



INDIAN DRAWING

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Summer 2020 | View by appointment

FRANCESCA GALLOWAY

Introduction

'A very important part of Rajput and Mughal art consists of drawings in which colour is absent or plays a subordinate part. These drawings include both finished pictures and artists' studies not originally intended for the general public. In the former, because of their restraint and severity, we have an intimate revelation of the strength or weakness of the artist, undisguised by any mantle of colour or effects of light and shade. Perhaps even more interesting are the rougher sketches, where we see the artist actually at work.'

Ananda K. Coomaraswamy, *INDIAN DRAWINGS*, 1910

Indian drawing has been called the most naked of the visual arts. A good drawing expresses in a completely spontaneous way an artist's first ideas. It is the closest we get to witnessing the wild scope of his imagination and this spontaneity can have strong impact. Furthermore, sketched portraits from life are often more immediate and perceptive than the painted portrait for which they are a study.

This is our first exhibition focusing solely on Indian drawings where we offer a wide range of material from many areas of the Subcontinent. Works range from finished drawings, to preparatory sketches, portrait studies, to a life-sized design for a wall painting. Many of our drawings come from famous collections.

Since many of you cannot come to London we have prepared a short video and this online catalogue which we hope will enable us to bring our drawings to you. Our catalogue entries are brief because we wish to emphasize the visual. Full descriptions and condition reports are available on request.

Please contact Christine Ramphal | christine@francescagalloway.com for details.

Francesca Galloway



1

A CAMEL BEING OBSERVED

Rajasthan, probably Marwar (Pali) first half 17th century
Opaque pigments on paper
14 x 14 cm
Inscribed fragmentarily in *nagari* in Rajasthani ... *dekhe che*

Provenance

Stuart Cary Welch collection

Literature

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







2

MAHARAO DURJAN SAL OF KOTA (1723-56) HUNTING BEAR

Rajasthan, Kota, c. 1750

Black and red line with wash and white pigment for correction

48 x 108 cm

Provenance

Paul Walter collection

Christie's, 24th April 1980, lot 149

This important, large scale panoramic scene, depicts Maharao Durjan Sal of Kota (1723-56) on a hunting platform shooting bear, which appear to have been freed from the pen. Hunting pictures of this kind were immensely popular in Kota royal circles, but today, they rarely come to the market. Outside of the Kota palace, the great collection of Kota drawings, formed by Stuart Cary Welch, is now at Harvard.





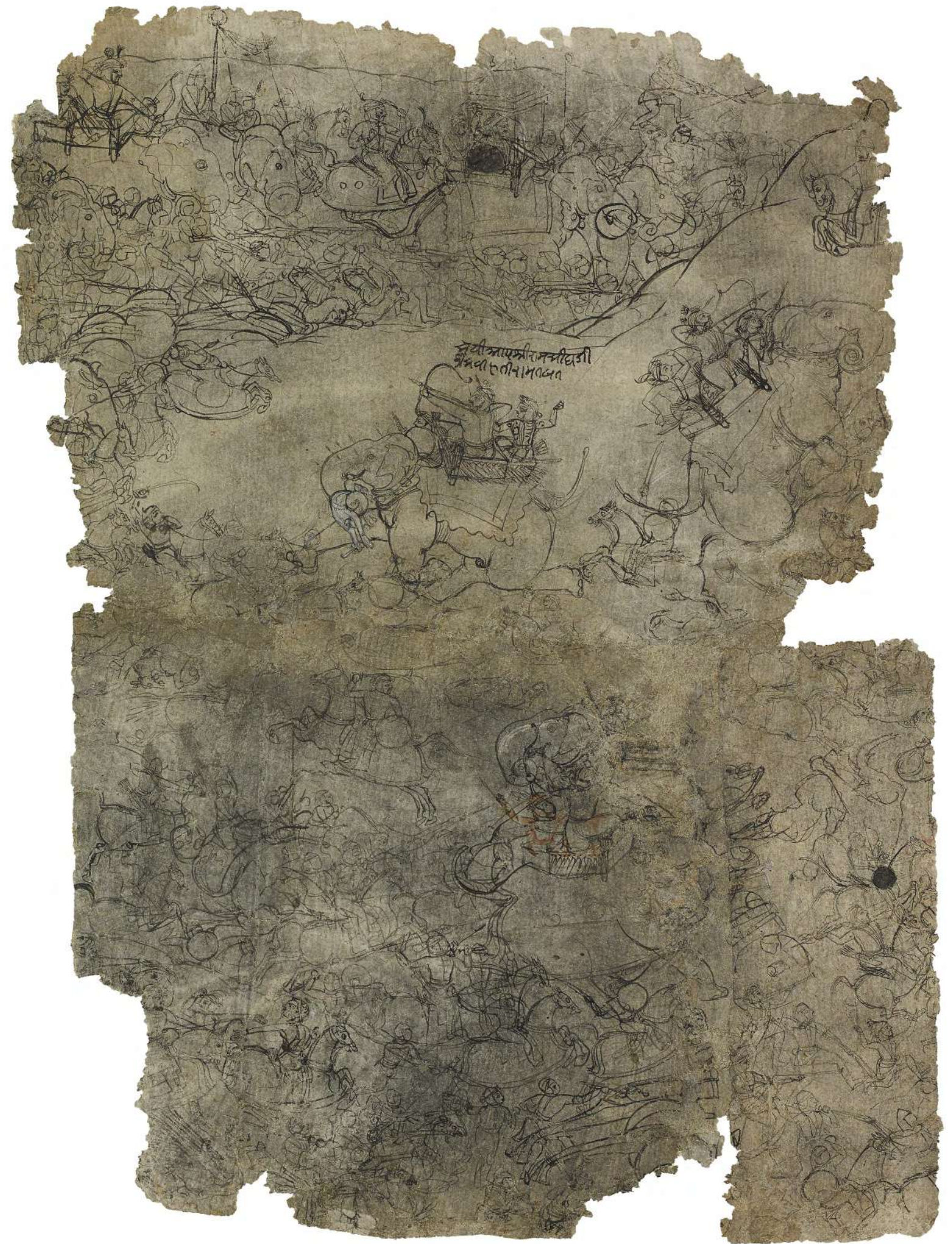
नेयीआपश्रीरनभीछडी
श्रीश्रीवाहनीनामनम

3

RAO RAM SINGH I OF KOTA (REG. 1696-1707) IN BATTLE

Rajasthan, Kota, late 17th/early 18th century
Brush drawing with touches of white and red
49.5 x 38 cm

This tremendously vigorous and rare drawing is the work of a master artist from Kota. Despite its grubby appearance the drawing is dynamic and draws you into an almost cinematic sequence of a bloody battle.





4

A SHEET OF REMARKABLY VIGOROUS SKETCHES

Rajasthan, Kota, early 18th century
Brush drawing in black and red on paper
14.1 x 17.1 cm







Detail of fresco in Umed Singh's bedroom

5

A LARGE PREPARATORY DRAWING FOR A WALL PAINTING DEPICTING DESHVARATI RAGINI

Rajasthan, Bundi, c. 1770-80

Black and red line with white pigment and signs of pinpricks on paper
100.6 x 56.6 cm

Provenance

Paul Walter collection

Literature

Beach, M.C., and Lauwaert, H., *An Unknown Treasure in Rajasthan: the Bundi Wall-paintings*, Thames & Hudson, London, 2014

The size of this drawing suggests that it is a template for a wall painting such as those seen in the Chitra Mahal in Bundi Palace, built around 1630-40, but decorated later, during the reign of Umed Singh (1748-1770/73). J.P. Losty believes our drawing relates to frescos in Umed Singh's bedroom (Beach and Lauwaert 2014, pp. 98-99), pictured above.





6

THE MAHARAO OF KOTA'S ARTILLERY

Rajasthan, by a Kota artist, c 1840

Pen and ink over graphite with watercolour

55 x 150 cm

Processions, hunts, durbars as well as more intimate portraits form the staple production of the artists of Kotah during Maharao Ram Singh's long reign (reg. 1827-66). The curves of the camel's necks are echoed by those of the prancing horses lending the procession a most unmilitary air.



7

MAYHEM CAUSED BY BHANG AND MICE

Rajasthan, Kota, c.1850

Brush drawing in black ink with traces of watercolour

36.3 x 25.8 cm

Literature

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

Habighorst, L., Reichart, P.A., and Sharma, V., *Love for Pleasure: Betel, Tobacco, Wine and Drugs in Indian Miniatures*, Koblenz, 2007

Losty, J.P., *Indian Miniatures from the James Ivory Collection*, Francesca Galloway, London, 2010

The most popular subjects for humorous genre scenes were spurious holymen and drug addicts. Variations of these themes occurred in many of the Rajput schools (Crill 2000, p. 146, fig. 120; Habighorst et al. 2007, p. 112 & Losty 2010, no. 22).



वामनपुराण त्रिपुलीला
वामनपुराण त्रिपुलीला



THE MEETING OF VAMANA AND KING BALI

Rajasthan, possibly Sarwar, late 18th century

Drawing in ink and colours

39.5 x 49 cm

Literature

Pasricha, I., 'Painting at Sawar and at Isarda in the 17th century,' in *Oriental Art*, 1982, pp. 257-67

Our drawing is possibly related to a group of large folded and creased drawings from Sawar, of which one is in a private collection and is showing Raj Singh conducting a puja (Pasricha, fig. 5).

