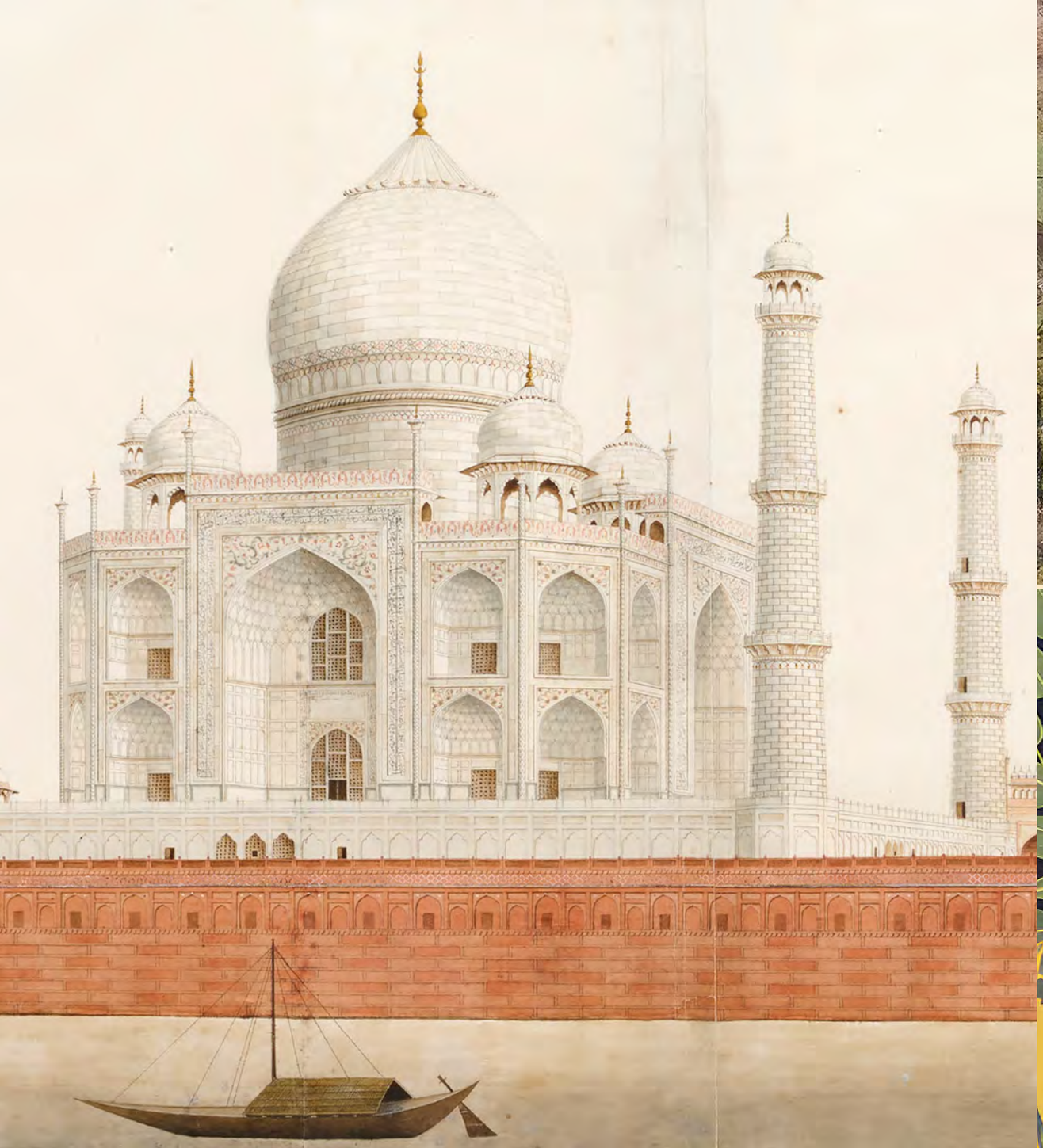
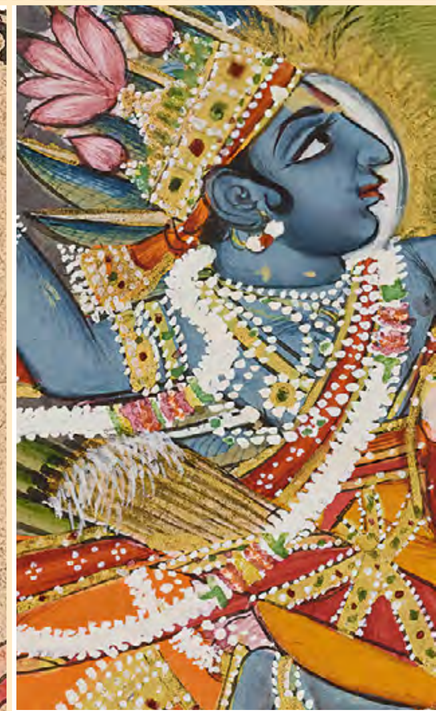
INDIAN PAINTINGS FROM THE KURTZ COLLECTION

FRANCESCA GALLOWAY







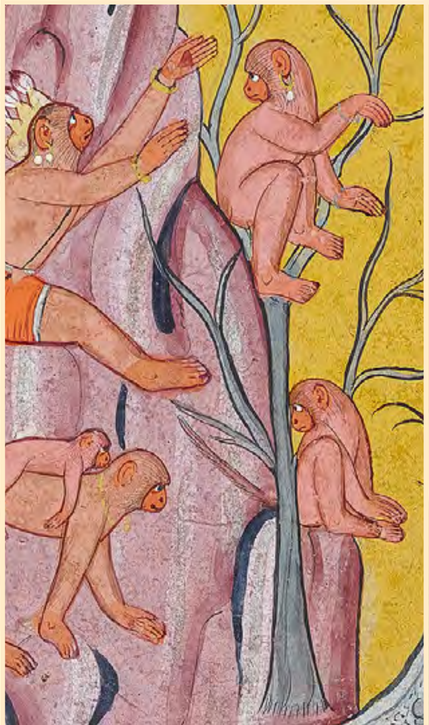




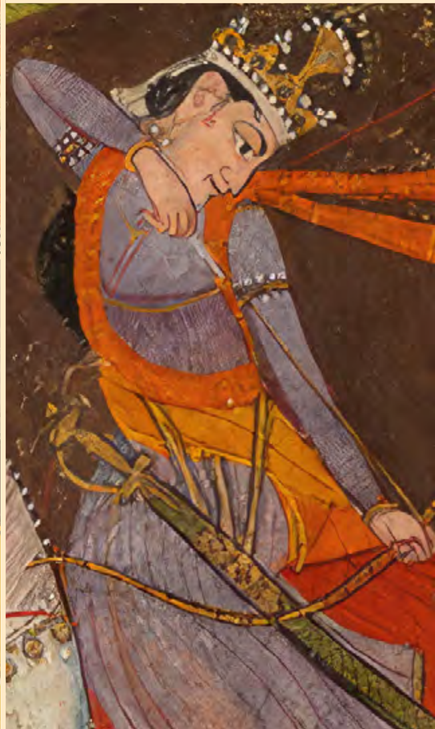












ZARRINA AND ANTONY KURTZ

Zarrina and Antony Kurtz are collectors with a fine eye and appreciation for artistry across a wide variety of disciplines. With a combination of instinct, scholarship, passion, and curiosity, they have been collecting in their distinct areas of interest for over 40 years.

Both Londoners, they share cosmopolitan backgrounds: Zarrina's father was from Hyderabad in the Deccan, while her mother was from Boston; Antony was born in Melbourne to an Australian mother and a Russian father. They met in medical school and have worked for the NHS throughout their careers; Antony as an endocrinologist, and Zarrina as a public health physician researching, developing and evaluating services for children and young people. Their passion for the arts predates their medical careers; Zarrina spent much of her young life in London museums and galleries, while Antony grew up with his parents' enthusiasm for collecting early English furniture. Between school and university he trained as a silversmith at the Central School of Arts and Crafts (now Central Saint Martins) and drove through Europe and the Middle East to the Subcontinent. This was his first exposure to the cultural and artistic traditions of countries in which as a couple they would later travel widely.

