



INDIAN DECORATIVE ARTS  
AND  
PAINTINGS FROM PRIVATE COLLECTIONS

FRANCESCA GALLOWAY



**A GRAND, GLOBULAR SHAPED, MULTI-RIBBED SILVER HOOKAH BASE**

With deeply cast and finely detailed acanthus leaf decoration around and below the neck and around the base. The bulbous body has a sort of plated decoration between each rib.

South India, possibly Mysore, first half 19th century

H. 17 cm; Dia. 18 cm

*Provenance*

Kurtz collection

*Pierre Jourdan-Barry Collection*

Jourdan-Barry (1926-2016) was from the renowned Marseille-based family of shipbrokers and enlightened collectors of French furniture, paintings, faience and silver of which a large part was donated to the Chateau Borely in Marseille. Donations have also been made to the Louvre over the years. Pierre Jourdan-Barry also collected Asian art. His Himalayan collection was acquired by the Rubin Museum of Art in New York in 2005, his Iznik ceramics and Indian and Persian paintings are now in the Louvre Abu Dhabi and his collection of Indian Decorative Arts, including this hookah base were sold in 2015. Jourdan-Barry acquired most of his art at auction in Paris, London and New York and through a number of specialist dealers based in these three cities.

*Published*

Galloway, F. 'Indian Decorative Arts – The Pierre Jourdan-Barry Collection' (online catalogue), London 2015, cat. 2



**BIDRI HOOKAH BASE AND RING**

Bidar, Deccan, 18th century

Height of bowl: 16.5 cm; of ring: 3 cm

Diameter of ring: 14.5 cm

The neck and bulbous body of this hookah is covered with an overall pattern of tiny silver stars. On the collar of the hookah base and the shoulder of the ring, rows of finely chased scrollwork of leaves and peonies, derived from Chinese blue and white porcelain, can be seen. This bidri hookah has retained its original ring, a very rare occurrence according to Zebrowski, who published it in 1997, no 394, pp. 235 & 236.

At the beginning of the 18th century the size of hookahs decreased and their ornament became smaller and more intricate. Their technique became more accomplished, with less loss of metal inlay. They are usually inlaid with silver only. Between 1730 and 1740 the spherical shape of hookahs changed to bell-shaped ones although in some centres, round hookahs continued to be made throughout the eighteenth century.

*Provenance*

Kurtz collection

Spink &amp; Son London

*Published*

Zebrowski, M. 'Gold, Silver & Bronze from Mughal India' 1997, cat. 394, pp. 235 and 236





**BIDRI HOOKAH BASE WITH A ROW OF SEVEN LARGE IRIS PLANTS**

Bidar, Deccan, mid 18th century

Height: 18 cm

Small, spherical shaped hookah base with row of finely chased flowering iris plants, repeated in reduced format on the neck, the collar with scrollwork of leaves and flowers, all finely chased. There are occasional loss of silver petals and an old repair beneath one of the flowering plants.

Similar but not identical 18th century bidri hookah bases are published in Zebrowski, 1997, no 396, pp. 237 and Mittal, J. , 2011, no 27, pp. 104-105.

*Provenance*

Kurtz collection

Private Japanese/American Collection

*Literature*

Mittal, J. 'BIDRI WARE and Damascene work in the Jagdish & Kamla Mittal Museum of Indian Art' 2011, no 27, pp. 104-105

Zebrowski, M. 'Gold, Silver & Bronze from Mughal India' 1997, no 396, pp. 237



**SMALL, COLLAPSED SPHERICAL SHAPED BIDRI BOWL AND COVER**

Bidar, Deccan, c. 1800

Height: 10 cm; Diameter: 12 cm

This small and pleasing shaped bowl and cover is entirely decorated with circular bands of silver inlaid scalloped design, scrolling floral motifs, scalloped, chased edge and a central finely chased and multi-petalled lotus medallion on the lid. The design is close to an inlaid bidri plate (76.1244 ME.23) in the Jagdish & Kamla Mittal Museum of Indian Art in Hyderabad.

*Provenance*

Kurtz collection

*Literature*

Mittal, J. 'BIDRI WARE and Damascene work in the Jagdish & Kamla Mittal Museum of Indian Art' 2011, no 23, pp. 96 & 97







**AN ELEGANT TINNED BRASS STEM CUP**

Engraved on the inside with superb horizontal bands of thuluth which relate to the Throne Verse of the Koran (II:255)

India, Deccan, 17th century

Height: 8.4 cm; Diameter: 10.8 cm

This small group of metalwork, sacred vessels, are thought to have been produced in the Deccan. They have inscriptions in relief on their exterior and, most impressively, on their interior surfaces (Haidar, N.N. & Sardar M. 2015, pp. 258-267). The most common types are curved kashkuls, round dishes or trays, stemmed cups and small bowls with everted rims containing Arabic thuluth inscriptions that invoke God, Muhammad, 'Ali and Fatima, indicating that they were made in a Shi'a milieu. Some of the vessels are dated, such as the bowl in the David Collection (AH 1000/AD 1591-92), a tray in the Bijapur Archaeological Museum, allegedly dated AH 1084 (AD 1673-74), a kashkul in the Indictor collection in New York (AH 1055 (AD 1645) and another vessel once in the Stuart Cary Welch collection inscribed to Bari Sahib, mother of Ali Adil Shah II (1656-72 AD) so they span a wide period throughout the 17th century. Our stemmed cup has decoration on the outside which relates to an epigraphic bowl in the David Collection (8/1991), published in Haidar & Sardar 2015, no 153.

According to Zebrowski (1997, cat.560), the shape of this vessel derives from Timurid design and devotional vessels such as these had magical healing powers.

