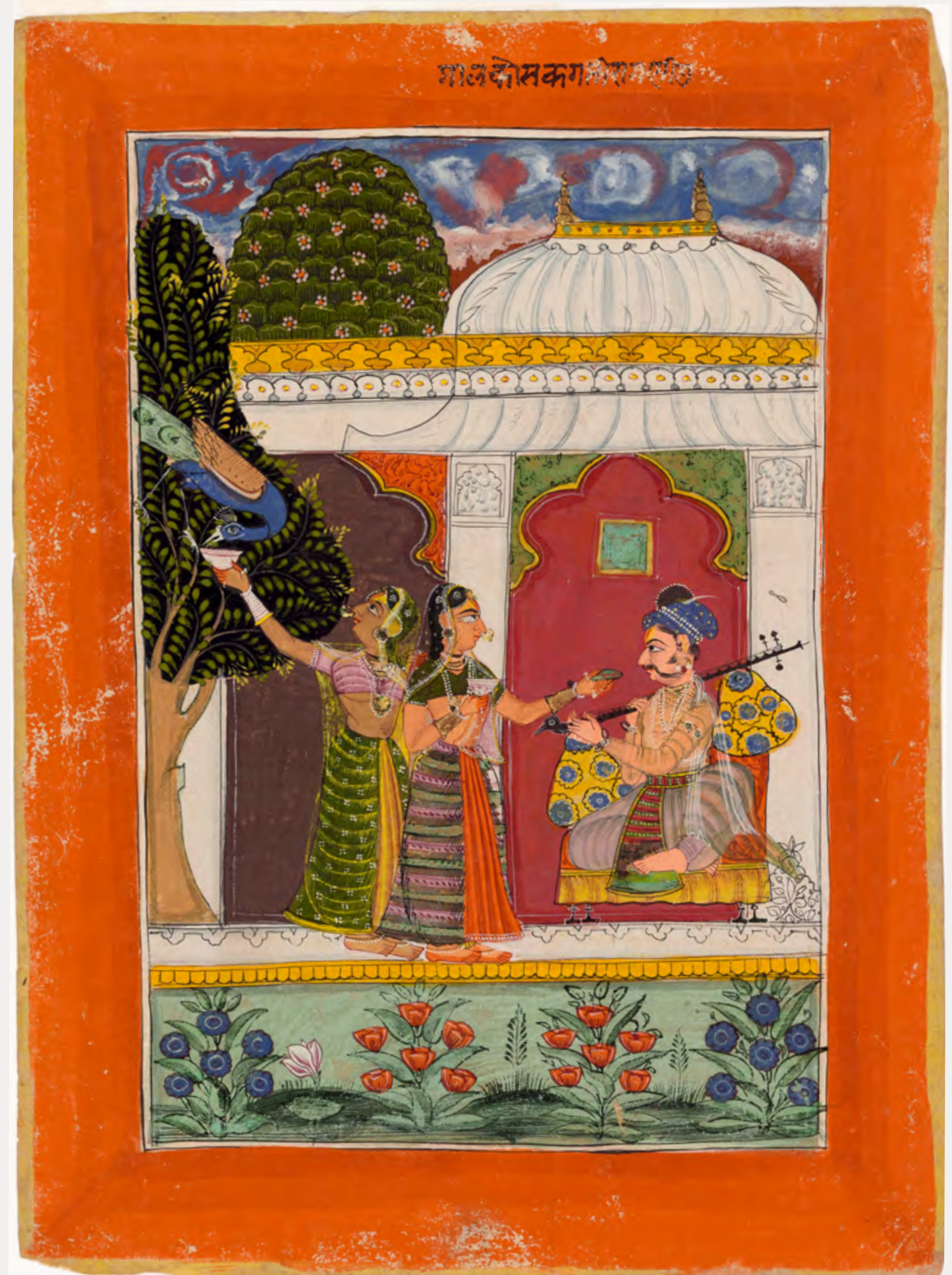
Exhibited

Genuss und Rausch – Betel, Tabak, Wein, Hasch und Opium in der indischen Malerei, Museum Rietberg, Zürich, 2010

Genuss und Rausch – Wein, Tabak und Drogen in indischen Miniaturen, Museum für Islamische Kunst, Pergamonmuseum, 2014

This folio is from the same set as cat. 22. For the Sirohi school, see Beach, M.C., 'The Sirohi Master' in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Artibus Asiae, Zurich, 2011, pp. 479-90). The pages are larger than the three earlier series attributed to the 'Sirohi Master'.