LADY RELAXING IN A GARDEN

Rajasthan, Sawar, 1700-50

Brush and opaque pigments with gold on paper

22.2 x 16.4 cm

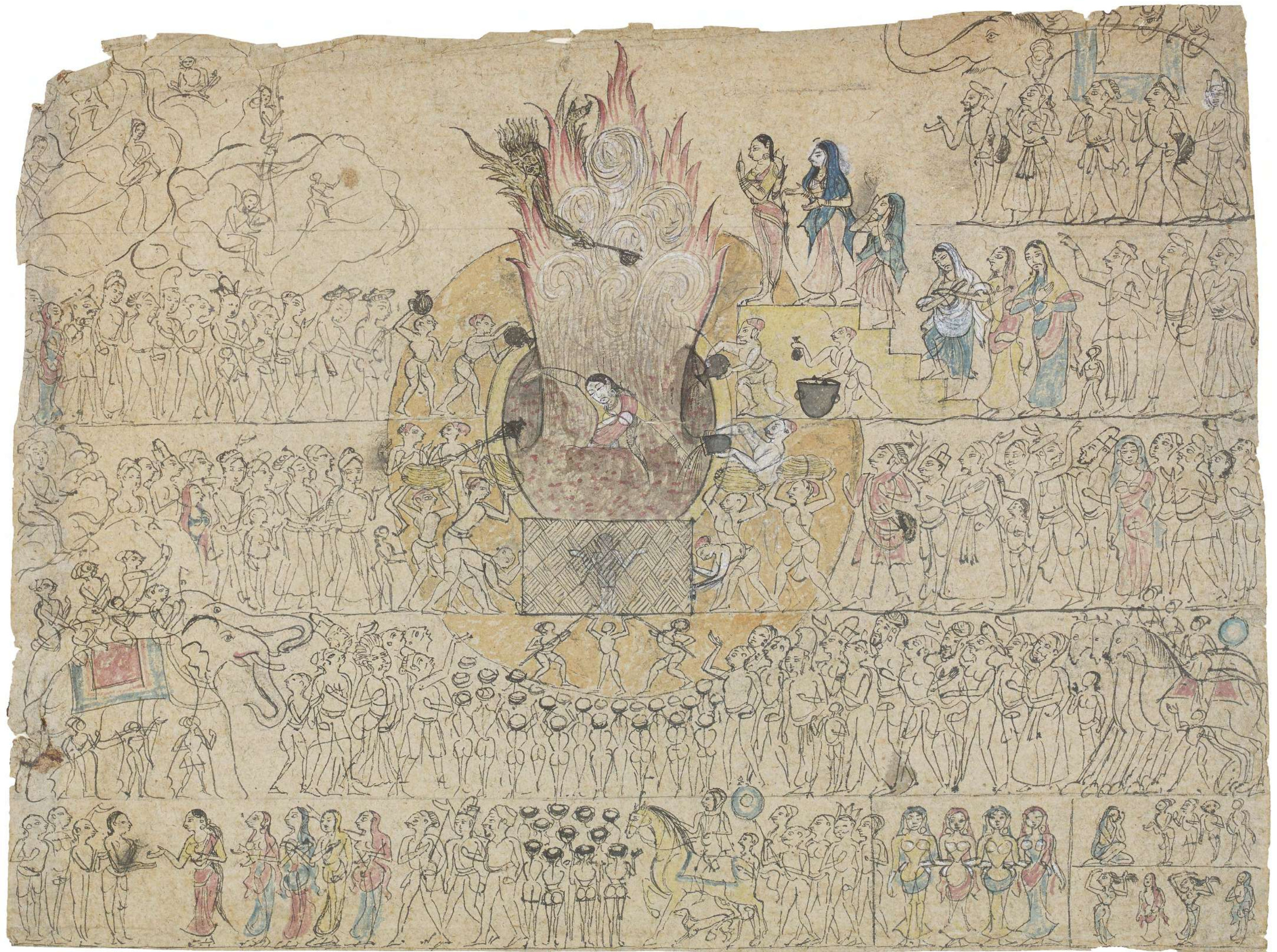
Provenance

Sven Gahlin collection

Walter C. Lees, London & Paris (1917-2010)

The style of precise and elegant brush drawing on to blank paper without a ground and touched in with colour is typical of Sawar, a small thikana south-east of Ajmer and historically linked to that city. The ruling family were Sesodiya Rajputs from Mewar but in the 18th century the state became subject to Jodhpur.





10

A WOMAN IN A FIERY FURNACE

Eastern India, possibly Orissa, 18th century
Black line with colour washes on paper
31 x 41.5 cm

Provenance

Paul Walter collection
Christie's, 16th December 1970, lot 173

Literature

Arts of Bengal: the Heritage of Bangladesh and Eastern India,
Whitechapel Art Gallery, London, 1979
Pathy, D., *Traditional Paintings of Orissa*, Bhubaneswar, 1990

Placing this drawing is as difficult as deciding on the subject. The long jamas and tight saris recall Deccani models from the 16th and 17th centuries, but the distinctive sloping profiles can be found in early Bengal and Orissan paintings. Examples include the Vishnupur covers (*Arts of Bengal* 1979, no. 47) and wall paintings in the Vrindavana Chandra temple, Dharakot (Pathy 1990, pp. 96-97).





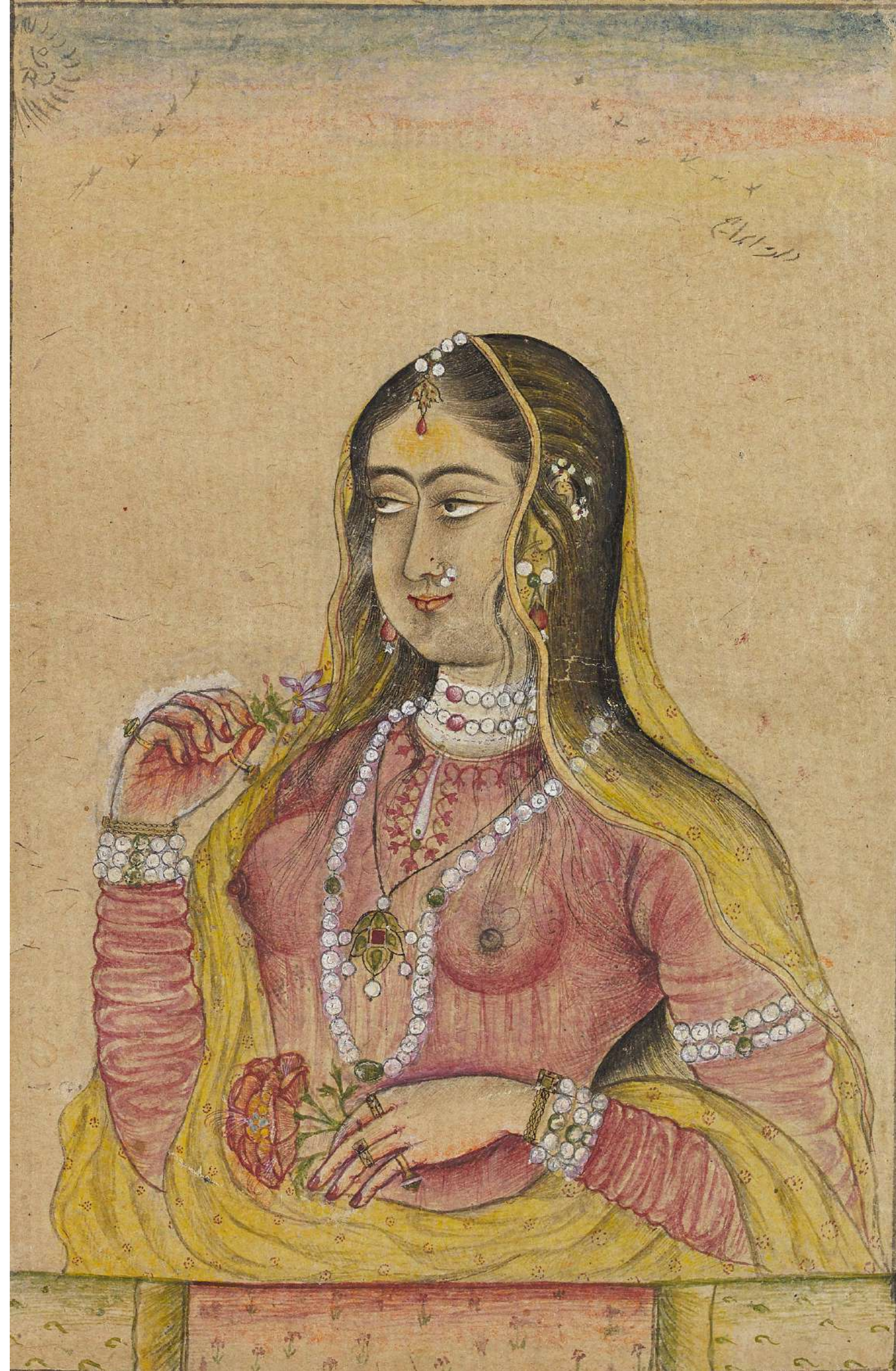
A COURTESAN AT A BALCONY

Rajasthan, Bikaner, by Ruknuddin or his son, late 17th century

Opaque pigments on paper

Folio 19.7 x 15 cm; Painting 15.2 x 9.8 cm

The undated inscription on the reverse mentions this drawing was a present by Ruknuddin or his son to the Maharaja of Bikaner.