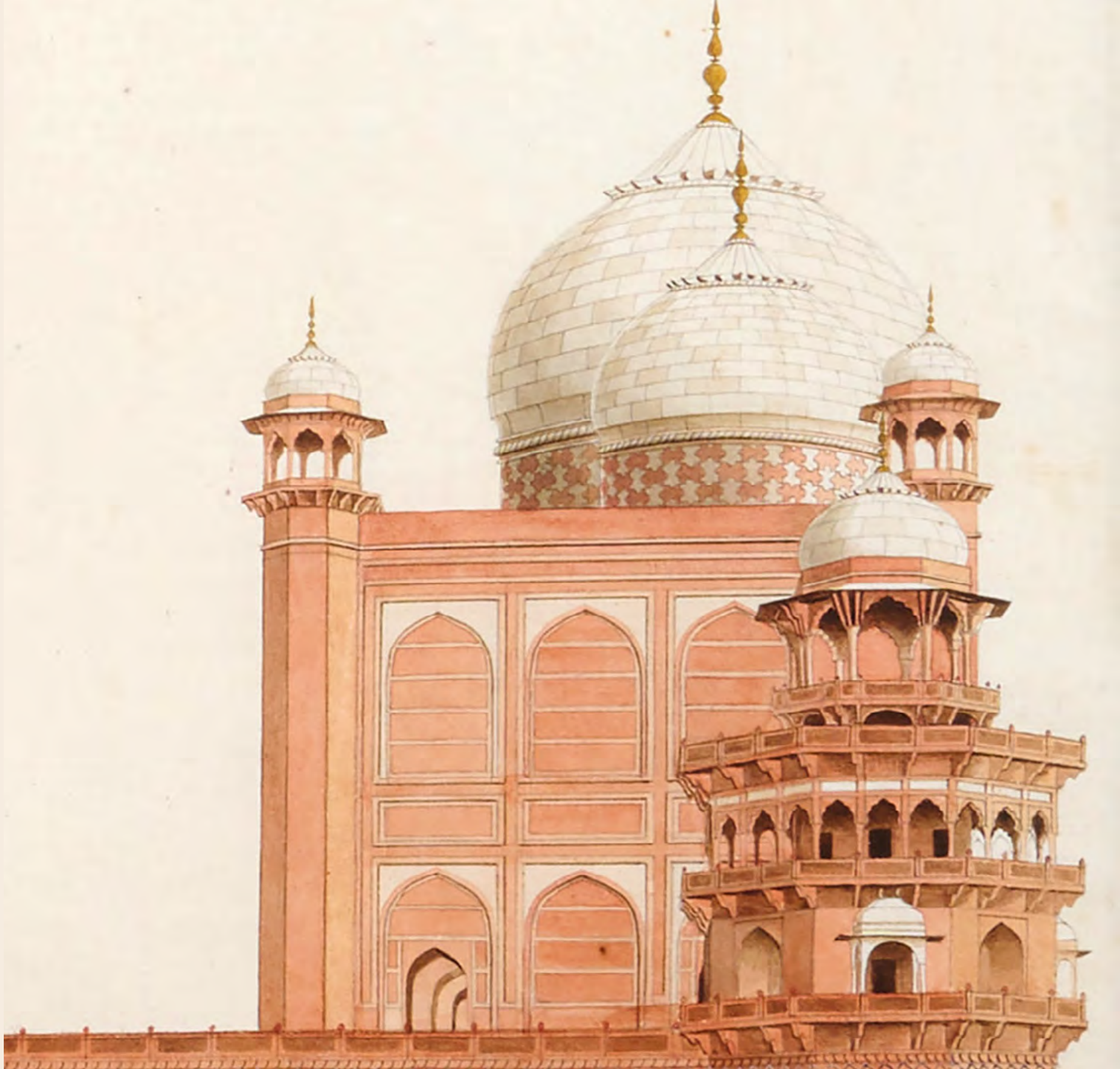
The Kurtzs' collecting started with the work of British ceramicists such as Lucie Rie, early English furniture, and Turkish textiles. They acquired Modern British paintings and prints, including works by Peter Lanyon, Paul Nash, C. R. W. Nevinson, Winifred and Ben Nicholson, William Scott, and Graham Sutherland. With a love for craftsmanship and an eye for structural beauty, they gathered an important group of Iranian ceramics which they sold in the 1980s. The Kurtzes had always been captivated by Persian and Indian miniatures, and from then on they began collecting in earnest and travelling widely in India. For Zarrina this was in part a return to aspects of her heritage, having left India aged seven. Study with Heather Elgood, the scholarship of Robert Skelton & J. P. Losty, and seminal exhibitions at the British Library, the British Museum and the Museum Rietberg further encouraged their enthusiasm and deepened their appreciation for the painting traditions of multiple schools.

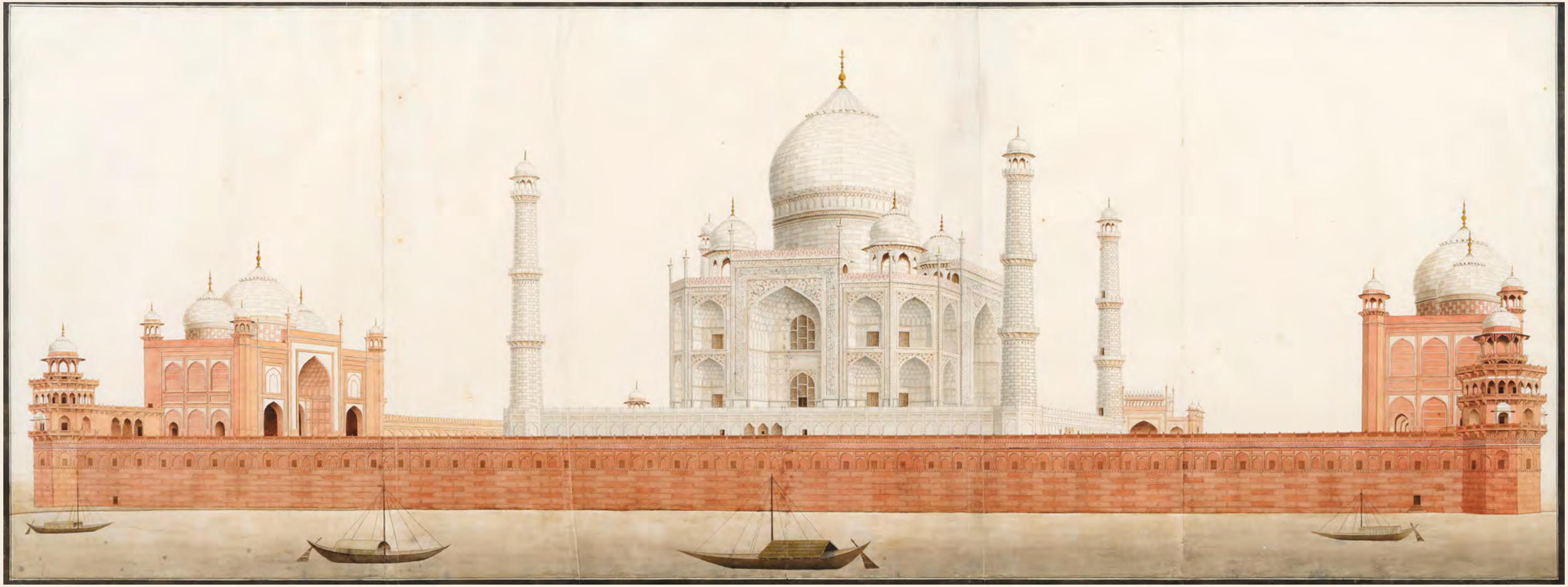
This is a remarkable group of paintings from Rajasthan and the Punjab Hills, with few Mughal and Deccani works and including such rarities as a large Company School painting (cat. 1), composite animals (cats. 3 and 16) and paintings by the Sawari artist, Pemji (cats. 10 and 12). For a small collection, this group manages to encapsulate many of the main themes of Rajput painting, with fine work across several schools. The major Hindu epics are represented, as are court scenes and portraiture, depictions of ascetics, Ragamala paintings, and images of the divine. What is admirable about the Kurtzes as collectors has been their ability to identify rarity when it appeared. Provenance has been important to them. They have always been quick to discern paintings of outstanding quality and have had the courage and tenacity to pounce.