£11,000



24

Krishna demands a toll from the gopis (danalila)
Page from a *Bihari Satsai* series

Mewar, 1719

Opaque pigments and gold on paper

22 x 19.5 cm including red border

Inscribed above in Hindi with a verse from the *Satsai* and also on the back

Provenance

Ludwig Habighorst collection

Published

Habighorst 2001, fig. 67, p. 94

Deheija 2008, p. 169

Krishna has trapped the gopis on their way to market with their milk and curds and demands a toll of curds to let them pass. The *Satsai* had not previously been illustrated in Mewar. The series of 643 pages is now widely dispersed and extensively published. (Topsfield, A., *Court Painting at Udaipur: Art under the Patronage of the Maharanas of Mewar*, Artibus Asiae, Zurich, 2002, pp 143-44).

£12,000





25

Bairad Ragini: Page from a Ragamala series

Mewar, early 18th century

Opaque pigments and gold on paper

Folio 26 x 21.6 cm; painting 21 x 18.7 cm

Inscribed above with the Hindi text of the *ragini*

Provenance

Ludwig Habighorst collection

Sothebys 11 December 1973, lot 257

Kumar Sangram Singh of Nawalgarh

Published

Habighorst et al. 2007, fig.14, p. 35

Habighorst 2011, fig. 43, p. 72

The Diverse World of Indian Painting 2009, fig. 8.3

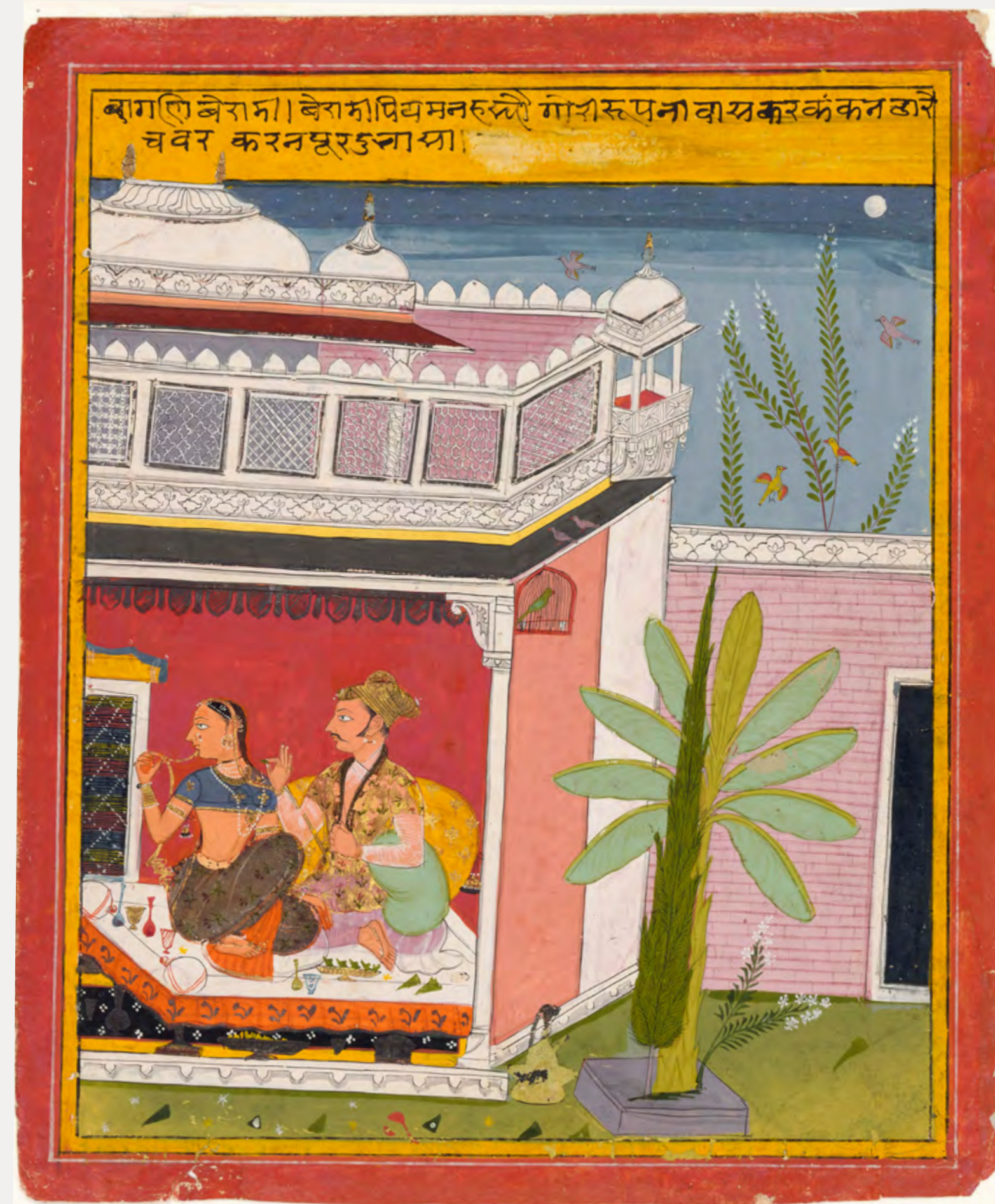
Exhibited

Blumen, Bäume, Göttergärten, Völkerkunde-Museum, Hamburg, 2013

Indische Gärten / Gärten der Welt, Museum Rietberg, Zürich, 2016

The nayaka's appearance is based roughly on that of Maharana Amar Singh, although without his prominent nose, a male facial type that continued in use in the early 18th century. Two pages from the same or similar *ragamala* series are in the Boston Museum of Fine Arts including this same *Bairad ragini* (P. Pal, *Ragamala Paintings in the Museum of Fine Arts*, Boston, 1967, nos. 67 & 80, pls. XXX and XXXVII)

£12,000





26

Maharaja Ajit Singh of Jodhpur seated with musicians

Jodhpur, 1730-40

Opaque pigments and gold on paper

30.5 x 23 cm