*Provenance*

Kurtz collection

Pierre Jourdan-Barry Collection

*Published*

Zebrowski M. 'Gold, Silver & Bronze from Mughal India' 1997, 560 a & b

Galloway, F. 'Indian Decorative Arts – The Pierre Jourdan-Barry Collection' (online catalogue), London 2015, cat. 81

*Literature*

Ed Haidar, N.N. & Sardar, M. 'Sultans of Deccan India 1500-1700 Opulence and Fantasy', 2015, cat. 152-159, pp. 259-26



**A PRINCE WITH A FALCON, PERHAPS MIAN KAILASHPAT DEV OF BANDRALTA**

Bandralta or Mankot, attributed to the Master at the Court of Mankot or his circle, c. 1700-20

Opaque pigments and gold on paper

Folio 21 x 16 cm; Painting 17 x 12.5 cm

Inscribed in Takri above: sri Bhai Singh Mandi di surat ('portrait of Bhai Singh of Mandi') and on the verso: surat Bhai Singh di

A young prince in late adolescence is sitting with a falcon on his gloved left hand. His vertical eyelashes are particularly noticeable. His right hand holds the tassel of his sword which is resting on his lap in its crimson scabbard and protruding into the red surround. He is dressed in a white jamadecorated with small red flowers in a diaper pattern and a plain white patka and turban decorated with a long white tasselled feather. A very large katar is stuck through his patka on his left side. The blue rug he is sitting on has a diaper pattern of red flowers. The background is a rich saffron.

A portrait of Mian Kishan Singh of Jasrota, attributed to Mankot c. 1720, is published in Tandan 1982, pl. XL. It is close to ours and is perhaps a copy of another portrait of our prince but by a less distinguished artist. Another portrait of our young prince was in the Heeramanek collection (Heeramanek 1984, pl. 103), and attributed to Mankot, c. 1700, and in the Rijksmuseum, Amsterdam, again un-inscribed (Roy 2008, pp. 124–25), where it is dated to c. 1700 and from Mankot. He appears again in a portrait in the Boston Museum of Fine Arts (Coomaraswamy 1916, pl. XXXIV), there with an inscription Raja Hataf Bandral. Whereas Hataf seems an unknown name, Bandral is definitely a link to the small state of Bandralta. Yet another prince, smoking a hookah and seated on a striped durrie against the same rich saffron ground, in the Chandigarh Museum, is possibly another portrait of the same young man, and this one of prime importance since it is the one inscribed sabi Meju di ('Meju's portrait'), and is attributed to 'The Master at the Court of Mankot possibly Meju' (Goswamy and Fischer 1992, pp. 96–125, fig. 31; Goswamy and Fischer 2011b 'Meju', fig. 12).

These portraits are probably not all of the same prince, since the format was fairly standardised for young princes in the Mankot idiom. Our man's nose is perhaps slightly retroussé for instance, whereas the others are mostly straight or slightly aquiline. What distinguishes our portrait, which among these is mirrored only in the Heeramanek double portrait, is an incisiveness, an absolute clarity of design, in the verticals and sweeping curves of the figure's outline, in the beautiful poise of the head on the column of the neck. 'Meju' was of course the artist to whom are attributed the horizontal and vertical Mankot Bhagavata Puranas, a dispersed Ragamala, and a small number of incisive portraits. His portrait work is most brilliant when painting non-royal subjects (Goswamy and Fischer 1992, nos. 38 & 39), but of course his royal portraits such as those of Mahipat Dev of Mankot (ibid., nos. 36 & 37) are equally good even if in a more standardised format.

The same authorities point out the extremely close stylistic relationship between portraiture in Mankot and Bandralta and posit artists from both states working in either place. That indeed is what seems to have happened in this case. Either 'Meju' or someone equally good was the artist of our



Bandralta princely portrait. The vertical eyelashes on our prince do not seem to have been a feature of 'Meju's' own portraiture, but it is noticeable that such a trait is featured in the next important Mankot series, the Ramayana of 1720–30.

If our painting is indeed from Bandralta, then it could be that our prince is Raja Indra Dev in his youth, c. 1720, of whom all the portraits show his keen interest in flowers, either in reality or as decorations on his jama, although against this they all show him to have a slightly aquiline nose compared with our youth's slightly retroussé one. More likely perhaps it is of his father Raja Kailashpat Dev (r. c. 1715–c. 1730), of whom a securely inscribed portrait in the Lahore Museum from around 1750 (Aijazuddin 1977, Bandralta 1) shows a similar retroussé nose to that of our prince, as well as a similar interest in floral sprigs and flowered jamas.

*Provenance*

Kurtz collection

Ludwig Habighorst collection

Sotheby's New York, 11 January 1985, lot 426

Sotheby's London, 17 December 1969, lot 156

*Published*

Losty, J.P., *Indian Paintings from the Ludwig Habighorst Collection*, Francesca Galloway, London, 2018, cat. 2

*Exhibited*

Blumen, Baume, Gottergarten, Völkerkunde-Museum, Hamburg, 2013

Gotter, Herrscher, Lotosblumen. *Indische Miniaturmalerei aus 4 Jahrhunderten*, Kreissparkasse Westerwald, Montabaur, 2003

*Literature*

Aijazuddin, F.S., *Pahari Paintings and Sikh Portraits in the Lahore Museum*, Sotheby Parke Bernet, London, 1977

Coomaraswamy, A.K., *Rajput Paintings*, Oxford University Press, London, 1916

Goswamy, B.N. and Fischer, E., *Pahari Masters: Court Painters of Northern India*, Museum Rietberg, Zürich, 1992, *Artibus Asiae Supplementum* 38, reprint Niyogi Books, Delhi, 2009