1

Northern view of the Taj Mahal from the river Jumna
By an Agra artist, c. 1810–15
Watercolour on paper within black painted frames, now remargined
Watermark: S. Wise and Patch dated 1809
42 × 108.5 cm

The Taj Mahal was built as the mausoleum of Arjumand Banu Begum, known as Mumtaz Mahal, the 'Elect of the Palace,' by her grieving husband the Emperor Shah Jahan (1628–58) after her death in childbirth in 1632. It was finished in 1643. Her tomb occupies the exact centre of the monument in the basement storey with a cenotaph positioned directly above it under the vast dome. Shah Jahan is buried beside her in a separate tomb, again with a cenotaph above. To the west of the mausoleum is the mosque (here to the right) and to the east the Mihman Khana or assembly hall, both of red sandstone inlaid with marble. The monument's beauty and perfection were so celebrated that it alone of all the great Mughal monuments of Agra and Delhi escaped serious damage in the numerous sieges and sacks of those cities in the later eighteenth century. Readily accessible to British visitors from 1803, it formed the inescapable centrepiece of various albums of large drawings of the Mughal monuments for twenty years, sometimes receiving a whole volume devoted to its beauties alone. Earlier views of the Taj Mahal from the river were centred on the mausoleum itself. It seems to have been the artist Latif who moved the viewpoint to centre on the mosque to the west of the mausoleum, thereby increasing the beauty and complexity of the perspective. This viewpoint also allows a view of the inner façade of the great gateway at the southern end of the complex. Our artist here also is concerned with the play of light and shadows. For very similar drawing from the same viewpoint, see Hurel, pp. 224–25. For a centralized view, see Archer 1992, p. 138. Florentia Sale remarks: "To the east a mihman khana or place where the Moslems assembled to await the hour of prayer. Adjoining to this building and communicating with one of the bourges [or towers] is a suite of apartments which were fitted up by Colonel Taylor who resided there for some years. They are still occasionally occupied." A newly discovered scroll recently acquired by the British Library (bl or.ms 16805) depicting all the monuments and gardens of the Agra riverfront refers to Major Taylor's garden which was established in the ruins of Khan Dauran's house on the river front immediately to the west of the Taj Mahal itself. Colonel Joseph Taylor (1790–1835) early in his career worked with George Steell as assistant engineer at Agra from 1809 on, when he is recorded as effecting repairs to the Taj Mahal and Akbar's tomb, and despite occasional forays into theatres of war and a five year period in Bengal 1825-30, remained there until





his death in successively more senior positions in the Engineers. Of the western artists who drew and photographed the Taj Mahal, only Charles Ramus Forrest in his Picturesque Tour along the Rivers Ganges and Jumna, published in London in 1824, adopted the same viewpoint (Pal, fig. 213). From Thomas Daniell onwards, they much preferred the view from downriver to the east (Koch, fig. 358), as did the early photographers John Murray and Samuel Bourne, since this allows for a more picturesque assemblage of domes and minarets (Pal, figs. 233 and 235).

Literature

Archer, M., *Company Paintings: Indian Paintings of the British Period*, Victoria & Albert Museum, 1992

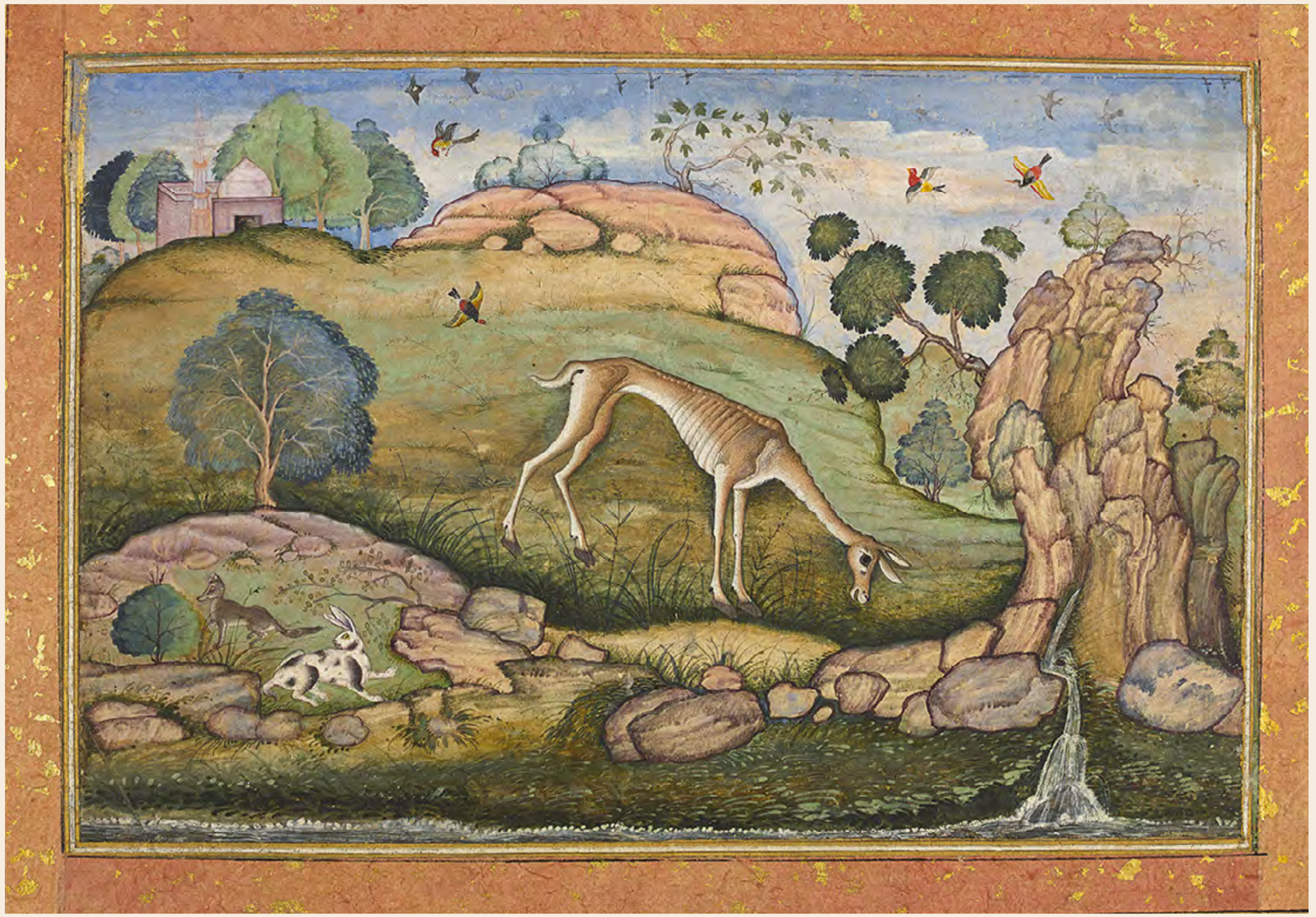
Hurel, R., *Miniatures et Peintures Indiennes*, Editions BnF, Paris, 2010

Koch, E., *The Complete Taj Mahal*, Thames & Hudson, London, 2006

Pal, P., and others, *Romance of the Taj Mahal*, Thames and Hudson, Los Angeles County Museum of Art, London and Los Angeles, 1989

2

An emaciated deer heads for water
Imperial Mughal, c. 1585–90
Opaque pigments with gold on paper, laid down on an album page
Album page 26.5 × 38 cm; Painting 13.5 × 19.7 cm



An emaciated deer is lowering its head in search of the water that is gushing from a rocky outcrop and flowing across the bottom of the picture. A jackal and a hare look off to the left alerted by something that is outside the picture. From the rocky outcrop a screen of rocks runs across the painting, behind which the landscape recedes to a hillside on top of which is what appears to be a tomb with a minaret beside it. Trees cling to the rocks while brilliantly coloured birds wheel in the sky.

Akbar's artists had an innate sympathy for the depiction of animals and they became adept at painting them whether as subjects in fable books such as the *Anvar-i Suhayli or Iyar-i Danish* or as individual studies or as illustrations for the animal and bird descriptions in Babur's memoirs (see Verma 1999 for an overview into the subject). The subject, especially the alert jackal and hare, would seem to illustrate a fable book although no comparable subject appears in the various Akbari-period manuscripts of these works (see Qaisar 1999 for some of these illustrations). On the other hand, paintings and drawings of emaciated animals, especially horses, were quite frequent in Mughal India, a trope derived from Persian painting. Basavan himself probably in the 1580s produced a drawing of a starving horse followed by an equally emaciated man and his dog now in the Indian Museum, Calcutta (Welch 1976, no. 8), while a starving ram attributed to the rare artist Sharif around 1590 is in the Khalili Collection, London (Leach 1998, no. 8).

The dating of this fine study is slightly tricky. Some of the technique seems early, such as the scumbling of the paint and impressionistic brush strokes in the grasses at the water's edge that recall the early work of Basavan. But early Mughal artists used only a very shallow space for their compositions and Akbar's artists only became happy with a more open landscape as here in the 1580s. It became particularly useful in the depiction of animals in the natural history section of the 1589 *Baburnama*, where the artist needed a good clear ground in which to place his subject (e.g. the paintings of deer and buffalo now in the Freer Gallery, Beach 2012, no. 8D). Although piled up rocks with irregular outlines and twisted multi-coloured shapes with vertical striations are found throughout early Mughal painting, this particular form of the piled up rocks on the right with their narrow vertical striations and ever more irregular outlines are found in manuscripts of the 1590s such as in the work of Lal (e.g. Stronge 2002, pl. 32, Losty and Roy 2012, fig. 13). Not all Akbari artists developed at the same rate and many made cautious use of new features while clinging still to older forms elsewhere. The alertness of the jackal and hare presages one of the finest of Akbari animal paintings, Sanvala's *Majnun in the Desert* in the 1595 Khamsa of Nizami (ibid., fig. 15). of Akbari animal paintings, Sanvala's Majnun in the Desert in the 1595 *Khamsa* of Nizami (*ibid*., fig. 15).