12

A SKETCH OF THE FOOLS - INSPIRED BY EUROPEAN PRINTS TAKEN FROM THE DUTCH PAINTING OF A REBUS 'THE WORLD FEEDS MANY FOOLS,' ATTRIBUTED TO JAN MASSYS

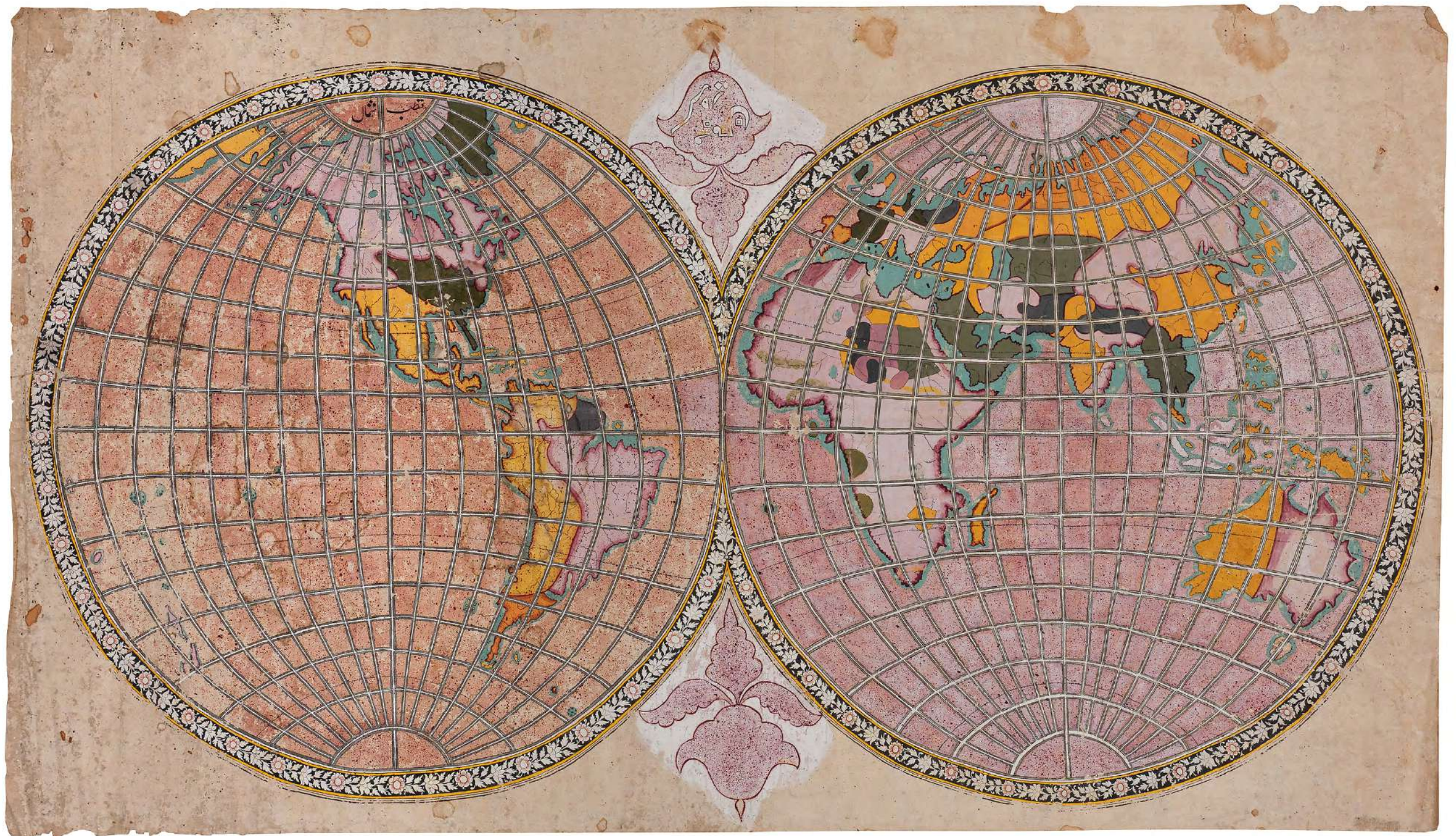
Rajasthan, Mewar, c.1760
Brush drawing in grey strengthened with black and with white highlights
19 x 26 cm

Mewar artists were introduced to European prints when Johan Keelaar (representative of the Dutch East India Company) visited Udaipur in 1711 on his way to the north to negotiate trade privileges with the Mughal emperor. From that time on the exotic Dutchman or 'farangi' became a minor but long-lived theme in Mewar painting up to the 19th century. Somewhat fanciful but elegant representations of Dutchmen in the early part of the century gave way to versions of other European prints transmitted from the port of Surat, in turn increasingly caricatured by Mewar artists.



Jan Massys, Rebus: de wereld voedt veel zotten, 1530





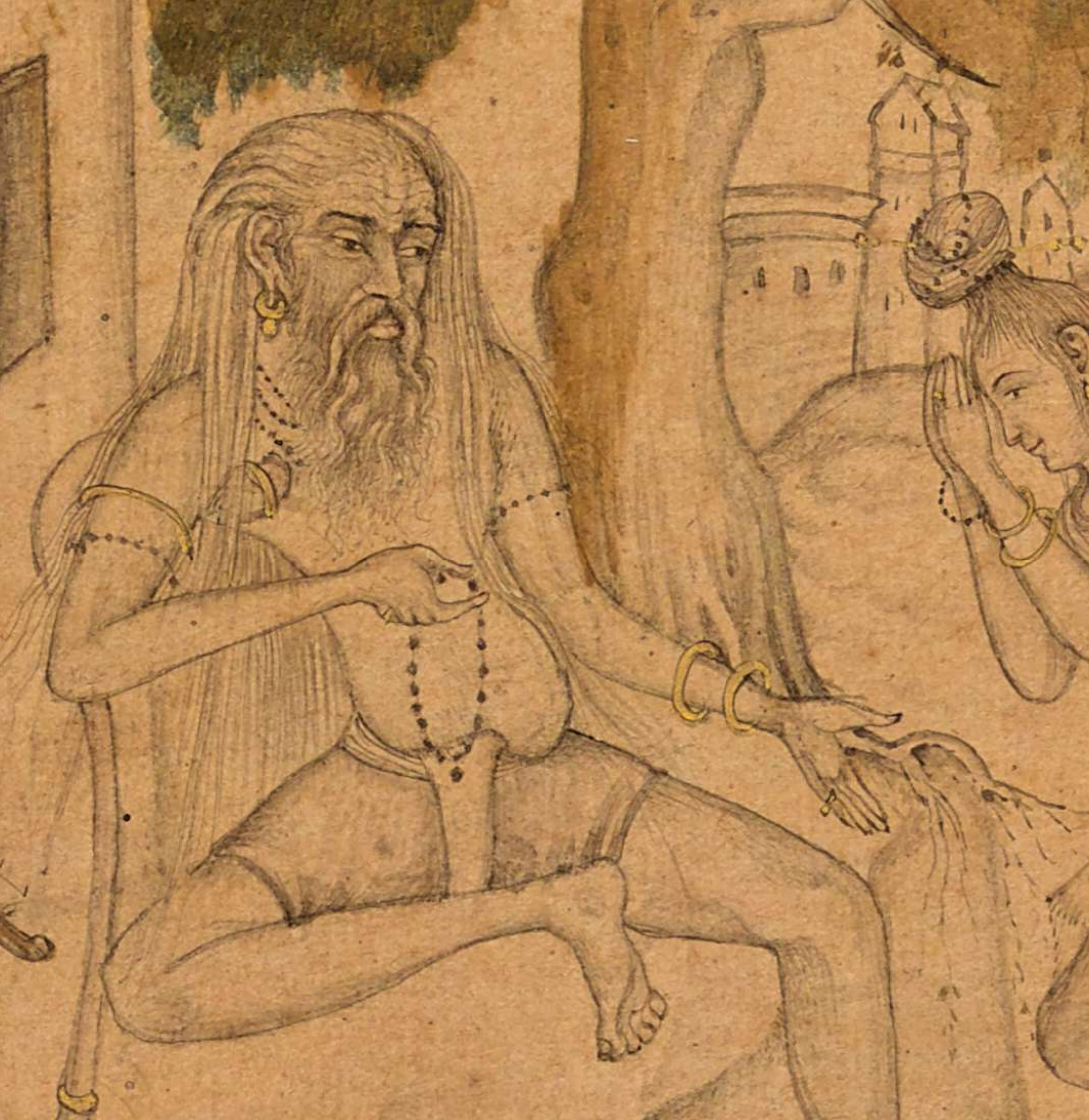
13

MAP OF THE WORLD IN TWO HEMISPHERES

Rajasthan, possibly Jaipur, c. 1808-1817
Ink and coloured wash on paper, backed onto cloth
59 x 102.3 cm

Provenance
Stuart Cary Welch collection

Stuart Cary Welch, whose map this once was, and JP Losty believe that this drawing was produced in Rajasthan, probably in Jaipur. This map, whilst not as accurate in its continents and empire division as the British New Map of the World, first published in 1808, is far more exciting with its overall use and balance of colour.