Inscribed on the reverse with two identifications of the subject in Devanagari. The first has been cancelled but calls him Rajadhiraja ... with the name first scratched out and then that obliterated in its turn, but at the age of twenty-four; the second (later) says it is Maharaja Aji Singh of Jodhpur.

Provenance

Ludwig Habighorst collection

Christie Manson & Woods 1982

Arthur Tooth & Sons 1974 no 29.

Bikaner royal collection

Exhibited

Blumen, Bäume, Göttergärten, Völkerkunde-Museum, Hamburg, 2013

Ajit Singh was born in 1679 and is always depicted with an obvious aquiline nose while his moustache never grew long enough to almost meet his sideburn as here (see Crill 2000, figs. 29-36). This could possibly be a posthumous portrait of Ajit Singh (r. 1707-24).

£9,500

27

Five girls worshipping at a Siva shrine

Bundi, 1750-75

Stamped on back: Raja of Raghogarh Madhya Pradesh

24 x 20.5 cm

Provenance

Peter Cochrane

Sotheby 11.12.73

Raghogarh Collection

Three girls are crouching before a Siva lingam shrine with offerings of garlands and other flowers. One drapes a garland round the lingam. Two girls stand behind carrying other offerings and converse with each other. Siva's vehicle, the bull Nandi, crouches before the lingam within a small shrine with plantain and mango trees behind it. It seems to be evening as suggested by the dark background colours and the red streaks in the sky.

The increasingly precarious positions of the Rajput kingdoms under the Maratha dominance of the second half of the eighteenth century resulted in various changes in their painting styles. In Bundi a joyous kind of *joie de vivre* became the mode in which genre scenes, erotic encounters and ladies at play became dominant motifs in place of the *Ragamalas* and *Rasikapriyas* of earlier decades (Archer 1959, figs. 17-28). This painting is not an exercise in depicting a religious observance, but a vehicle for the illustration of women or girls performing any activity, as came also to be prevalent in the contemporary Mughal school. Ladies in three-quarter viewpoint with protruding eyelashes often appear as here (see a contemporary painting including a maid catching a cat in the British Museum, see Ahluwalia 2008, fig. 37).