Provenance
Private collection, Switzerland
Soustiel, Paris, 1967

Published
Losty, J.P., *Into the Indian Mind: An Insight through Portraits, Battles and Epics in Indian Painting*, Francesca Galloway, London, 2015, cat. 1

Literature

Beach, M.C., *The Imperial Image: Paintings for the Mughal Court*, revised and expanded edition, Freer/ Sackler, Washington, Mapin Publishing, Ahmedabad, 2012
Leach, L.Y., *Paintings from India: the Nasser D. Khalili Collection of Islamic Art*, vol. viii, Nour Foundation, London, 1998
Losty, J.P., and Roy, M., *Mughal India: Art, Culture and Empire – Manuscripts and Paintings in the British Library*, British Library, London, 2012
Qaisar, A,J., 'Visualizations of Fables in the Anwar-i Suhayli', in Verma, S.P., *Flora and Fauna in Mughal Art*, Marg, Bombay, 1999, pp. 122–32
Stronge, S., *Painting for the Mughal Emperor: the Art of the Book 1560–1660*, Victoria and Albert Museum, London, 2002
Verma, S.P., *Flora and Fauna in Mughal Art*, Marg, Bombay, 1999
Welch, S.C., *Indian Drawings and Painted Sketches*, The Asia Society, New York, 1976

3

Two demons astride fighting composite elephants
Imperial Mughal, attributed to Hiranand, c. 1600
Pen and ink, colour wash and gold on paper laid down on an album page
Album page 25.7 × 32.9 cm; Drawing 12 × 19 cm

The combat depicted here nominally pits two elephants against one other, a bestial spectacle that was a royal prerogative in India first at the Mughal court and later in the Deccan and Rajasthan. Almost immediately, however, viewers realise with a measure of both consternation and amusement that something is terribly awry, for this scene is no familiar form of staged entertainment, but conjures up perpetual struggle in an unruly, otherworldly realm where mahouts are horned demons; trappings of goads, harnesses, and ornamental belled girdles are fish, snakes, and dog or duck heads; and the forms and flesh of elephantine adversaries are phantasmagoric snarls of all manner of creatures nipping or preying upon one another. Such animate tangles defy simple explication. Some scholars perceive in these intricate composite creatures – whether in the form of elephant, horse, lion, or camel – a benign mystical sense of universal interconnectedness. A more plausible analysis takes into account the frequent presence of outlandish humanoids or demons serving as riders or attendants, and accordingly discerns underlying Biblical allusions to the righteous dominion of King Solomon over all creatures, including peris and jinn (two kinds of supernatural beings), whose power Solomon harnessed to do his bidding. In this vein, a contemporary Mughal image of a composite elephant ridden by a royal figure with lustrous flames streaming behind him should probably be understood as Solomon himself overtly exercising control over all God's creation.[1]

A minor but noteworthy tradition of composite creatures in Mughal art emerges as early as the reign of Akbar (1556–1605), though relatively few examples simultaneously enlist the imagery of fighting elephants.[2] Four features generally contribute to the visual power of the composite painting or drawing. The first two are the quality of the drawing and the inventiveness of the creatures that contort to collectively fill out the animate vehicle in imaginative ways. The inclusion of humans can either strengthen or skew the inherently un-hierarchical assembly of denizens of the natural world. A third element is the application of colour as either fully opaque passages or delicate tints. The former typically emphasise obvious contrasts among the assorted creatures, while the latter slow the speed of the process of recognition of the constituent parts of the visual puzzle to a delightfully leisurely pace. Apart from the heavily modelled orangish kilt of one rider, the light tinting of a few selective forms, such as the pale red gills of the huge rohu fish that make up four elephantine legs here, is akin to a manner known as *nim qalam*, a style in vogue at the Mughal court in the late 16th century. The fourth and final element is the setting, which is normally either eliminated altogether or reduced to a rudimentary and lightly coloured landscape so as not to compete with the main form. In this case, the artist chooses the former option, venturing only a discreet string of three flying birds in the upper right, a common motif in Mughal painting that is derived from European prints.

This superb composite drawing excels on the first three counts. Nearly all the constituent animals – notably the water buffalo, female elephants, and foxes on the right – are supple and smooth, with subtle gradations of tonal modelling. A comprehensive list here of all the marvelously inventive details would pre-empt the wonderful sense of discovery that will come with viewers' own prolonged exploration of the drawing, but some highlights are the crouching rabbits that form the foot pads of the elephants, the elongated eels or fish that animate the tusks of the dueling elephants, the serpents that articulate the ears and horns of one demon rider, and the pair of monkeys that define the torso of his counterpart, who sports a whimsical combination of an ursine head and high antlers with bells.

Enmeshed in these composite forms are six human figures, some turbaned and some not, including one whose long flailing sleeves playfully define the mouth of the elephant on the left. Their range of facial types is quite distinctive, so much so that it forecloses an attribution to two artists readily associated with menageries, that is, Miskin and Dharmdas. Instead, along with two bareheaded figures derived from European models, two other figures with notably blunt and mannered profiles point to Hiranand, an accomplished artist whose ascribed work first appears in the 1596 British Library Akbarnama (f. 39a), continues through the 1604-05 British Library Nafahat al-Uns (f. 39b and two attributed detached illustrations in the Chester Beatty Library), and the c. 1605–07 Kulliyyat of Sa'di in the Aga Khan Museum of Art (f. 88b), and even the odd figure in the famous Princes of the House of Timur in the British Museum. A scene of a lion hunt assigned elsewhere to Muhammad Sharif but attributed here to Hiranand provides particularly close comparisons to several faces and the lions.[3]
John Seyller

1. *Composite Elephant with Rider and Groom*, Aga Khan Museum AKM 143, published in B.N. Goswamy and E. Fischer, *Wonders of a Golden Age* (Zurich, 1987), no. 24. A related image of the enthroned Solomon presiding over assembled creatures of the world appears as no. 25 in the same publication.
2. Comparable examples are *Two Demons Riding a Composite Elephant* now in a private collection and published in D. Ehnbom, *Indian Miniatures: The Ehrenfeld Collection* (New York, 1985), no. 9; *Composite Elephant and Other Creatures*, San Diego Museum of Art 1990:292, published in B.N. Goswamy and C. Smith, *Domains of Wonder: Selected Masterworks of Indian Painting* (San Diego, CA, 2005), no. 51; and Combat of Composite Elephants Mounted by Divs, Bibliothèque nationale de France Mss. Or., Smith-Lesouëf 247, f. 33, published in F. Richard, A la Cour du Grand Mogul (Paris, 1986), no. 134.
3. Carlton Rochell, *Of Royal Patronage. Indian Paintings from the 16th to 19th Century* (New York, 2020), no. 7.

Provenance
Private collection, Paris
Spink & Son
Udaipur Royal collection

The submission of Bairam Khan (left half), from an *Akbarnama*, attributed to Hiranand, Mughal, c. 1596-1600
Freer Gallery of Art (F1952.34)

Detail with comparison to cat. 3

Saintly figure with a gold nimbus riding on a horse, attributed by John Seyller to Hiranand
The David Collection (3/1980)

Detail with comparison to cat. 3

4

The poet Jayadeva adoring Krishna in divine form
Bikaner, 1600-10
Opaque watercolour, ink and gold on paper
Folio 19.5 × 24.5 cm; Painting 15.4 × 22 cm
Inscribed above in Sanskrit in nagari script with two verses from Jayadeva's Gitagovinda (I, 15-16) in praise of Krishna (here corrected):
'śrījayadevakaver idam uditam udāram
śṛṇu sukhadaṃ śubhadaṃ bhavasāram
keśava dhṛtadaśavidharūpa jaya jagadīśa hare //15//
vedānuddharate jagannivahate bhūgolam udbibhrate
daityaṃ dārayate baliṃ chalayate kṣatrakṣayaṃ kurvate
paulastyaṃ jayate halaṃ kalayate kāruṇyam ātanvate
mlecchān mūrcchayate daśākṛtikṛte kṛṣṇāya tubhyaṃ namaḥ //16//

(in Barbara Stoler Miller's translation:
'Listen to the perfect invocation of poet Jayadeva,
Joyously evoking the essence of existence!
You take the tenfold cosmic form, Krishna.
Triumph, Hari, Lord of the World!
For upholding the Vedas,
For supporting the earth,
For raising the world,
For tearing the demon asunder,
For cheating Bali,
For destroying the warrior class,
For conquering Ravana,
For wielding the plow,
For spreading compassion,
For routing the barbarians,
Homage to you Krishna,
In your ten incarnate forms!')

The painter has represented Krishna in his divine form, crowned, four armed, carrying mace, discus, conch and lotus, seated on a lotus in a flowery meadow with flowering trees occupied by pairs of birds. He is wearing an orange *dhoti*, a blue and yellow *patka* and a long yellow *dupatta* (scarf). The handsome and muscular figure of Krishna in adult form is something almost unique in Hindu painting at this period, preoccupied as it was with the youthful figure of the boy Krishna. He is being worshipped by three men wearing *dhotis* and *dupattas*, of whom two wear turbans and are presumably lay figures, while the third, who is a Brahmin, is a representation of the poet Jayadeva.