A YOGI WITH HIS TWO YOUNG ATTENDANTS

By the Mughal artist Dhanraj, 1595–1600

Brush drawing in brown and black ink with some colour washes heightened with gold on paper

Folio 25.2 x 14.8 cm; Drawing 16.1 x 9.1 cm, with pink upper and lower borders with gold designs and gold margins, laid down on a gold-sprinkled green album page with a red rule

Provenance

Ludwig Habighorst collection

Private Japanese collection

Spink and Son London

Literature

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

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

Hannam, E., *Eastern Encounters: Four Centuries of Paintings and Manuscripts from the Indian Subcontinent*, Royal Collection Trust, London, 2018

Dhanraj was an important but not very prolific artist. He is known from a few works in Imperial manuscripts from the 1580s into the early Jahangiri period. He contributed three paintings to the c.1591 *Baburnama* in the British Library, including the splendid page showing Babur approaching the fort at Gwalior (Losty 1986, no. 13). He contributed one interesting page to the second *Akbarnama* of 1603–04 illustrating the young Akbar receiving his mother Hamida Banu Begum in 1557 after her journey from Kabul (Leach 1995, 2.101). Like our drawing, this is in the then-fashionable *nimqalam* style.

Dhanraj's very beautiful *nimqalam* drawing of an elephant hunt c. 1600 entered the Royal collection by 1728, thus making Dhanraj one of the earliest named Mughal artists to be represented in a European collection. (Hannam 2018, no. 12).



A SCENE AT A SHIVA TEMPLE

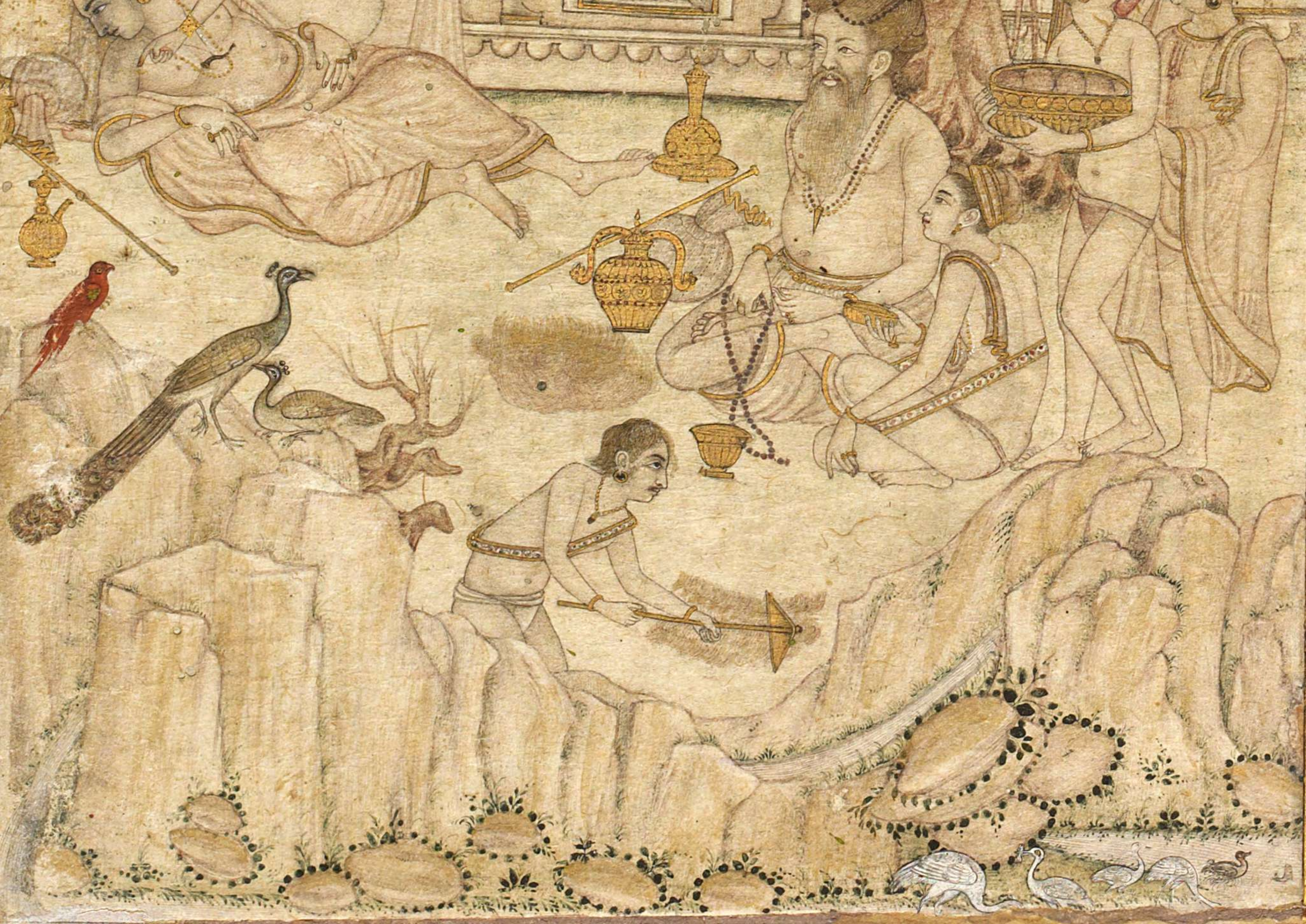
Mughal style in the Deccan, c. 1700
 Brush drawing with brown wash and colour on paper heightened with gold, laid down on an album page
 Folio 47.6 x 32.3 cm; Drawing 23.2 x 15.6 cm

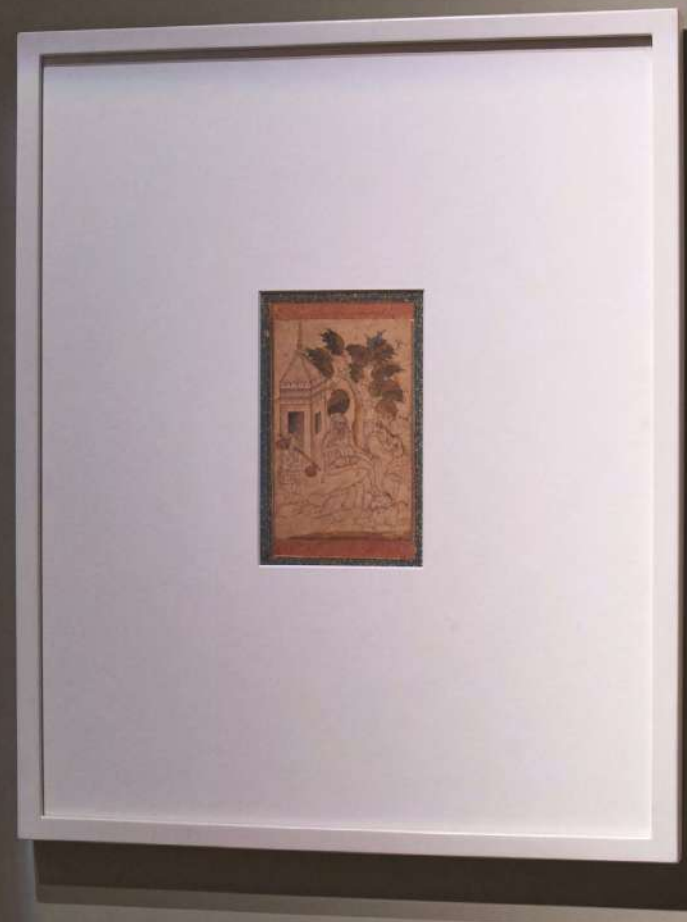
Provenance

Collection of Boies Penrose II of Philadelphia, (1902–1976)
 Collection of John Rushout, 2nd Baron Northwick (1770–1859)
 Reputed to be from the collection of Warren Hastings (1732–1818)

Mughal artists had been fascinated by Hindu ascetics since the time of Akbar, especially by Kanphat yogis, as is the case in this drawing.







16

A FEMALE AGHORI YOGI CONVERSING WITH A GODDESS AMIDST ACOLYTES

Northern Deccan, perhaps Aurangabad, 1680-1720

Opaque pigments on paper, ruled borders in red, green and black
19.7 x 21 cm

Inscribed in *nagari agor joji / sri jajaman* ('an Aghori yogi / the worshipper Shri')

Provenance

Stuart Cary Welch collection

The Aghoris are among the most terrifying of the extreme sects of Hindu yogis, with practices that other communities have called depraved, but not if one can believe this picture, where the scene appears relatively calm.

The composition of this fragmentary drawing is very unusual for its intersecting diagonals.