£6,000





28

Ramkali Ragini: Page from a Ragamala series

Kota, 1768, by Dalu

Opaque pigments and gold on paper

Folio 35.7 x 25.5 cm; Painting 20.8 x 12.5 cm

Inscribed above with the relevant Hindi verse.

Provenance

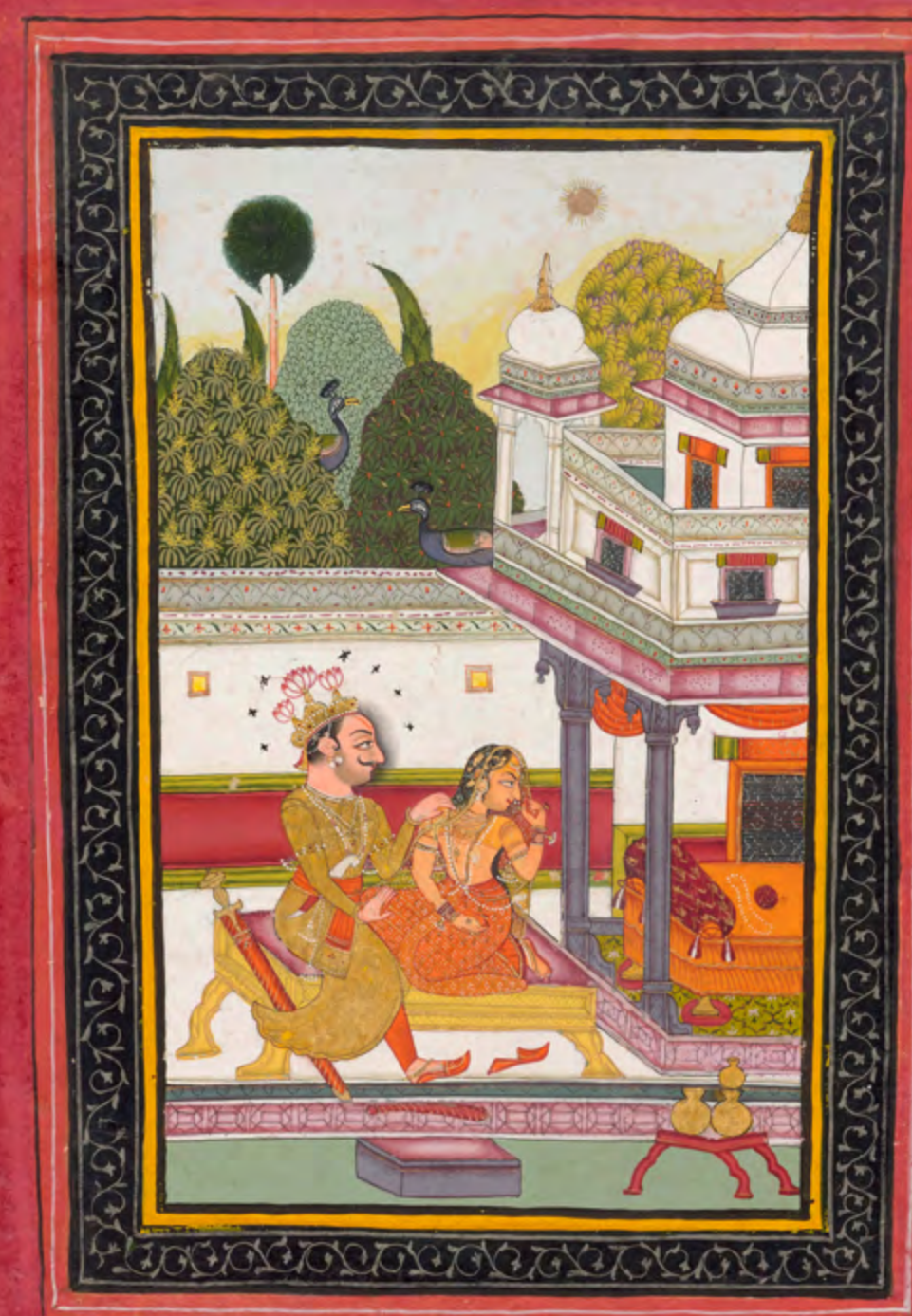
Ludwig Habighorst collection

Ebeling describes this set at length in his *Ragamala Painting* (Ravi Kumar, Basel, 1973, no. 102, pp217-220). It originally had 251 folios and included not only the eight sons of each *raga* but also each son's two wives as well as ten daughters of each of the six *ragas*. Ebeling publishes the colophon page which gives the name of the patron as Maharani Ranavati in the reign of Maharao Guman Singh of Kota (1767-71) and the place of production as Nandagrama. Ebeling considered the set important for the study of 18th century Rajput painting.