The verse above is an invocation to Krishna as the saviour and preserver many times of the world taken from the end of the first canto of the *Gitagovinda*. Jayadeva's poem on the love between Krishna and Radha was written in the late twelfth century probably in the devotional climate of the Jagannatha temple at Puri and is one of the last great classics of Sanskrit poetry as well as a harbinger of much devotional poetry in the vernaculars. By the fifteenth century it was well enough known in western India for the Rana of Mewar Kumbhakarna to have written a commentary on it (see Miller, pp. 3–7).

This painting seems to be a one-off devotional painting as there are no indications of verse numbers or folio numbers. A similar subject of Jayadeva worshipping Krishna by Manaku of Guler c. 1730 is in Chandigarh (Goswami and Fischer, no. 100). The Bikaner artist must have had some exposure to Mughal painting. The three worshipping figures owe a lot to Mughal figures of ascetics of the 1580s and 1590s by artists such as Kesu Das and his self-portrait (Okada p. 84). The defined landscape recalls that of the paintings of the *Bhagavata Purana* from Bikaner of 1600-10 (no. 5) but is more developed and painted like the figures with more sophistication. The fall of draperies is especially effective as is the way that Krishna's *dupatta* and *patka* are used to push the god further back into the picture space in order to create spatial distance both from the attendant worshippers and those viewing like us through the picture frame. This is a refinement from the differently coloured rectangle used to create divine space in no. 5. A related and slightly earlier painting in the Binney collection in San Diego (Lentz, fig. 8) shows Balarama diverting the river Jumna as the eighth avatar of Visnu. It appears to be from a *Gitagovinda* series (or perhaps from a *Dasavatara* set using the relevant verses from Jayadeva's poem) slightly larger than our painting although it resembles it in format. Its landscape, however, is still very much in a naturalistic Mughal manner, while our landscape is developing into a lyrical, more conceptual one more in keeping with Rajput taste.

Provenance
Private collection, Bahrain
Spink & Son, 1980s

Published
Losty, J.P., Sringar: *An Exhibition Celebrating Divine and Erotic Love*, Francesca Galloway, London, 2007, cat. 9

Literature
Goetz., H., *The Art and Architecture of Bikaner State*, Oxford, 1950
Goswamy, B.N. and Fischer, E., *Pahari Masters: Court Painters of Northern India*, New Delhi, 1992
Lentz, T.W., 'Edwin Binney, 3rd (1925–86)' in Pal, P., ed., *American Collectors of Asian Art*, Marg, Bombay, 1986, pp. 93–116
Miller, B.S., *Love Song of the Dark Lord: Jayadeva's Gitagovinda*, New York, 1977
Okada, A., 'Kesu Das: the Impact of Western Art on Mughal Painting', in *Mughal Masters Further Studies*, ed. Asok Kumar Das, Bombay, 1998, pp. 1-163

5

Krishna appears to the *gopis* on the banks of the Yamuna
Folio from the 'Early Bikaner' *Bhagavata Purana*
Bikaner, 1600-10
Opaque pigments and gold on paper
Folio 24 × 30 cm; Painting 17.2 × 25 cm
Inscribed on the reverse in nagari: *sriKrishnaji pragata huva gopiya ro samadhan kiyo 69* ('Sri Krishna decides to reveal himself to the *gopis*') with an erased stamp of the personal collection of the Maharaja of Bikaner

In chapter 30 of Canto × of the *Bhagavata Purana* Krishna has met the *gopis* on the banks of the Yamuna at night and singled out one for special favour. The *Purana* does not specify Krishna's chief beloved as Radha, but she is so identified in slightly later texts such as Jayadeva's *Gitagovinda* of the twelfth century. He disappears with her leaving the other *gopis* lamenting his absence. The varied trees are a reminder that in the next chapter the distraught *gopis* ask the individual trees if they know where Krishna has disappeared to.

The series from which this painting comes is an early Rajput attempt at illustrating the *Bhagavata Purana*, the principal text finalised in about the tenth century AD dealing with the life of Krishna. In the tenth book we read of his living in the groves of Vrindavan leading the life of a cowherd or gopa while all the *gopis* fall in love with him. The style of the series is otherwise Popular Mughal, but its provenance from the royal collection in Bikaner suggests it might have been prepared there. Terence McInerney writes that this series, which he terms the 'Early Bikaner' *Bhagavata Purana*, is thought to be the earliest known court painting from Bikaner. He notes that it was 'probably made for Raja Rai Singh (reigned 1571-1611), the greatest ruler of Bikaner', an 'important courtier and general for his Mughal overlords', who created a court workshop to produce the 'new, genuine portrait types and the depiction of lavish Hindu texts. He therefore created in Bikaner a similar court workshop [to the imperial court], yet employing local artists, to make works reflecting his own religious sensibility and the kingdom's greater glory. Therefore, this Bhagavata Purana series was probably one of Rai Singh's first major productions. It would have been made for him by the hereditary Muslim converts (called Utsa artists) originally from Multan, whom he brought to Bikaner to become his first court painters. They would have used as their model the then-fashionable Sub-Imperial Mughal style…a Mughalized variant of the so-called Early Rajput style' (McInerney 2016, p. 72-3, cats. 11 & 12 from the same series).

Artists seem to have thought that as a divine being Krishna had to be separated from the mundane world, which they did here by creating divine space around him in the form of the red rectangle. This device is found also in the sixteenth century

Isarda *Bhagavata Purana* series (see Pal 1978, no. 3 for an example) and the *Gitagovinda* series in Bombay. The series was first discovered in the Bikaner royal collection (Goetz 1950, pp. 99-100, pl. 91) and seems to have been created there at the beginning of the seventeenth century, when Rajput artists had been to a considerable extent influenced by Mughal painting. This can be seen here in the attention paid to the folds of drapery and in the lyrical albeit conceptual landscape of this river scene. The pages from this set originally in Bikaner are widely dispersed. Pal remarks of a different page in the Walter collection (1978, no. 4a). Three pages are in the Polsky collection illustrated in Topsfield 2004 (nos. 56-58), q.v. for references to further paintings from this series.

Provenance
Ludwig Habighorst collection
Bikaner Royal collection stamp (1964)

Published
Dehejia, H., *Festival of Krishna*, 2008, p. 217
Habighorst, L.V., *Moghul Ragamala*, Koblenz, 2006, Abb. 7, p. 23
Habighorst, L.V., *Blumen – Bäume – Göttergärten*, Koblenz, 2011, Abb. 58, p. 82
Losty, J.P., *Indian Paintings 1450–1850*, Francesca Galloway, London, 2018, cat. 11

Literature
Goetz, H., *The Art and Architecture of Bikaner State*, Bruno Cassirer, Oxford, 1950
McInerney, T., with Kossak, S.M., & Haidar, N.N., *Divine Pleasures: Painting from India's Rajput Courts – The Kronos Collection*, The Metropolitan Museum of Art, New York, 2016
Pal, P., *The Classical Tradition in Rajput Painting from the Paul F. Walter Collection*, New York, 1978
Topsfield, A., ed., *In the Realm of Gods and Kings: Arts of India*, Philip Wilson Publishers, London, 2004

6

A camel being observed
Rajasthan, probably Marwar, 1600-50
Opaque pigments on paper
14 × 14 cm
Inscribed fragmentarily in nagari in Rajasthani … *dekhe che*

The camel is helping itself to fronds of a plant that is growing from the stonework of a well. It is being watched by a man standing at a window in the building behind.

This bright and humorous drawing is a fine example of folk style painting of the Marwar school in the first half of the 17th century. These include a *ragamala* from Pali in Marwar dated 1623, divided between the collection of the late Kumar Sangram Singh of Nawalgarh and the National Museum, New Delhi, and a manuscript of the Marathi text *Krishna kalpataru* divided between the Salar Jung Museum and the Mittal collection in Hyderabad, with two pages in the former Edwin Binney 3rd collection, San Diego. The northern Deccan connection of the Marathi text with these Pali Marwar style miniatures has been explained as resulting from the service in the Deccan in the 1620s of Kumar Baithal Das of Pali with his overlord Maharaja Gaj Singh of Jodhpur (for these series see Crill 2000, pp. 18–22).

The schematic architecture is characteristic of course of most early Rajasthani styles, but the man's jutting profile and large eye with large pupil at the top are typical of this early Marwar style.

Provenance
Stuart Cary Welch collection

Published
Indian Drawing, Francesca Galloway, Online Catalogue, London, 2020

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

7

Vishnu and Lakshmi borne through the air on Garuda
Bundi, c. 1770
Opaque watercolour and gold on paper
23 × 17 cm including red border

Vishnu, with his consort, Lakshmi, are borne through the air at night, on Vishnu's vehicle, Garuda. Vishnu holds his bow in one hand and his trident in another, his sash and garland of flowers swinging in the wind. Lakshmi who is seated between his knees turns to face him. Garuda, richly dressed with gold jewellery and gold outlined wings holds a conch shell in one hand and a mace in another as he flies swiftly through the starlit dark sky.