Folio Page

17

A SCENE IN THE TEMPLE

Deccan, late 17th centry

Brush drawing with wash and some colour and gold, mounted in a Deccani album page, with by panels of calligraphy

46 x 24.5 cm

Inscribed in the sky in Persian 'Painting by Mani, black-pen (siyah qalam) technique'

This drawing is based on an European print of a biblical scene, probably the Presentation in the Temple.

Verso Not Illustrated

LAYLA EMBRACING MAJNUN IN THE DESERT SURROUNDED BY ANIMALS

Lucknow late 18th century, with some colour applied later



18

A BOATING PARTY AT NIGHT ON A RIVER

Mughal, c. 1700-20

Brush drawing on paper with added washes of colour by a different hand

26 x 25cm

Provenance

A.K. Coomaraswamy collection

Published

Coomaraswamy, A. K., *Indian Drawings*, Essex House Press, 1910, pl. XIX

Drawings are some of the most sensitive survivals from Mughal India allowing insights that can be difficult to discern when covered in paint. Here, the spontaneous sketching of a boat party at night gives an immediate sense of what such festivities would have been like at the Mughal court in the first years of the 18th century.





19

FARRUKH FAL WITH HIS ATTENDANT

Mughal, second half of the 17th century
Line drawing with coloured washes
Folio 40 x 31 cm; Painting 13.7 x 20.4 cm

Provenance

Private English collection
Mewar Royal collection

Farrukh Fal was the youngest son of Asaf Khan (d. 1641), minister to both Jahangir and Shah Jahan, brother to Nur Jahan and father of Mumtaz Mahal, for whom the Taj Mahal was built. This was the most powerful family at the Mughal court throughout the first half of the 17th century.

This study of the swelling curves and indolence of one man contrasts with the emaciated and yet alert nature of the other.



A HINDU LADY WITH A FAN

Later Mughal style at Avadh, late 18th century

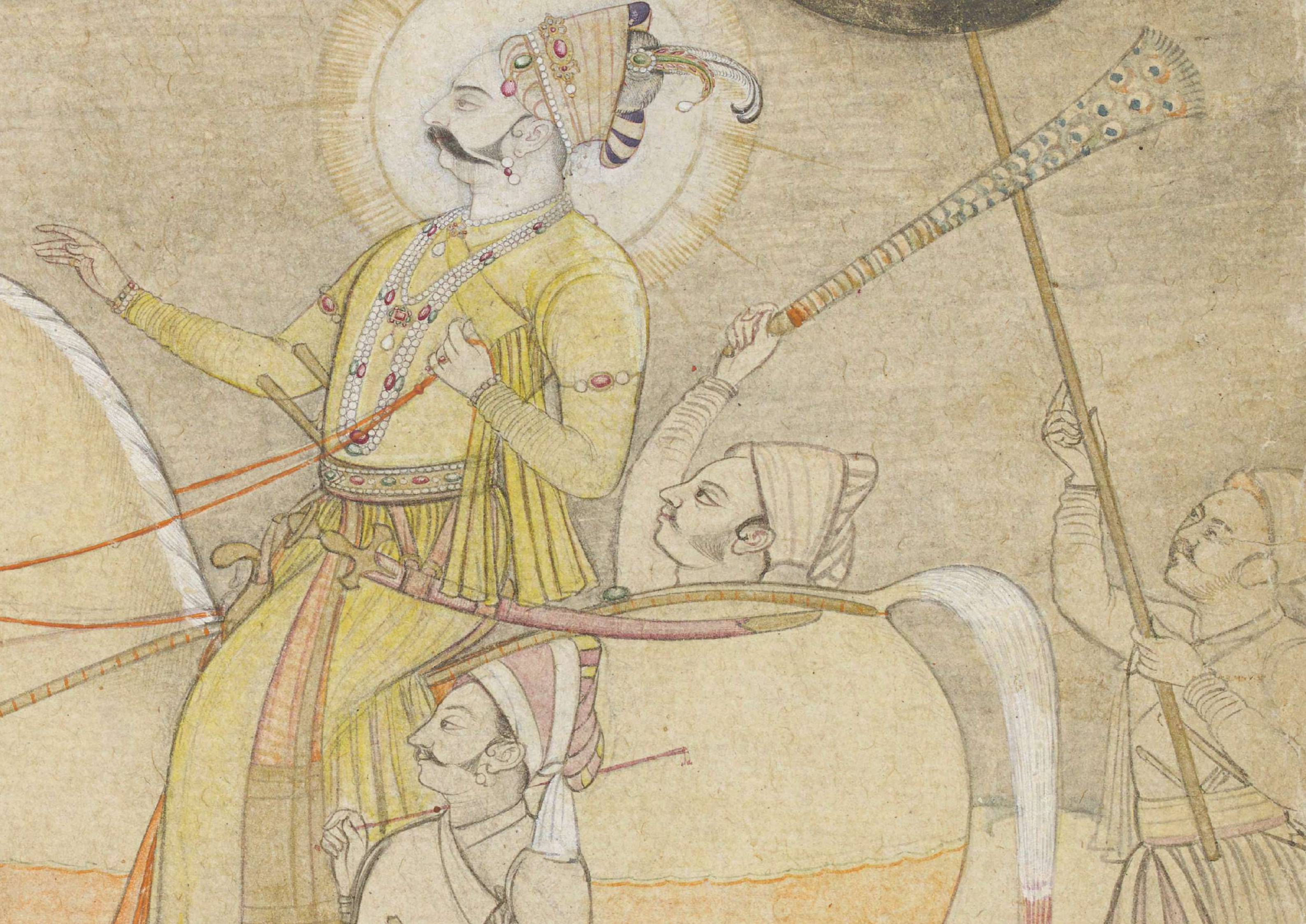
Opaque pigments heightened with gold on paper laid down on an album page

Folio 39.5 x 26 cm; Portrait 8.2 x 6.7 cm

The concept of the small oval portrait miniature was introduced into Mughal art through Sir Thomas Roe's famous encounter with Jahan-gir at Ajmer in 1614, when the Emperor had his artists copy one of Roe's portraits so skilfully that Roe was hard put to tell which was the original and which the copy.

The format remained popular into Shah Jahan's time, but fell into abeyance until revived, as here, by renewed European influence in the later 18th century.





21

MAHARAJA BAKHAT SINGH OF NAGPUR AND JODHPUR ENTERING NAGPUR ON HORSEBACK

Jodhpur or Nagaur, attributed to Dalchand c. 1725
Brush and ink heightened with watercolour, gouache and gold on paper
32 x 22.3 cm

Published

McInerney, T., Dalchand, *Masters of Indian Painting*, Artibus Asiae Publishers, 2011, fig. 5, p. 571

Hodgkin, H., McInerney, T., *Indian Drawing*, London, 1983, no 15

Diamond, D., Glyn, C., Jasol, K.S., *Garden and Cosmos: The Royal Paintings of Jodhpur*, 2008. 273, fig. 18c

Dalchand was an important early 18th century Imperial artist who brought the Mughal high style, with its acute psychological observation, to the Rajasthani courts. The painting for which this preparatory drawing was made, no longer survives. We believe this drawing was originally larger (McInerney 2011, p. 571).





22

PORTRAIT OF MUHAMMAD AMIN KHAN

Kishangarh, early 18th century

Black line with some wash

Folio 28.5 x 20.5 cm; Drawing within red borders 18 x 11 cm

Muhammad Amin Khan was the son of Mir Jumla, the Persian émigré. Both had distinguished careers at the Imperial Mughal court.



23

Pictured left

MIAN RAJPAT DEV OF BANDRALTA SMOKING A HOOKAH

Bandralta, c. 1740

Brush drawing with opaque pigments on paper. Inscribed on the verso in takri script: *shri miyan rajapat ji* ('the prince Rajpat')

21.7 x 29.9 cm

Provenance

Sven Gahlin collection

Sotheby's, London, 4th April 1978, lot 322

Kenneth John Hewett collection, London (1919–94)