£9,000

॥ रागहिंदोलकी रागिनि ॥ तृतीसरी नाम रामकली ॥ मालाकंकणकुंडलैः कनकजैराजूषिताप्राय
शोदेवीदाडिमबीजदंतकसचिलजावतीचंचलाषष्ठास्यमुरवीकतोरकचन्द्रकोवरवित्र
ती ॥ नक्षत्रेव नक्षत्रिजिनः खलु परावृत्त्यस्थिताकौतुकात् ॥ १ ॥ गंधारेणस्वरेणैवाशिशिरत्रैसुखा
वहे ॥ दिवसस्पष्टे तीये च यामे गेयानरर्षभैः ॥ २ ॥ श्रीराधाकृष्णाय नमः ॥ ॥ श्रीरामाय नमः ॥

५॥२॥५





दोयतोनहराम

29

The Bard Nathuram shooting an arrow at a target

Signed by Pyar Chand, Sitamau, dated 1835-36

Opaque pigments heightened with gold and silver on paper

Folio: 32.2 x 42.8 cm

Identifications in devanagari script on recto, vvasaji sri Nathuramji ('the bard Nathuram ji'), goro kumait nam ('the horse named Kumait'), ora Kaccha ka ('[the groom] somebody from Kutch') signed and dated on recto at upper right in devanagari script Musavar Pyar Chand samvat 1892' ('the artist Pyar Chand 1835-6')

On the reverse are eleven lines of verses in Hindi in devanagari script written by Barahat Lacchman ji dated Samvat 1894 [1837] in praise of the Maharaja Kunwar or prince.

Provenance

Sven Gahlin collection

Sitamau, on the borders of Malwa, Mewar and Kota, was the place of production of a number of large and impressive processional scenes and other works in the 1830s and 1840s. Robert Skelton first identified the Sitamau school, where the artist Swarup Ram had practised earlier in his career (see Ehnbon 1985, p.172).

In the 19th century Sitamau stands out as a Rajput school of painting untouched by foreign influence and interesting for its relationship between patron and artist.

The principal and most accomplished artist of the second quarter of the nineteenth century was Pyar Chand, who himself appears in a painting dated 1847 showing him sketching the ruler of Sitamau (Ehnbon 1985, p.172). Inscriptions on other paintings indicate that Pyar Chand came from the ancient city of Mandasor, near to Sitamau.

For further information and illustrations of works by Pyar Chand see Spink and Son 1976-II, pp.25-27, nos.108-112; Topsfield 1981, pp.170-1, fig.183; Ehnbon 1985, pp.172-3, nos.80-81; Sotheby's, New York, 2 June 1992, lots 151-2; Christie's, London, 23 April 1981, lot 58.

£29,000

वोजेकमैतनाम
शैराकछाक

सप्तत १०८३
धुसकरपारचंदकेहाकी



दोयतो नदराम



30

Andhryali Ragini: Illustration to a Ragamala

Arki, c.1700

Gouache on paper, text on reverse

Folio 18.4 x 21.3; Painting 16.7 x 19.5

Provenance

Paul Walter collection

Doris Weiner Gallery, New York

Published

Pal 1978, no. 57, p1. 65

Pal 1971, p. 77, no. 25, ill.p. 76, fig.8.