This is one of the most compact and jewel-like depictions of this subject, examples of which can be seen in the Victoria & Albert Museum (D.378-1889), the Douce Album at the Bodleian Library (MS.Douce Or.B.3) and the Binney Collection in the San Diego Museum of Art.

The image of Vishnu and Lakshmi aboard their mount Garuda, the sunbird, was first introduced by painters in Bundi around 1630 where the couple can be seen in the murals of Baddal Mahal. A similarly mounted Garuda appears in the murals of Indargarh. In 1719 Maharao Bhim Singh introduced the Garuda (with neither Vishnu nor Lakshmi) as the state emblem of Kotah.

Provenance
Private collection, UK

Literature
Archer, W.G. *Indian Painting in Bundi and Kotah*, Victoria & Albert Museum, 1959, no. 9
ed. Okada, A., *Pouvoir et Desir– Miniatures indiennes du San Diego Museum of Art*, 2002, no. 67
Welch, S.C., et al., *Gods, Kings and Tigers: The Art of Kotah*, Prestel, Munich, New York, 1997, p. 158

8

Tiger hunt
Udaipur, 1740–1750
Opaque watercolour and gold on card
Folio 40 × 51 cm; Painting 32 × 42.6 cm
Inscription on top red border reads: *Raja Shri Prathiraj Chahuvan*

Unusually for a Mewar hunting scene, this painting does not portray a contemporary prince, but rather a semi-historical figure. An inscription in the border above the painting identifies the subject as Prithviraj Chauhan, the Rajput ruler of Ajmer and Delhi who was defeated by the invading Ghurid armies under Mahmud Ghuri in 1192. In the centuries after his death, Prithviraj became a symbol of Rajput resistance to Mughal power, and the subject of a huge verse epic, the Prithviraj Raso. The original *Prithviraj Raso* was said to have been composed by Prithviraj's court poet, Chand Bardai, though the bulk of the work is probably the accumulated result of centuries of oral tradition. The work acquired great popularity in Rajasthan, where illustrated copies were also made, including one attributed to Udaipur c. 1690.

In this painting Prithviraj is seen on the top of a hill aiming at a tiger, while a second tiger is thrown back by the force of an arrow that has pierced its belly. In the background an army is seen assembled around an empty throne, presumably that of Prithviraj himself. The painting may have served a didactic purpose as a warning for rulers to be on the alert. Having once defeated the Ghurid army, Prithviraj was eventually defeated and captured by the enemy thanks to a cunning ruse which caught him unprepared.

Published
Treasures from India, Francesca Galloway, London, 2006, cat. 33

Literature
Topsfield, A., *Court Painting at Udaipur – Art under the Patronage of the Maharanas of Mewar*, Zurich, Artibus Asiae, 2002, pp. 95–6

9

Durbar scene with Maharaja Govind Ram Lawapani
Rajasthan, Lawa in Tonk District, c. 1775–1800
Pen, ink, opaque watercolour and gold on paper
31.5 × 26.4 cm

A durbar scene with the young Maharaja Govind Ram Lawapani (chief of Lawa in the Tonk district). He is seated against a purple and yellow cushion on an embroidered floorspread, smelling a rose. He is surrounded by attendants and courtiers, musicians in the foreground and an artist who is painting his portrait. Overleaf are devanagari inscriptions of all the members of his retinue.

From top left to right:

1. Mohan (Hindu),
2. Nur Khan (Muslim)
3. Shitah Khan
4. Surdar Khan
5. Joshi Baim Ram
6. Mohkam Ramji Bikawat
7. Tara Chand Bhaya
8. Fateh Ramji
9. Kesri Khan Darwan
10. Tularam Bhaya
11. Badan Ranji Bikawat
12. Dolat Ray Bhaya
13. Sabal Ramji Charan
14. Nanu Ram Bhat
15. Govind Ram Bhaya
16. Dar...Seth Sitar
17. Ghodhri Hemraj
18. Puroka? Or Puro [name of the artist]
19. Maharaj Sri Gauband Ranji
    Lawapani (name of the Raja)
    Maharaja Govind Ram Lawapani
    (Chief of Lawa in Tonk district)

From top right:

20. Jodhovari,
21. Khusalo Nai (barbar),
22. Gangar Ram Rasoidar,
23. Damaged inscription]
24. [....] Siayaji
25. Padam Singhji Chohan
26. [Damaged inscription]
27. Sirdar Singhji Bikawat,
28. Bhawani Singh Bikawat,
29. [Damaged] Da[...] Bikawat
30. Sirdar Singhji Rajawat
31. Dolat Ram Kuchh w[?]ho
32. [Damaged inscription]
33. Keso
34. Bhavani
35. Puran
36. Bhanwari

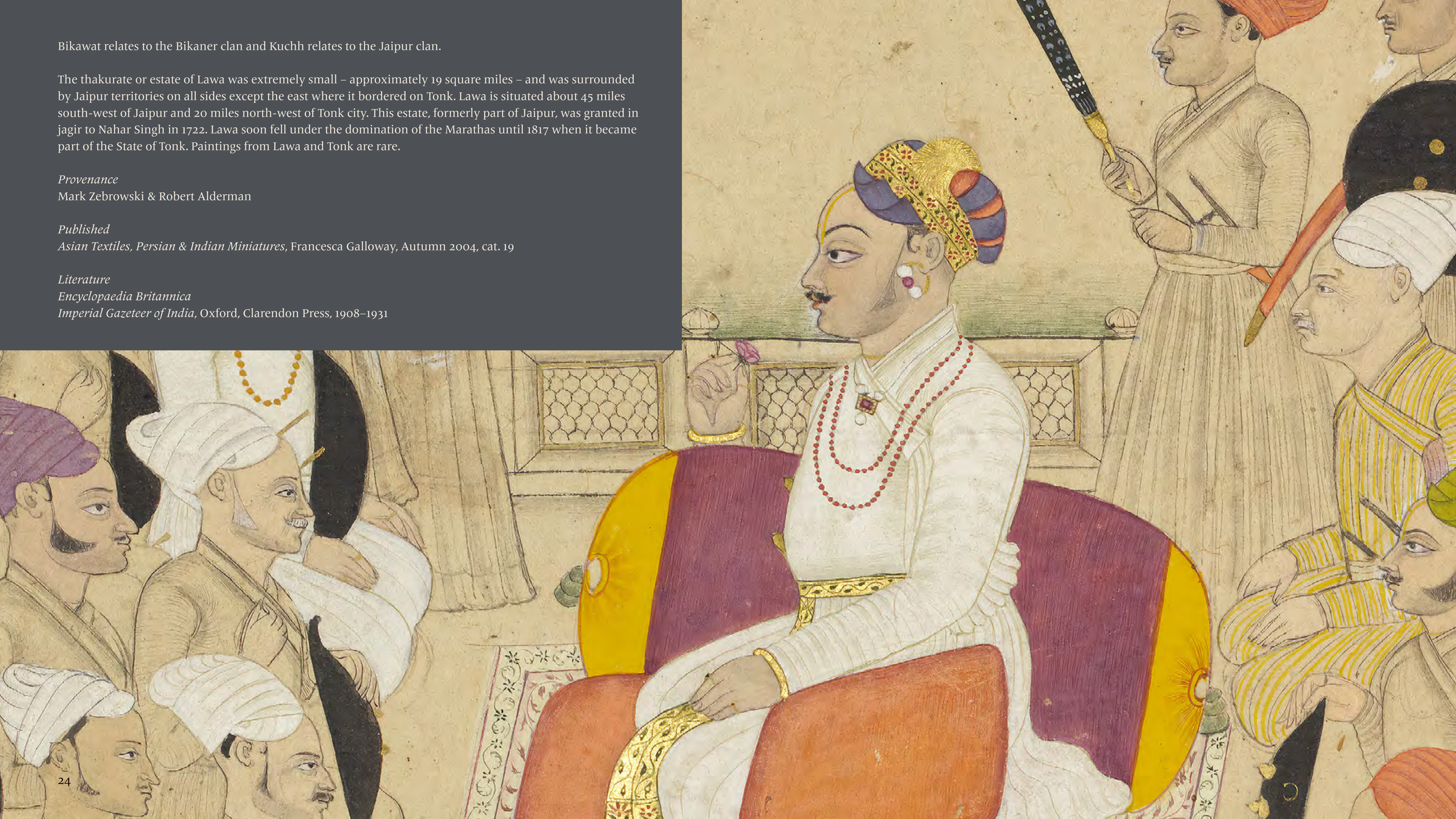
Bikawat relates to the Bikaner clan and Kuchh relates to the Jaipur clan.