Doris Wiener Gallery, New York, 1967

24

Pictured overleaf

A PRINCESS ON A TERRACE SMOKING A HOOKAH, WITH A FEMALE MUSICIAN AND ATTENDANTS

Chamba, c. 1730

Ink with colours and gold on paper

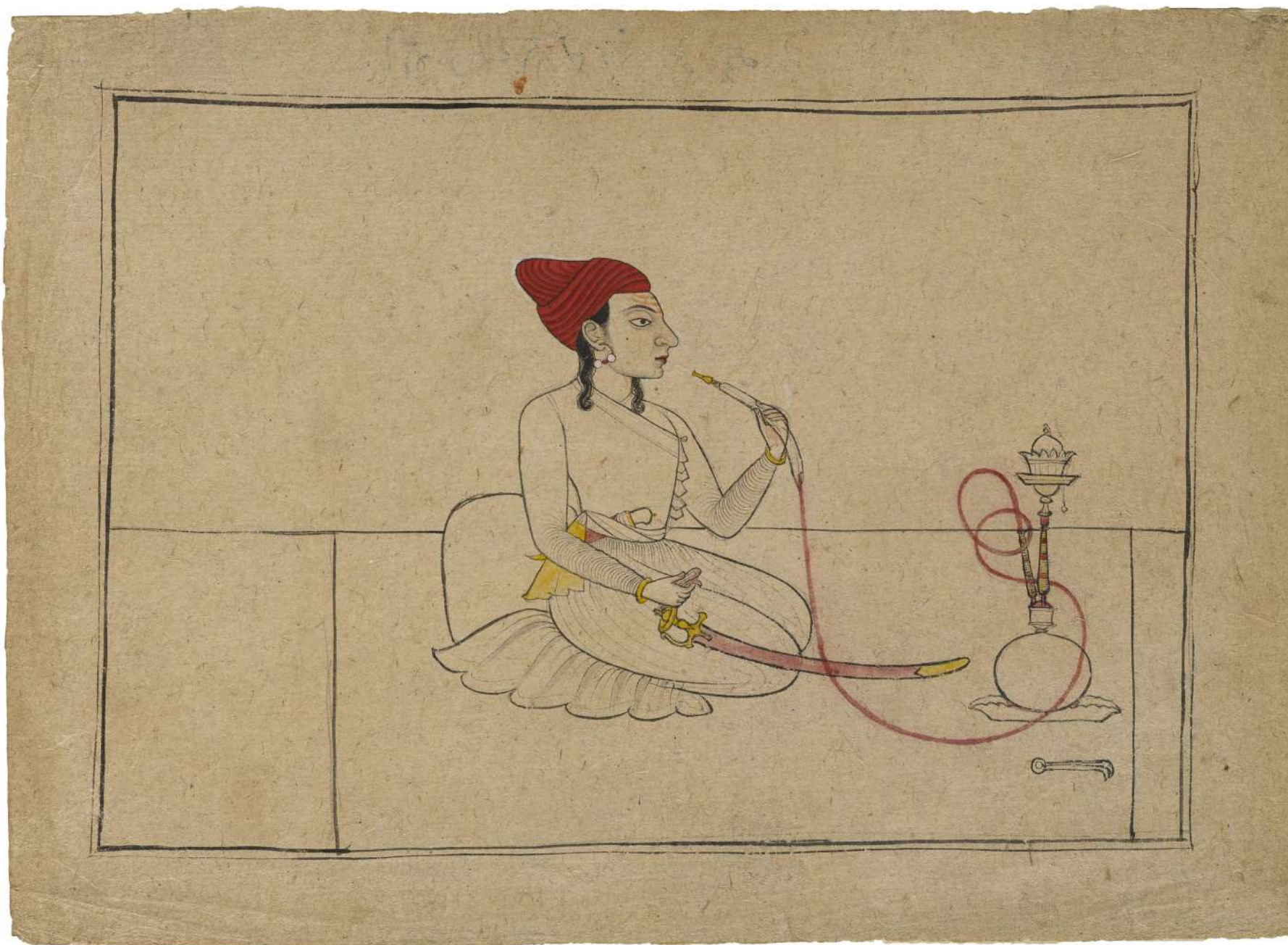
18.9 x 28.5 cm

Literature

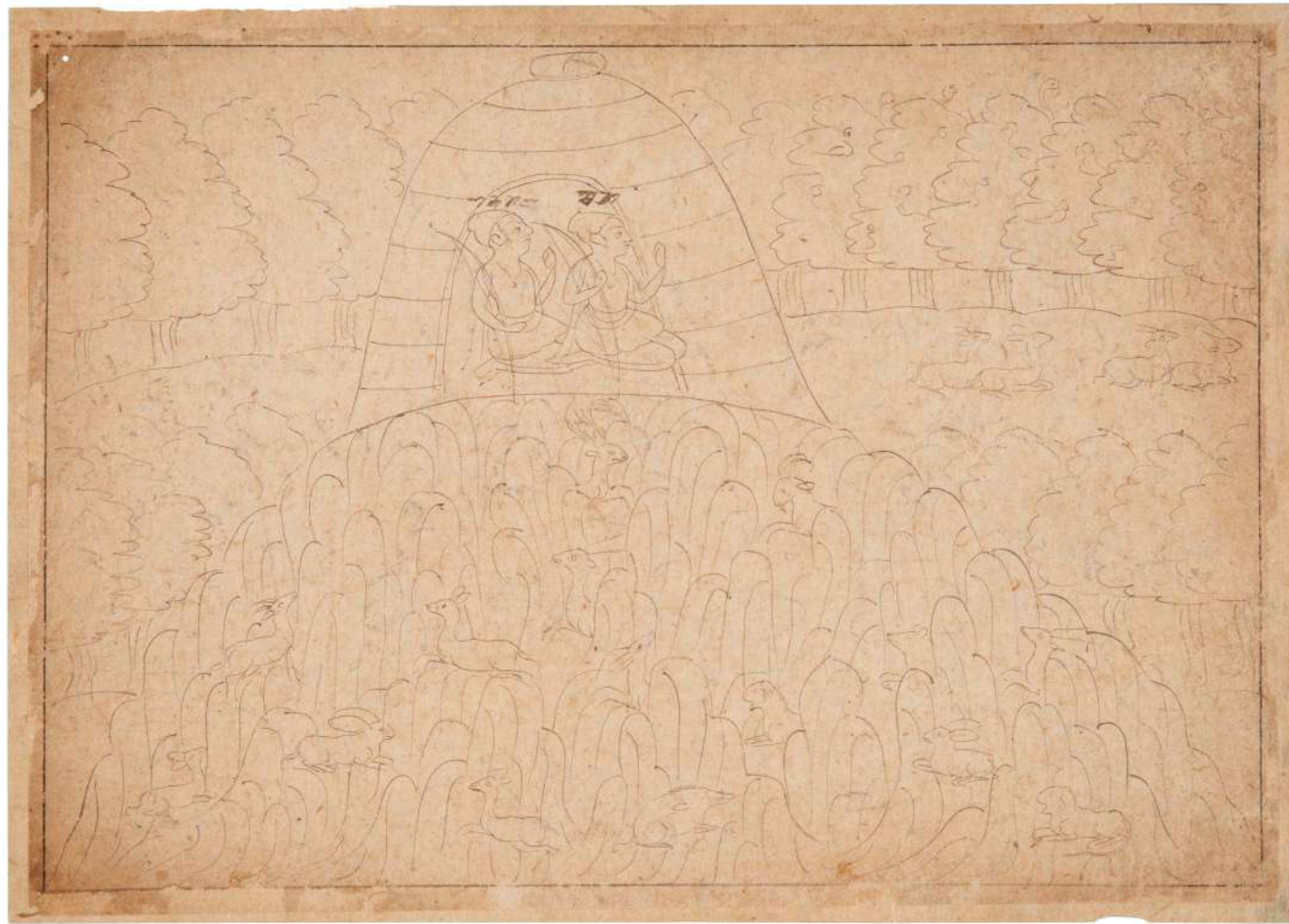
Seyller, J., 'Deccani Elements in Early Pahari Painting' in Haidar, N., and Sardar, M., eds., *Sultans of the South: Arts of India's Deccan Courts, 1323-1687*, Metropolitan Museum, New York, 2011, pp. 64-81

Seyller, J., and Mittal, J., *Pahari Drawings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2013

The debt to the Deccan and to Golconda in particular is clear from the faces of the two principal women. One thinks of the sleeping Golconda princess in Berlin (Zebrowski 1983, no. 168). There are comparable Chamba drawings to ours in the Mittal collection (Seyller 2011, figs 11 and 12 and Seyller and Mittal 2013, nos 86-87).







25

**RAMA AND LAKSHMANA WAITING ON THE
PRASHRAVANA MOUNTAIN
DRAWING FROM A RAMAYANA SERIES**

Chamba, 1730-35
Black line on paper
19 x 26cm

Provenance
Paul Walter collection

Other drawings from this series are in the Mittal collection in Hyderabad and the Harris and Truelove collection in Philadelphia Museum of Art.