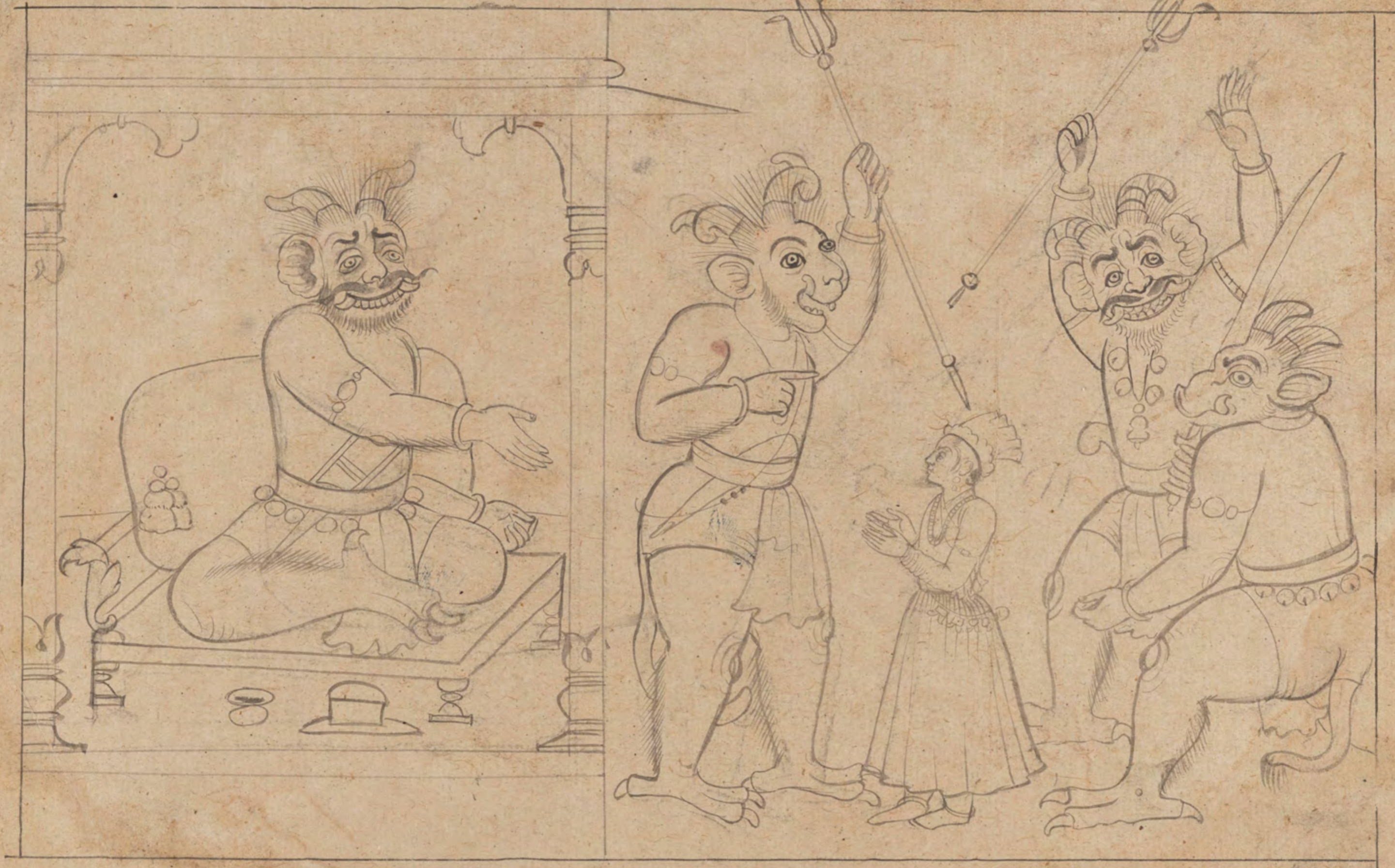
Exhibited

Oberlin College; 1971

This painting is from a *Ragamala* series published by Archer in 1973. In its simplicity and starkness the painting conveys human drama. This interpretation stands slightly at odds with what this *Ragini* is supposed to represent - two women shielding their eyes from a sandstorm which has taken them unawares (Pal.1978).