The thakurate or estate of Lawa was extremely small – approximately 19 square miles – and was surrounded by Jaipur territories on all sides except the east where it bordered on Tonk. Lawa is situated about 45 miles south-west of Jaipur and 20 miles north-west of Tonk city. This estate, formerly part of Jaipur, was granted in jagir to Nahar Singh in 1722. Lawa soon fell under the domination of the Marathas until 1817 when it became part of the State of Tonk. Paintings from Lawa and Tonk are rare.

Provenance
Mark Zebrowski & Robert Alderman

Published
Asian Textiles, Persian & Indian Miniatures, Francesca Galloway, Autumn 2004, cat. 19

Literature
Encyclopaedia Britannica
Imperial Gazeteer of India, Oxford, Clarendon Press, 1908–1931



10

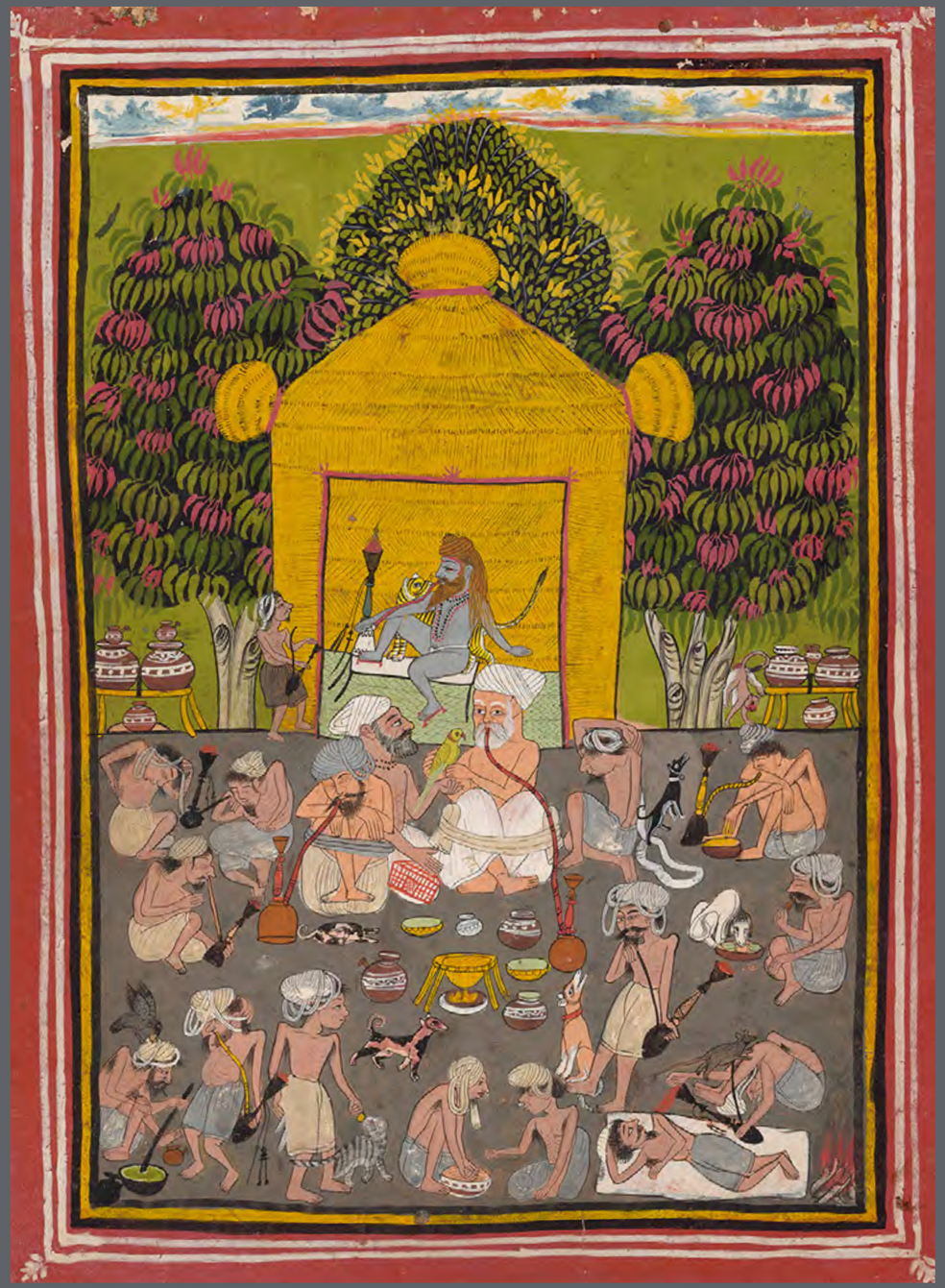
Intoxicated ascetics
Sawar, by Pemji, c. 1785
Opaque watercolour on paper
28.2 × 21 cm including border
Inscribed on the reverse in nagari: *panoh amalya ko* and (in a more modern hand:) tasvir amal hara ki che (both seeming to mean 'this page/painting is of drunk people') along with a partially pasted-over inscription above naming Pemji. Also in an English hand 1830 *Chittor*, the rest erased

Caricatures of ascetics and their drug-imbibing habits were a long-continued theme in Indian painting but no artist has depicted these scenes with such a degree of familiarity and well-observed and stark precision as Pemji. In this delightful example, a group of ascetics has gathered in front of a reed hut where a Shaiva yogi sits on a *charpoy* smoking marijuana from a hookah. He seems unaware he has been joined by a tiger, as are all the other stoned ascetics unaware of the birds and animals preying on them. Beside two mango trees on either side of the hut *bhang*, an intoxicating liquor prepared from hemp, is being distilled. Apart from the yogi in his hut and the three central figures who are discussing something to do with a caged parrot, the other figures are all exaggeratedly scrawny and bony, with their straggly turbans all awry.

Pemji is known to have painted other caricatures of stoned ascetics such as the *Intoxicated Devotees* from the Binney collection in the San Diego Museum of Art (1990:642) and *A prince, an ascetic and drug-addled sadhus*, once in the Eskenazi collection (Galloway 2022, cat. 26). His style is defined by an acute observation of human nature and his approach to portraiture can be eccentric. He paints in a pared down but incisive style, and uses solid blocks of colour with almost geometrically placed areas of activity; each scene complete in itself and yet the entire composition is harmonious.

Welch was the first to publicise this artist's work, whom he ranked amongst the best Rajasthani artists (Welch 1973, no.14, p. 37). Pemji was born at Chitor but his career was spent at Sawar, a small Rajput court near Ajmer. The ruling family of Sawar were granted their land by Shah Jahan in 1629. They were Sisodia Rajputs, having descended from a younger brother of the 16th century Mewar Maharana Pratap Singh. According to Ellen Smart in Mason 2001 (cat. 55, p 140-1), Pemji worked at Sawar during the time of Udai Singh (r.1752–1802), Ajit Singh (r.1802-12) and Jaswant Singh (r. 1812-55).

His work is rare. Other known or published paintings by Pemji are in the Sangram Singh Collection and the Kanoria Collection, the Jagdish and Kamla Mittal Museum in Hyderabad, the San Diego Museum of Art (two paintings from the Binney



collection), the Philadelphia Museum of Art (ex Bellak collection). A list of further ascribed paintings are listed in Mason 2001, cat. 55. See cat. 18 for another work by Pemji and Galloway 2022, cat. 26.

Provenance
William K. Ehrenfeld collection

Published

Bautze, Joachim, 'Die Welt der höfischen Malerei', in Kreisel, Gerd, ed., *Rajasthan, Land der Könige,* Linden-Museum in Zusammenarbeit mit Kunstverlag Gotha, Stuttgart, 1995, fig. 147, pp. 164–65

Ehnbom, D., *Indian Miniatures: The Ehrenfeld Collection*, American Federation of Arts, New York, 1985, pp. 126–27

Habighorst, L.V., 'Caricature and satire in Indian miniature painting', in *Indian Satire in the Period of First Modernity*, eds. Monika Horstmann and Heidi Pauwels, Harrassowitz Verlag, Wiesbaden, 2012, pp. 117–32, fig. 8

Habighorst, L., Reichart, P.A. and Sharma, V., *Love for Pleasure: Betel, Tobacco, Wine and Drugs in Indian Miniatures*, Ragaputra Edition, Koblenz, 2007, fig. 72, p. 110

Losty, J.P., *Indian Paintings from the Ludwig Habighorst Collection,* Francesca Galloway, London, 2018, cat. 28

Exhibited

Rajasthan – Land der Könige, Linden-Museum, Stuttgart, 1995

Der Weg des Meister – Die großen Künstler Indiens, Museum Rietberg, Zürich, 2011

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

Literature

Court, Epic, Spirit: Indian Art 15th-19th century, Francesca Galloway, London, 2022

Mason, D., *Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection,* Philadelphia Museum of Art, Philadelphia, 2001

Welch, S.C., *A Flower from Every Meadow: Indian Paintings from American Collections,* Asia Society, New York, 1973

11

A trapped tiger
Kotah, by Govindram, c. 1825–35
Opaque watercolour, gold and silver on paper
30 × 40.25 cm including border
Inscribed on the back: *shri ramji…tasvir govad ram catera ka hat ki* (shri ramji (invocation to Ram)….a painting by the hand of the painter Gobindram)

Rawat Gokul Das (r. 1786-1821) and his retinue have come to examine a trapped tiger, suspended by his hind leg in a snare into which he has been lured by an Indian water buffalo in chains.