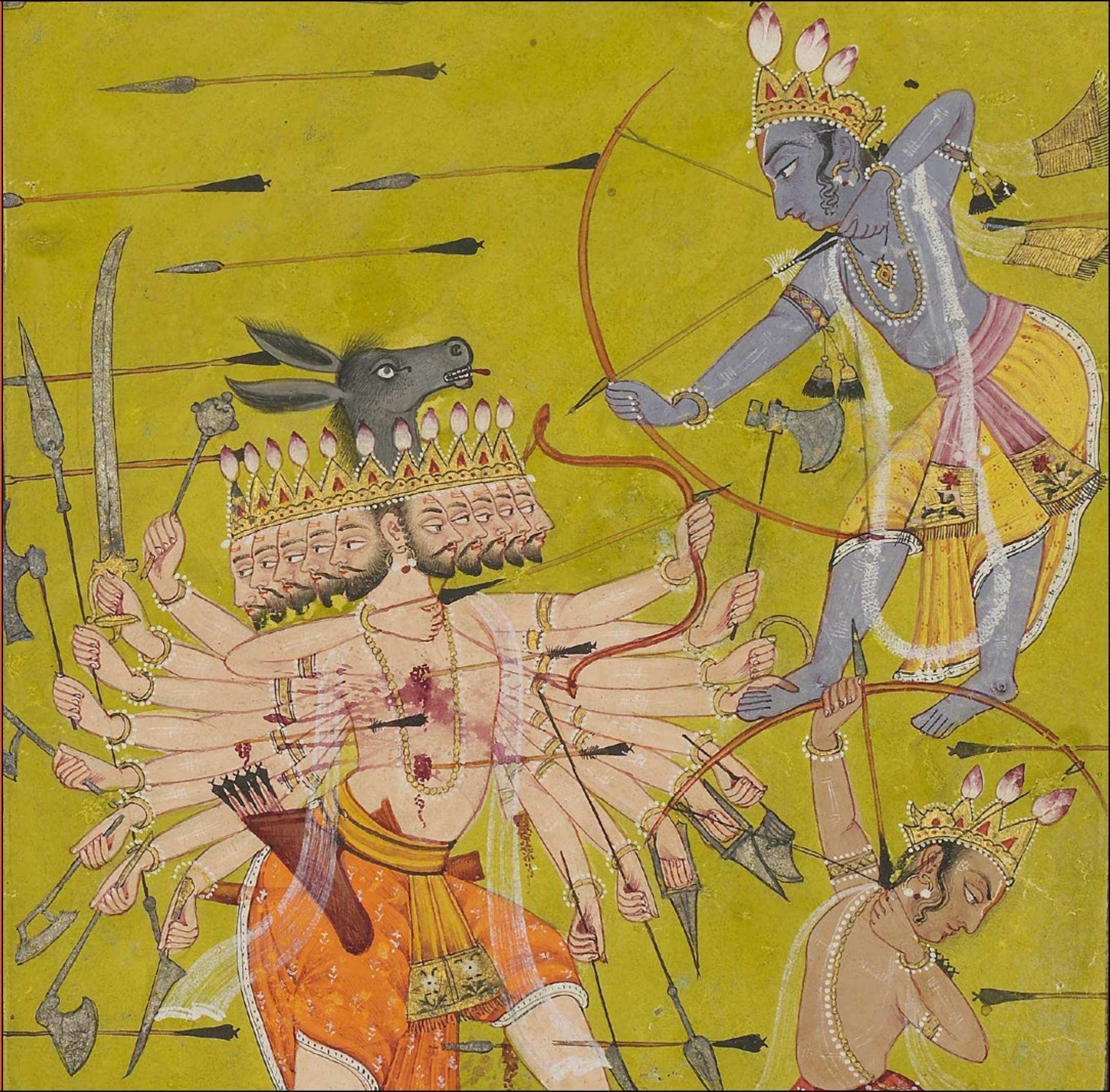
Goswamy, B.N. and Fischer, E., 'Master at the Court of Mankot possibly Meju,' in Beach, M.C., Fischer, E. and Goswamy, B.N., *Masters of Indian Painting*, *Artibus Asiae*, Zürich, 2011, pp. 501–14

Heeramaneck, A., *Masterpieces of Indian Painting formerly in the Nasli M. Heeramaneck Collections*, published by Alice M. Heeramaneck, Verona, 1984

Roy, M., *50 x India: the 50 Most Beautiful Miniatures from the Rijksmuseum*, Rijksmuseum, Amsterdam, 2008

Tandan, R.K., *Indian Miniature Painting: 16th through 19th Centuries*, Natesan Publishers, Bangalore, 198





**RAMA AND LAKSMANA FIGHTING WITH RAVANA TO WIN BACK SITA**

From a Dasavatara or 'Ten Incarnations of Visnu'

Bilaspur, 1700-20

Opaque watercolour and gold on paper

21.5 x 14.5 cm including red border

This magnificently lively painting shows Ravana fighting for his life against the two archers Rama and his brother Laksmana. Ravana the demon king of Lanka had through his being given boons by Brahma on account of his many austerities become too powerful and evil began to prevail in the world. It was in such times that Visnu the Preserver God was incarnated in an avatar form to redress the balance between good and evil. Ravana had extracted the boon from Brahma that he could not be slain by any immortal – he had not bothered to protect himself against humans and animals. To slay him Visnu had to be born in human form, in the shape of Rama, and his only help could come from animals. The crisis was precipitated by Ravana's carrying off Rama's wife Sita and taking her to Lanka. Rama enlisted the aid of the monkeys and bears of the Kiskindha forest to look for her and rescue her and here at the climax of the story it is payback time for Ravana.