£30,000





Four drawings from the 'Small' *Bhagavata Purana* series attributed to the Guler artist Manaku, c. 1740 - 50

Manaku (c.1700- c.1760) was the son of Pandit Seu and older brother to Nainsukh. He was the father of Fattu and Khushala and lived all his life in Guler. The 'Small' *Bhagavata Purana* series is associated with Manaku. The earlier parts of this extensive series were painted and the later folios were drawn. His drawings are really sketches and with just a few lines he creates a sense of immediacy, drawing the spectator into the story. In Goswamy's recent monograph on Manaku he illustrated three of our drawings (Goswamy 2017). Catalogue 34 appears to be a hitherto unknown folio from Book X.

31

Hiranyakashipu commands his followers to threaten and injure Prahlada

Attributed to the Guler artist Manaku, c. 1740-50

Brush drawing on paper

22 x 32 cm

Inscribed above in takri, with the words, '*hirankashipe diya agya kari rachhas maade*' [Under the orders of Hiranyakashipu, the rakshasas threaten and hurt (young Prahlada with weapons)] followed by number 33 BH.P.VII.533.ff.

Provenance

Ludwig Habighorst collection

Published

Goswamy 2017, fig. B183, p. 457

£9,000

32

Raja Satyavrat moves the fish to a pond

Attributed to the Guler artist Manaku, c. 1740-50

Brush drawing on paper

22 x 32 cm

Inscribed above in takri with the words, '*... pai; vich naeen aayi taan talaay vich satti*' [When the fish could not be contained (in the vessel), the Raja threw her into a pond] followed by the number 226 BH.P.VIII.24.18-20

Provenance

Ludwig Habighorst collection

Published

Goswamy 2017, fig. B184, p. 457

£8,000





33

King Satyavrata reverences the fish avatar of Vishnu

Brush drawing on paper

20.5 × 31 cm

Inscribed above in takri: machha talaye vich na oyi. tam bade sarovare vich sati. 227 ('The fish was unable to fit within the pond, so [it was] left into the sea') (translated by Vijay Sharma) and with the number 227

BH.P.VIII.24/21

Provenance

Eva and Konrad Seitz collection

Published

Goswamy 2017, fig. C88, p. 232-233 and fig. B226, p. 471

Losty 2017, fig. 5, p. 58-59

£10,000



34

Raja Banasura enthroned in his court

Brush drawing on paper

21.7 x 32.2 cm

Inscribed above in takri: Baliye Baliye da putra bana, tiske bhai hor ('Bana, the son of Bali, and his other brothers') (translated by Vijay Sharma) and numbered 99 and again 129

Provenance

Private collection, London

The king appears to be the asura Bana with his 1000 arms, conventionally drawn as 18 as here, whose story is told in Bhagavata Purana Book X, cantos 62-63. It is the love story of his daughter Usha and Krishna's grandson Aniruddha. However, according to Goswamy, there are no drawings known from Book X. In conclusion, either this folio is illustrating an earlier mention of Bana, such as in Book VI, canto 18, or this hitherto unknown folio is indeed from Book X.

£7,500



35

Raja Abhiraj Singh of Jaswan (c.1765-c.1770)

Kangra, c1760

Opaque watercolour and gold on paper

25 x 18.2 cm including pink border

Inscribed above in Persian: *raja abhiraj singh jaswal pirs rai jhagar singh* 'Raja Abhiraj Singh of Jaswan son of Rai Jhagar Singh'. The same inscription in Devanagari on the back.

Provenance

Ludwig Habighorst collection

Jaswan was an offshoot of Kangra and lay immediately to its south and south-west. This portrait, together with others of this date, once in the ancestral collection of Raja Dhruv Dev Chand of Lambagraon, are published in Archer, W.G. 'Indian Paintings from the Punjab Hills' 1973, vol.I Kangra 8 (iii), p. 282 and vol. II p.196 fig.8(iii).

£11,000





36

The young Emperor Muhammad Shah holding a *sarpech*

Guler, 1730-40

Opaque pigments and gold on paper

Folio: 25.5 x 16 cm; painting: 20.5 x 10.5 cm

Inscribed (wrongly) in *takri Sri Patasaha Jahagir* (Jahangir)

Provenance

Ludwig Habighorst collection

The length of the jama suggests the subject was alive in the second quarter of the 18th century, at a time when Guler artists including notably Nainsukh were experimenting with Mughal portraiture (see Goswamy, B.N., *Nainsukh of Guler*, *Artibus Asiae Suppl.* XLI, Museum Rietberg, Zurich, 1997, nos. 3-7). The nimbus suggests it is intended to be the Emperor Muhammad Shah (1719-48).