26

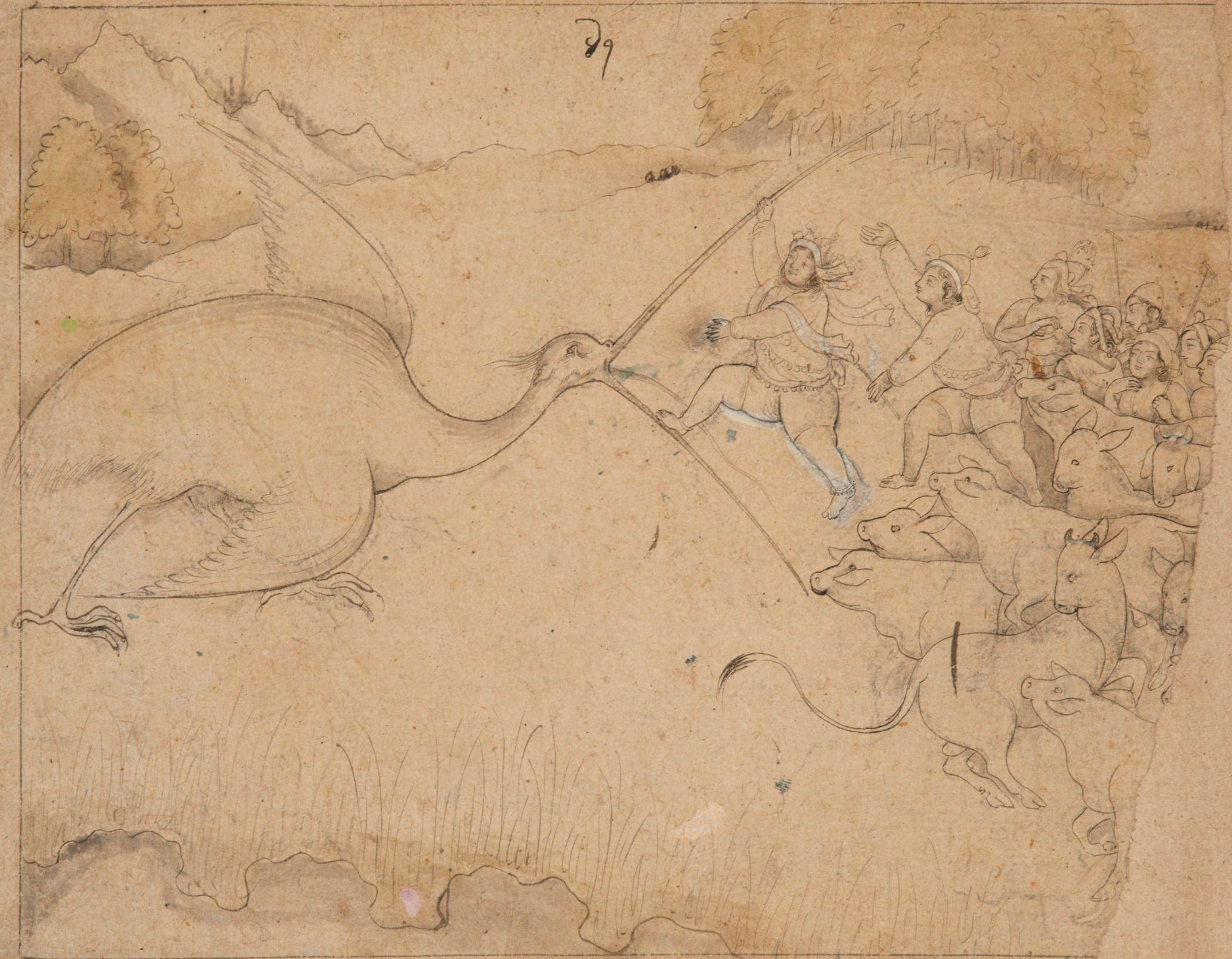
**HIRANYAKASHIPU COMMANDS HIS FOLLOWERS TO
THREATEN AND INJURE PRAHLADA
DRAWING FROM THE 'SMALL' BHAGAVATA PURANA SERIES**

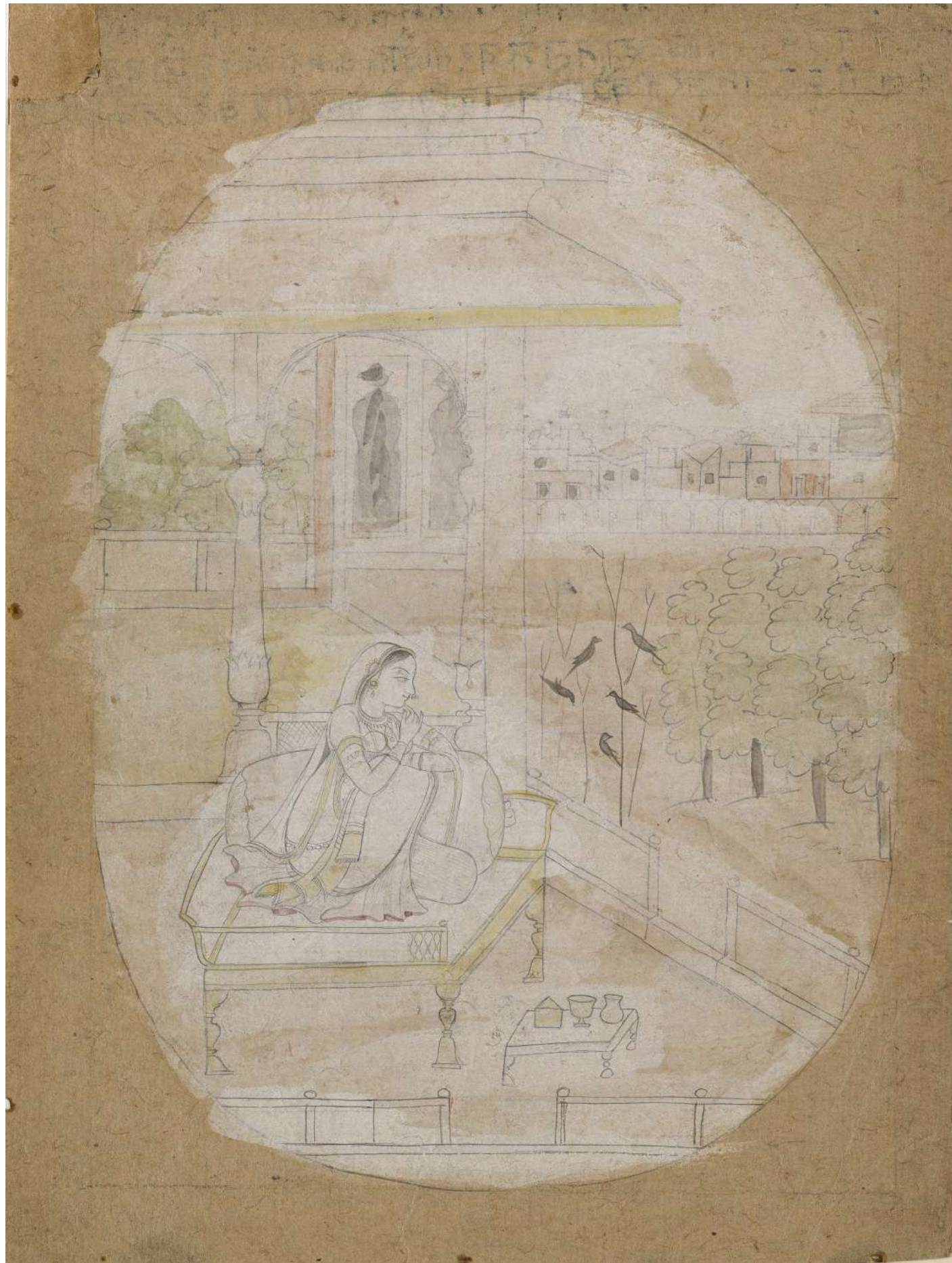
Attributed to the Guler artist Manaku, c. 1740-50
Brush drawing on paper
22 x 32 cm

Provenance
Ludwig Habighorst collection

Published
Goswamy, B.N., *Manaku of Guler: The life and work of another great Indian painter from a small Hill State*, Museum Rietberg Zurich and The Government Museum and Art Gallery Chandigarh, India, 2017, b183 p.457

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27

**KRISHNA KILLING THE CRANE DEMON BAKASURA
FROM A BHAGAVATA PURANA SERIES**

Guler, artist from the family of Manaku, c. 1800

Black line, wash and some colour, with white pigment for corrections

22.9 x 28.2 cm

Inscribed above in *nagari* ...[ba]kasura maraya ('the killing of Bakasura') and numbered 41

Provenance

Paul Walter collection

Maggs, 1972

Professor B.N. Goswamy has kindly helped us with the attribution and dating of this drawing. Other unpublished leaves from this series are in the Chandigarh Museum.

28

**THE LONELY HEROINE OBSERVES FROM HER
BALCONY THE BIRDS COURTING IN A TREE OUTSIDE
PAGE FROM A POETIC TEXT IN HINDI**

Guler, c. 1770-80

Black line with some colour washes on a white primed ground

28.5 x 21.4 cm, in oval format

Provenance

Sven Gahlin collection

29

AN ILLUSTRATION TO THE RASIKAPRIYA
MUGDHA NAYIKA (THE ARTLESS)