Ravana had ten heads and twenty arms (with an additional ass's head given him by universal artistic licence) but they always, if cut off by sword or arrow, grew back again until Rama made use of the ultimate Brahma weapon, so powerful that Laksmana cannot bear to look at it. The artist contrasts the adversaries wonderfully. Ravana is whirling, his left leg lifted, as his arms swing his many weapons around, so that the nearer ones shoot outside of the frame. The two archers on the contrary stand foursquare on the ground; their left arms are pulled back tautly, their backs are arched, as they concentrate on taking aim and finishing the job once and for all. The battle between good and evil is all the starker for being played out against an absolutely plain ground.

This painting is folio 5 from a now dispersed album of paintings mostly of Ragamala subjects that has as yet been little studied but that appears to come from the small hill state of Bilaspur in the early eighteenth century. In addition to the Ragamala subjects, the album began with an incomplete series of Dasavatara or Ten Incarnations of Visnu, Rama being the seventh. For the image of Balarama (substituting for Krishna) the eighth from this series, see Galloway and Kwiatkowski 2005, no. 20.

*Provenance*

Kurtz collection

Private collection, Germany

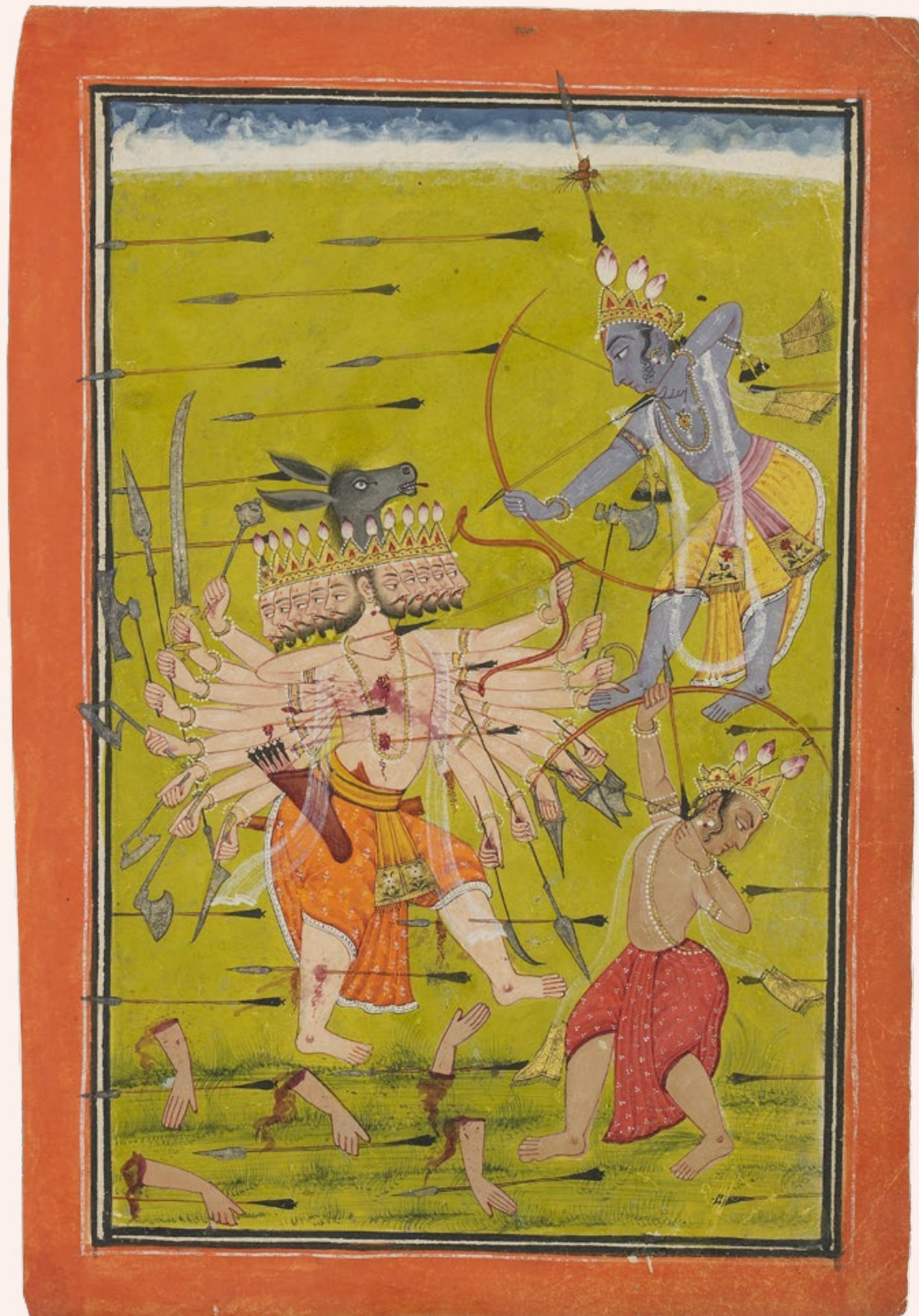
Mandi royal collection

*Published*

Losty, J.P., *Sringar: An Exhibition Celebrating Divine and Erotic Love*, Francesca Galloway, London, 2007, cat. 12

*Literature*

Galloway, F., and Kwiatkowski, W., *Indian Miniatures from the Archer and other Private Collections*, London, 2005



**HANUMAN SPIES SITA IN THE ASHOKA GROVE**

From the Sundarakanda of the 'Shangri' Ramayana

Bahu or Kulu, Style III, 1700-10

Opaque pigments and gold on paper

Folio 21 x 31.6 cm; Painting 18 x 28.6 cm

Inscribed on verso in nagari: 37 Sundara; and also: 34

A page from the Sundarakanda, Book 5 of the Ramayana. This painting and the previous come from the famous set of paintings known as the 'Shangri' Ramayana series that W.G. Archer thought were executed at Shangri in the eastern Punjab Hills state of Kulu (Archer 1973, pp. 317–30). Archer discerned four major painting styles in the manuscript, of which this is the third.