£28,000



१०१





Cat. 37

Two pages from the preparatory series of drawings for the ‘Second Guler’ or ‘Tehri-Garhwal’ *Gitagovinda*

Nainsukh is thought to have conceived the famous ‘Tehri Garhwal’ Gita Govinda for which these two preparatory drawings were produced. Commissioned by his last patron, Raja Amrit Pal of Basohli, at the end of Nainsukh’s life, his preparatory drawings were then developed into paintings by his sons. Nainsukh’s was a family workshop.

For an analysis of this important set of drawings see Goswamy, B.N. & Fischer, E. ‘Nainsukh of Guler’ in *Masters of Indian Painting, Artibus Asiae*, Zurich, 2011, pp. 659-685, specifically figs 15 & 16a & b. Also, Losty, J.P., *A Mystical Realm of Love: Pahari Paintings from the Eva and Konrad Seitz Collection*, Francesca Galloway, London, 2017, nos. 28-43, pp. 146-63. For the text and translation of the work see Miller, B.S., *Love Song of the Dark Lord*, Columbia University Press, New York, 1977 (first Indian edition, Delhi, 1984).



Cat. 38

37

Radha tells her friend she is trying to free herself from her infatuation with Krishna

Guler, 1765-70

Brush drawing in red sanguine and black with white primer

Inscribed on the reverse in Devanagari with the Sanskrit text of Jayadeva’s *Gitagovinda*, Canto VII, v. 30, and a Pahari paraphrase.

Numbered 101 on recto and on verso 101 and also 97

£22,000

38

Krishna tells Radha’s friend to bring Radha to him

Guler, 1765-70

Brush drawing in red sanguine and black with white primer

Inscribed on the reverse in Devanagari with the Sanskrit text of Jayadeva’s *Gitagovinda*, Canto V, v. 1, and a Pahari paraphrase.

Numbered 71 on recto and on verso 71 and also 67

£22,000

69



39

The gale of love

Kangra, 1800-10

Opaque pigments and gold on paper

22 x 14.5 cm including pink border

The artist handles the rhythmic articulation of the folds of the lady's lavender peshwaj and dupatta with great skill, as head down she battles against the wind for the safety of the invitingly open doorway.

Provenance

Ludwig Habighorst collection

Heeramanek collection

Published

Heeramanek 1984, pl. 119

£18,000



40

Yashoda and the Butter Thieves

Kangra, 1820-30

Opaque pigments and gold on paper

Folio 25.5cm x 20cm; painting 17.6 x 12.3 cm

Provenance

Private collection, England

Bhagavata Purana X, ch. 8, relates the childish pranks that young Krishna and his brother Balarama got up to. One was to distract his foster-mother Yashoda's attention and then to dip his hands into the pot that she was churning. While this is a well known subject in Pahari and indeed Rajput painting generally, our charming painting has an interesting variant. Here Yashoda is churning the butter but her attention is distracted by Krishna's foster-father Nanda's presenting the boy up to her for some reason. She turns to chuck him under the chin, looking at him lovingly, but while her attention is fixed on him, Balarama egged on by another eager boy has put his hand deep into the pot to scoop up the butter.

Yashoda stands beautifully poised, her pink skirt flaring out as she turns to fix her attention on Krishna causing her ribbed dupatta to slip and fall elegantly over her outstretched arm. Nanda's orange patka has a Mughal type of floral end but his blue shawl ends in a yellow pallu with a buta pattern that was introduced in Kashmiri shawls early in the 19th century.

£15,000





41

Vishnu as Varaha rescuing the earth

Kangra, 1820-40
Opaque pigments and gold on paper
24 x 30 cm (with pink border)

Provenance

Ludwig Habighorst collection

Published

Sharma, 2010, p. 69
Habighorst 2011, fig. 83, p. 116
Habighorst 2014, fig. 38, pp. 88-89

Exhibited

Blumen, Bäume, Göttergärten, Völkerkunde-Museum, Hamburg, 2013
Der Blaue Gott in indischen Miniaturen, Mittelrhein Museum, Koblenz, 2014

£22,000



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