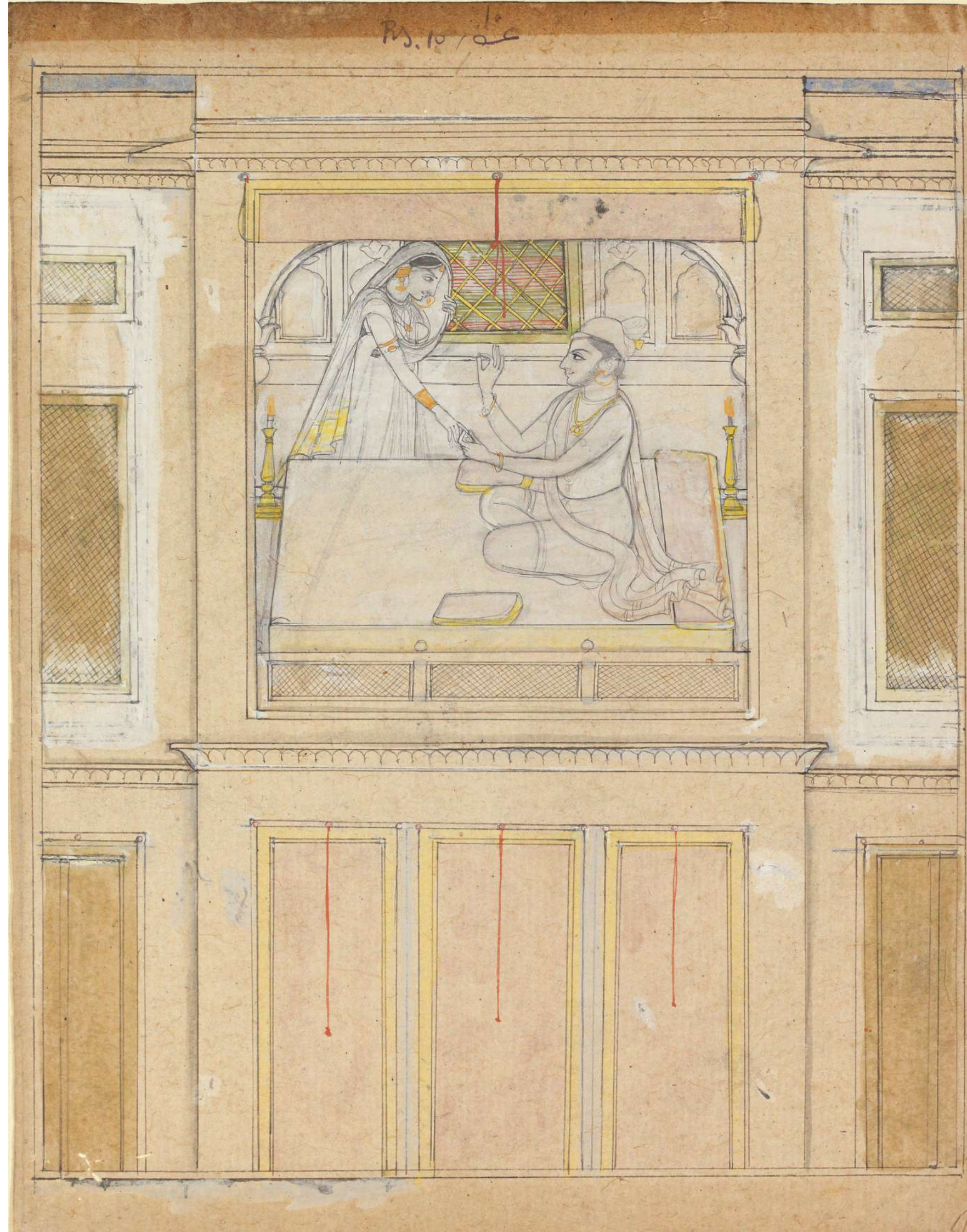
Guler, c. 1810
Brush drawing with wash and some colour on paper
30.5 x 23.5 cm

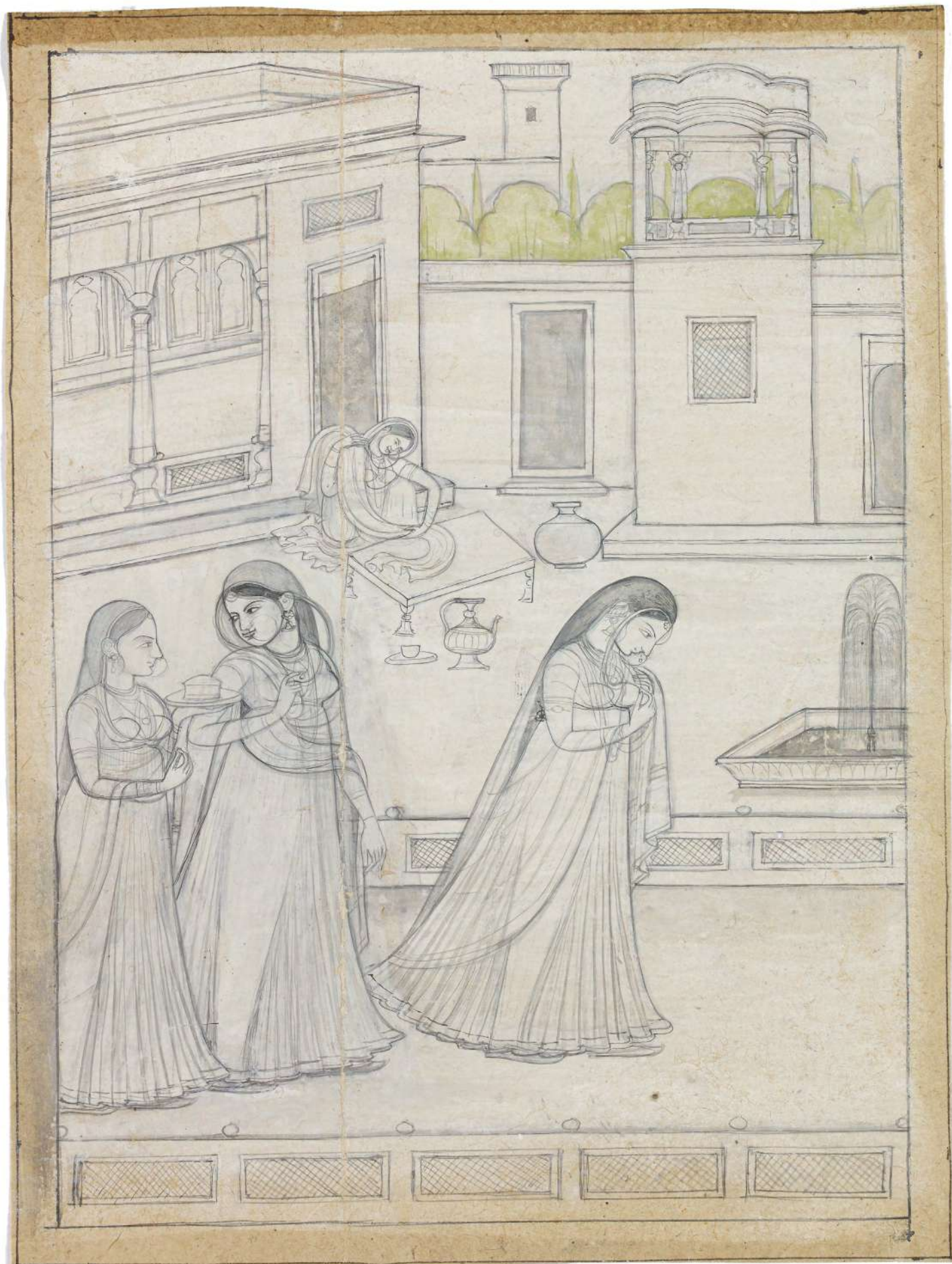
Provenance

Peter Gould Gallery, Los Angeles, 1990
Terence McInerney, New York, 1980s

Published

Indian Miniatures, Peter Gould Gallery, Los Angeles, 16th February-
17th March 1990





30

THE LOVELORN LADY

Kangra, c. 1790-1800

Brush drawing in black ink heightened with grey wash, white gypsum and touches of colour

Folio 21.2 x 16 cm; Painting 18 x 14.5 cm

Provenance

Thomson collection, Toronto
Terence McInerney, New York

Published

Dehejia, H.V., *Rasikapriya: Ritikavya of Keshavdas in Ateliers of Love*, DK Printworld, New Delhi, 2013, p. 278



31

**KING NALA RETURNING TO NISADA WITH HIS BRIDE
FROM A NALA-DAMAYANTI SERIES**

Mandi, from the family workshop of Sajnu, c. 1810
Brush drawing in black ink and grey wash
24.8 x 31.2 cm

Provenance
Ludwig Habighorst collection

We thank Professor B.N. Goswamy for his expertise with this drawing.





32

A LADY IN A HOWDAH

North India, possibly Benares, c.1880
Brush drawing in brown with some
black against an golden green ground
20.8 x 16.9 cm

Provenance

Stuart Cary Welch collection

This extraordinary drawing may be a design for elaborate, whimsical furniture, possibly made in silver for the Indian princely market.



AKNOWLEDGEMENTS

J.P. Losty
B.N. Goswamny
Milo Cleavland Beach
Helen Loveday
Will Kwiatkowski
Richard Valencia
Toby Bull

RECOMMENDED READING LIST

Cameron, A.M., *Drawn from Courtly India: The Conley Harris and Howard True-love Collection*, Philadelphia Museum of Art, Philadelphia, in association with Yale University Press, New Haven, 2015
Coomaraswamy, A. K., *Indian Drawings*, London, 1910
McInerney, T., *Indian Drawing – an exhibition chosen by Howard Hodgkin*, Arts Council of Great Britain, 1983
Pal, P., and Glynn, C., *The Sensuous Line – Indian Drawings from the Paul F. Walter Collection*, Los Angeles County Museum of Art, 1976
Welch, S.C., *Indian Drawings and Painted Sketches*, The Asia Society, New York, 1976
Welch, S.C., and Masteller, K., *From Mind, Heart and Hand: Persian, Turkish and Indian Drawings from the Stuart Cary Welch Collection*, Yale University Press and Harvard University Art Museums, New Haven, etc., 2004

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