Style III of this dispersed series is found mostly in the Book of Kiskindha and Book of Battles. For discussion as to the disputed origin of the series, see among others Archer, vol. 1, pp. 325–29; Goswamy and Fischer, pp. 76–91 (who place Style I and II in Bahu, although they do not take a view on the place of origin of Styles III and IV); and Britschgi and Fischer 2008, pp. 12–14 (who attribute the entire series to Bahu).

Here, Sita has been captured by Ravana and taken to Lanka. He places her in the asoka grove near a temple within his palace at Lanka, where she is guarded by female demons. There Hanuman, who has greatly enlarged himself to jump across the ocean, now shrinks to a tiny size and waits in a tree to observe what is going on with Sita before he makes himself known to her. Sita is alone bent over in her grief after the demonesses had tried to get her to marry Ravana and now they mock her. Hanuman has heard all that Sita has had to put up with and is about to make himself known to her as Rama's messenger.

Pages of the Sundarakanda are rare from the Shangri Ramayana, and are illustrated in Style III, characterised by Archer as notable for 'the impish treatment of the monkeys, the rioting exuberance with which the trees are depicted and the bold gusto which is everywhere apparent' (Archer 1973, vol. I, p. 328). Here this riotous exuberance is seen in the vividly depicted female demons with their huge animal heads and ears and mouth full of cruel teeth and the vividly coloured trees, all of them surrounding the still small figure of the desolate Sita crouched by the temple.

*Literature*

Archer, W.G., Indian Painting from the Punjab Hills, Sotheby Parke Bernet, London, 1973

Britschgi, J., and Fischer, E., Rama und Sita: das Ramayana in der Malerei Indiens, Museum Rietberg, Zurich, 2008

Goswamy, B.N., and Fischer, E., Pahari Masters: Court Painters of Northern India, Oxford University Press, Delhi, 1997

*Provenance*

Private collection, Europe purchased in 1969

Mandi Royal collection



**AN ENRAGED ELEPHANT PURSUING A PRINCE ON HORSEBACK**

Kotah, c. 1730

Opaque pigments and gold on paper

Album page 20 x 30 cm; Painting 16.5 x 21.8 cm

An enraged elephant is chasing a mounted horseman, presumably a young prince from his costume. The elephant has nearly overwhelmed the horse as its front legs have caught up with the horse's rear ones as it flees in terror. Men try to control the elephant, including the mounted prince who turns back to thrust his spear into its forehead even as the elephant has its trunk wrapped round his leg prior to pulling him off his mount. The mahout has risen up balancing as best he can on the beast's neck as he raises his ankush high above his head preparatory to bringing it crashing down on its head. Other men rush around thrusting charkis (whirling firecrackers) and spears at the elephant's flanks and temples, while one goes flying as his turban falls off and unwinds.

The artist is a master of detail. One notes the horse's gaping mouth and rolling eyes and its outstretched legs; the energetic posturing of all the men; the elegance of the garments of the prince; the ropes and knots that secure the elephant's coverings; its ears flapping forward in its rage as they do; the bells at the end of tassels that ride up on both sides with the wind of its motion, likewise the chain broken from its moorings that stretches out behind. The Mughal type of short brocaded coat embroidered with flowers is somewhat unusual for Kotah, but something similar is worn by the second figure behind Rao Ram Singh pursuing a rhinoceros (Beach 2011, fig. 4).

Studies of elephants fighting and hunting are among the most impressive examples of the art of both Bundi and Kotah. It is elephants from Kotah that have drawn the most attention, see in particular for Kotah elephant fights Beach 1974 figs. 75 and 126, as well as Topsfield 2012 nos. 80 and 106, which are 17th century examples from the Howard Hodgkin collection. The theme continued in 18th century Kotah, see for instance Beach 2011 fig. 10 and Welch and Masteller 2004, nos. 48 and 49. For an enraged elephant being chased by its keepers with charkis and slightly earlier than ours also in the Hodgkin collection, see Topsfield 2012, no. 81, which like ours has only the foreground painted in with streaks of green but most of the background blank. Our painting seems contemporary with the work attributed by Welch to Sheikh Taju, such as his chained elephant in the fighting pit (1997, no. 31). For horses charging at full tilt, legs extended in opposite directions, see Beach 2011, figs. 14 and 15, scenes from the battles in the Ramayana as Rama's and Ravana's chariots hurtle towards each other. But most relevant of all is the famous painting of Rao Ram Singh on an elephant chasing a rhinoceros in which the elephant wraps its trunk round the rhinoceros's neck (Beach 2011, fig. 4), which is of course somewhat earlier than our painting. It was, however, copied later as in a drawing now at Harvard from around 1730 (Welch and Masteller 2004, no. 47), which substitutes a young prince for the seasoned Ram Singh.





*Provenance*

Kurtz collection

Private collection, France

Spink & Son

*Literature*

Beach, M.C., *Rajput Painting at Bundi and Kotah*, Artibus Asiae, Ascona, 1974

Beach, M.C., 'Masters of Early Kota Painting' in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Artibus Asiae, Zurich, 2011, pp. 459-78

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

Welch, S.C., et al., *Gods, Kings and Tigers: The Art of Kota*, Prestel, Munich, New York, 1997

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



**VARVAL RAGAPUTRA, FROM A RAGAMALA SERIES**

Nurpur, c.1740

Opaque pigments and gold on paper

Folio 22 x 18.2 cm; Painting 18.1 x 14.4 cm

Inscribed above in Takri: Raga Barbela

In this elegant painting, from a Ragamala series from which no other examples seem to have been published, a prince and his lady friend are flying a kite. They are sitting on a brilliant yellow carpet with a regular green leaf pattern. The background is a deep chocolate brown with a strip of blue sky above interspersed rhythmically with lighter blue clouds. The rich but generally sombre colours are continued in the couple's garments. He wears a brown jama patterned with white leaves, a theme continued in the turban band of his orange turban, a colour in turn picked up by his patka and his hennaed fingers. His Vaishnava sect marks are conspicuous. She wears a red skirt with an orange blouse and patka, and overall a diaphanous light green orhni that the artist has fun draping over blouse, skirt and yellow carpet thereby creating other colour effects. The prince of course is flying the kite and the lady turns her head and upper body around to look up at it too, creating interesting angles for the artist to exploit, a trait often found in Nurpur paintings. The young prince is comparable to Nurpur royal portraits from this time (e.g. Archer 1973, Nurpur 22, 25).

Barbal or Varval raga is one of the sons of Malkos raga in Mesakarna's system. He should be handsome like a love-god and wear a colourful garment, while the sound of the raga is compared to that made by a kite (Ebeling 1973, p. 72).

*Provenance*

Ludwig Habighorst collection

Abdur Rahman Chughtai (1894–1975) collection

*Published*Habighorst, L.V., *Moghul Ragamala – Gemalte indische Tonfolgen und Dichtung des Kshemakarna*, Ragaputra Edition, Koblenz, 2006, fig. 1Habighorst, L.V., 'Ragamala des Kshemakarna und die Ragamalas der Pahari-Region', *Tribus*, Jahrbuch Linden-Museum, Stuttgart, 2014, pp. 177–89, fig. 5Losty, J.P., *Indian Paintings from the Ludwig Habighorst Collection*, Francesca Galloway, London, 2018, cat. 8Sharma, Vijay, *Kangra ki citramkan parampara*, 2010, p. 52*Literature*Archer, W.G., *Indian Paintings from the Punjab Hills*, Sotheby Parke Bernet, London and New York; Oxford University Press, Delhi, 1973Ebeling, K., *Ragamala Painting*, Ravi Kumar, Basel, 1973

**LADY WITH THE HOOKAH**

Chamba, 1760

Opaque watercolour, gold and silver on paper

21 x 18.5 cm including border

Coloured drawing on reverse

A bejewelled lady in pale green with yellow veil sits languidly against a bolster cushion on a red and silver stool, smoking a hookah. A confidante stands talking to her while a similarly attired attendant waves a flywhisk of peacock feathers. On the reverse is an unfinished and partially coloured drawing of Radha and Krishna in combined form seated on a lotus, similar to the Ardhanareshvara form of Siva.

Under Raja Umed Singh (1735 - 1764) of Chamba, local artists evolved a style of stark and simple spaciousness that is well expressed in this painting. The composition and the simple colour scheme are particularly beguiling.

*Provenance*

Kurtz collection

W.G. &amp; Mildred Archer

*Published*

Archer, W.G., *Indian Paintings from the Punjab Hills*, Sotheby Parke Bernet, London and New York; Oxford University Press, Delhi, 1973, Chamba, no. 23, vol. I, p. 84, vol. II, p. 58

Archer, W.G., *Visions of Courtly India*, International Exhibitions Foundation, New York/London, 1976, no. 12, p. 22

Galloway, F., Kwiatkowski, W., *Indian Miniatures: From the Archer and other private collections*, Francesca Galloway, London, 2005, cat. 32

*Exhibited*

*Visions of Courtly India – The Archer Collection of Indian Miniatures*, 1976-1978





**DEVGANDHAR RAGINI, ILLUSTRATION TO A RAGAMALA**

A seated ascetic visited by female devotees at a shrine  
Hyderabad, c. 1760-70

Opaque watercolour and gold on paper

Folio 29.5 x 20.5 cm; Painting 20.5 x 13.1 cm

Inscribed on the reverse in nagari and nasta'liq

A long-haired ascetic is seated cross-legged with his arms over his head outside his cave, set within a pinky-mauve rocky landscape. His disciple reads in the foreground seated on an antelope skin while, to the right, three women with a baby stand in veneration. This painting is most probably from the same series as Kedara Ragini (Losty, 2008, cat. 24).

There are a number of Hyderabad style Ragamala series dating from the second half of the 18th century. The most sophisticated of the group is the Johnson series in the British Library (Johnson Album 37, nos. 1-36) which is dated to circa 1760 (Falk & Archer 1981, 426 i-xxxvi) as well as examples in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (originally named Prince of Wales Museum of Western India) in Mumbai and the Indian Museum in Kolkata. A number of other Ragamala series from Hyderabad are published in Ebeling 1973. They are all distinguished by delicate figure drawing, meticulous attention to details such as textiles, flora, fauna and water, background architecture, specific use of gold and silver and the exotic palette we associate with the Deccan.

*Provenance*

Kurtz collection

Mrs Zara Bruzzi

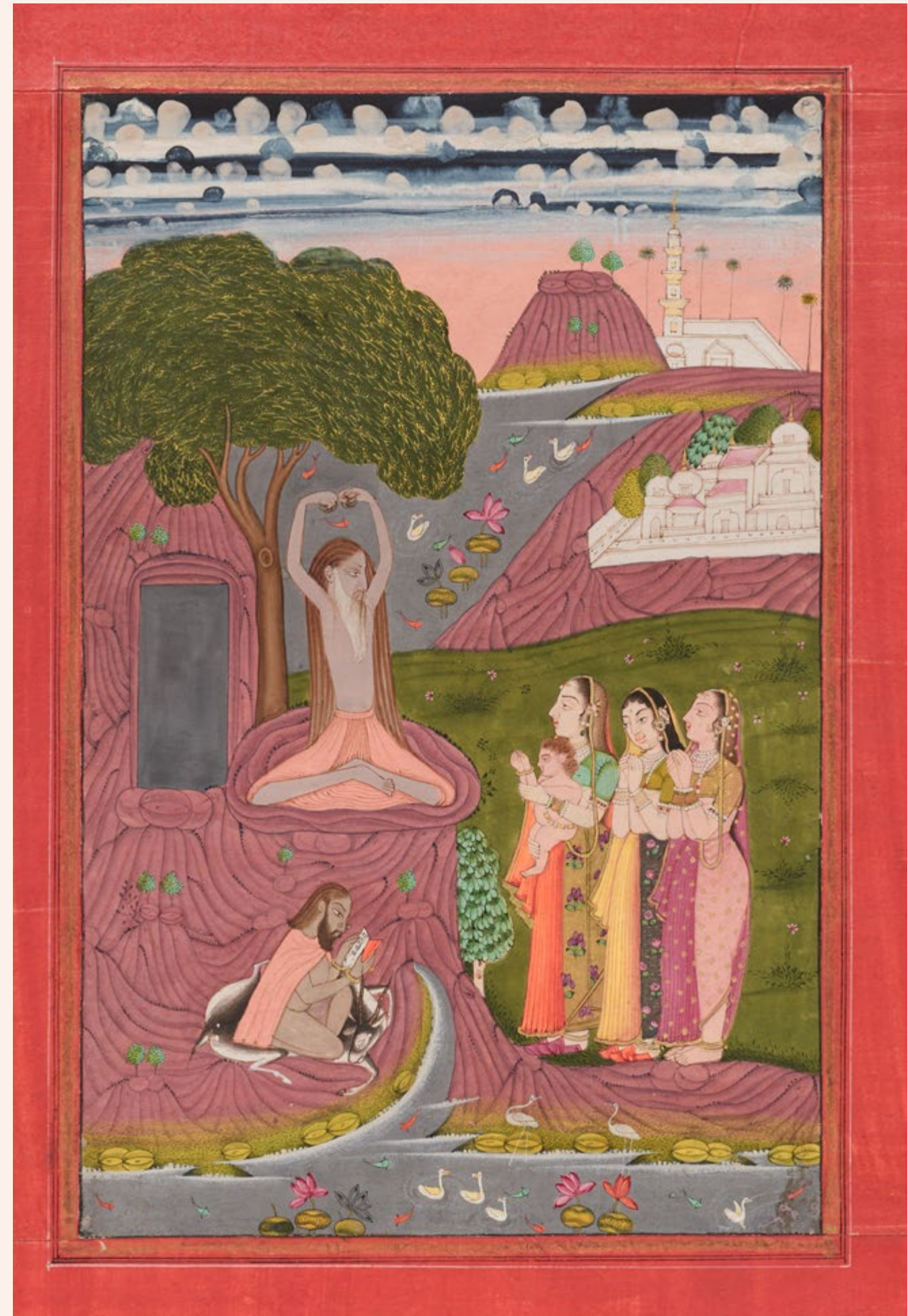
Maggs Bros., acquired in the late 1970s

*Literature*

Ebeling, K., Ragamala Painting, Ravi Kumar, Basel, 1973

Falk, T. & Archer, M. Indian Miniatures in the India Office Library, Sotheby Parke Bernet, London, 1981

Losty, J.P., Paintings from the Royal Courts of India, Francesca Galloway, London, 2008



**CELEBRATIONS AND DONATION OF GIFTS BY NANDA**

Folio from the Bhagavata Purana

Hindur, (Nalagarh), c. 1830-40

Opaque watercolour on card

30 x 40 including blue border (border unfinished)

This scene illustrates the first part of the 5th chapter of the 10th book of the Bhagavata Purana and refers to the celebrations and donation of gifts to Brahmins and cowherds by Nanda after the birth of Krishna. It is picture no. 17 in this particular series and gives part of the text of Adhyaya 5 in devanagari with what is evidently a summary in a form of devanagari above. Archer has ascribed this painting and another from this series (Archer 1973, Hindur no. 8; Archer 1976, no. 27) to Hindur on account of its affinity with two other paintings from Hindur: Lady with maids in a garden (Archer, W.G. 1973, Hindur no. 6) in the British Museum and The Butter Thief (Skelton, R. 1961, pl.85). Like its neighbour, Baghal (Arki), the state of Hindur was too close to the stony Sewalik Hills and the Punjab Plains to develop any strongly independent style of local painting. Under Raja Ram Saran Singh (1788-1848), it allied itself to Kangra and with Kangra's aid relieved Kahlur of part of its territory. It also sided with Kangra against the Gurkhas when they swept down from Garhwal in 1805.

This miniature is an example of Hindur painting under Kangra influence. It illustrates the kind of style which a hybrid environment – neither wholly Hill nor wholly Plains – could produce when the earlier traditions of Pahari painting became more regimented and courtliness was combined with typically Pahari vigour.

*Provenance*

Kurtz collection

W.G. &amp; Mildred Archer

*Published*

Galloway, F., Kwiatkowski, W., Indian Miniatures: From the Archer and other private collections, Francesca Galloway, London, 2005, cat. 43

*Literature*

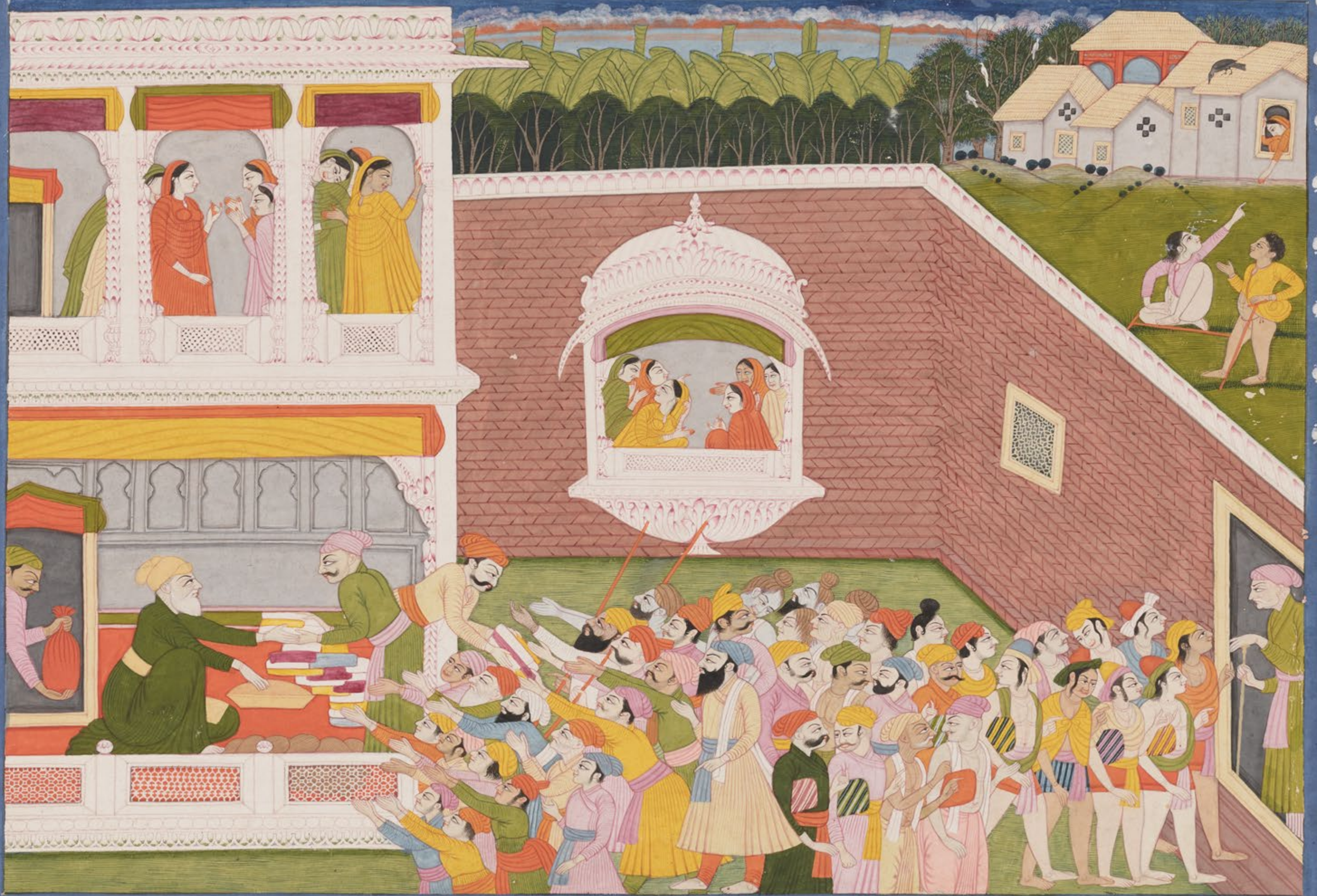
Archer, M., Indian paintings from court, town, and village, Arts Council of Great Britain, London, 1967

Archer, W.G., Indian Paintings from the Punjab Hills, Sotheby Parke Bernet, London and New York; Oxford University Press, Delhi, 1973

Archer, W.G., Visions of Courtly India, International Exhibitions Foundation, New York/London, 1976

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**GLOBULAR HOOKAH BASE**

Deccan, Bidar, 17th century  
Bidri alloy inlaid with silver and brass  
H 20 cm; Dia 16 cm

The slightly flattened spherical shape of this hookah was popular during the 17th century. This type of huqqa can be seen in contemporary paintings and the shape was thought to derive from the common globular lota (Zebrowski 1997, p. 228).

Our hookah is decorated with an unusual and delicate design – alternate rows of a single flower-head seen in profile and fan-shaped, made up of four rows of small heart-shaped petals. A band of interlaced horizontal 'S' scrolls supporting 3 petalled flowers and leaves decorates the shoulder of this huqqa base.

*Provenance*

Zebrowski Alderman collection





**BRASS OIL CONTAINER FROM A LAMP**

Inscribed in Arabic Script 'Osmanchi Kasimchi'

North India, 15th or 16th century

Brass

H. 14.5 cm; L. 21 cm

*Published*

Zebrowski, M., *Gold, Silver & Bronze from Mughal India*, Alexandria Press in association with Laurence King, 1997, cat. 93, p. 98, pl. 518

*Provenance*

Zebrowski Alderman collection

Couturier & Nicolay Auction, Paris, 10th Nov. 1989, lot 35 (very extensive cataloguing)

Collection Francois Pietri, Conseiller Royal to the Egyptian Government in Cairo (1910-1937)