The composition of this striking painting is interesting in that it appears almost too large for the page, with everything competing for foreground attention – the figures, particularly that of the colossal Rawant Gokul Das, the enraged tiger and the Rousseau-esque landscape with hills moving off the page, leaving virtually no room for the gold-streaked sky. This composition is known from an earlier Deogarh miniature in the Ashmolean Museum (CEA 2000.2), which has been attributed to Chokha, dates from around 1811, and is refined but in a worn and stained condition.

Provenance
Peter Cochrane
Tooth & Son, 1975
Sotheby's, 11.12.73 (lot 169)

Published
Treasures from India, Francesca Galloway, London, 2006, cat. 39
Indian Paintings from the 17th to 19th centuries, Arthur Tooth & Sons Ltd, 1975, no. 58

Exhibited
CESMEO, Turin, 1985, no. 96

12

A lady smoking in a garden
Sawar, signed Pemji, c. 1790
Opaque watercolour and gold on card
35 × 26 cm including blue border

A turbaned and bejewelled young woman, with a long tress of black hair against her white muslin costume, is seated smoking from her hookah while she offers a very small flower to a peacock with outspread tail feathers in courtship display. A man observes this scene from a balcony above, hidden behind swathes of water, while other peacocks are perched in a tree whose umbrella shaped spread of leaves covers almost a third of the painting. Innumerable small fountains are aligned under the courting peacock and at the bottom of the painting next to a pond of lotus leaves and flowers.

This painting, signed by Pemji, was once in the collection of Stuart Cary Welch (Sotheby's, 1972). Welch was the first to publicise this artist's work, whom he ranked amongst the best Rajasthani artists (Welch 1973, no.14, p. 37). Pemji was born at Chitor but his career was spent at Sawar, a small Rajput court near Ajmer. The ruling family of Sawar were granted their land by Shah Jahan in 1629. They were Sisodia Rajputs, having descended from a younger brother of the 16th century Mewar Maharana Pratap Singh. According to Ellen Smart in Mason 2001 (cat. 55, p 140–1), Pemji worked at Sawar during the time of Udai Singh (r.1752–1802), Ajit Singh (r.1802–12) and Jaswant Singh (r. 1812–55).

Pemji's style is defined by an acute observation of human nature and his approach to portraiture is often quite eccentric. He was drawn to intoxicated and drugged ascetics and to unusual relationships, such as in this painting. He paints in solid blocks of colour and almost geometrically placed areas of activity, gardens dotted with staccato blossoms or rows of innumerable small fountains, well defined rounded boxy trees with abundant foliage, with one area often painted lighter than the other.

See cat. 10 for a list of other known works by Pemji.

Provenance
Peter Cochrane
Sotheby's, 10.12.74 (lot 106)
Sotheby's, 12.12.72 (lot 121)
Stuart Cary Welch collection

Published

Treasures from India, Francesca Galloway, London, 2006, cat. 29

Indian Paintings from the 17th to 19th centuries, Arthur Tooth & Sons Ltd, 1975, no. 14

Literature

Ehnbom, D., *Indian Miniatures: The Ehrenfeld Collection*, American Federation of Arts, New York, 1985, no. 57

Mason, D. *Intimate Worlds – Indian Paintings from the Alvin O.Bellak Collection*, Philadelphia Museum of Art, 2001

ed. Michell, G., and Leach, L., *In the Image of Man: The Indian perception of the universe through 2000 years of painting and sculpture*, Hayward Gallery, London, 1982, nos. 221 & 213

Okada, A. & Hurel, R. *Pouvoir et Desir - miniatures indiennes du San Diego Museum of Art*, Paris musées, 2003, no. 15, pp. 58-9

Pasricha, I. 'Painting at Sawar and at Isarda in the Seventeenth Century' in *Oriental Art*, vol. 28, no. 3, Autumn 1982

Topsfield, A. *The City Palace Museum, Udaipur: Paintings of Mewar Court Life*, 1990

Welch, S.C., *A Flower from Every Meadow: Indian Paintings from American Collections*, Asia House, 1973

13

Double-sided folio from a *Devi Mahatmya* manuscript
Mysore, c. 1825
Opaque watercolour and gold on paper
Folio 31 × 22.5 cm; Recto painting 26 × 19.5 cm; Verso painting 24.7 × 18 cm

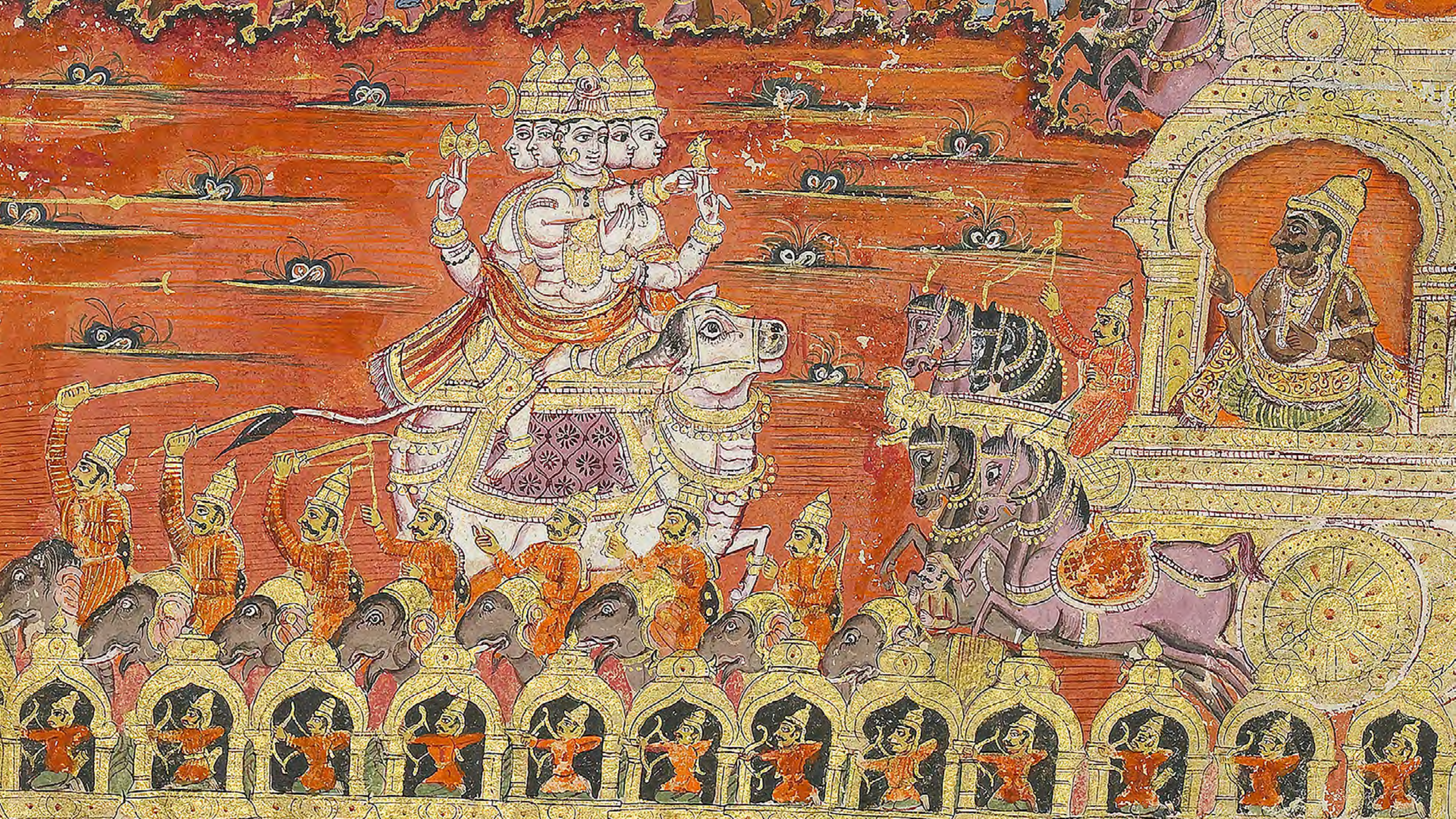
'The triangle of land south of the Tungabhadra River, the vast tract running from the Deccan to Cape Comorin, has remained distinct from the rest of India from the time of the Aryans until the present day. The peoples of Mysore, the Tamil country and Kerala speak Dravidian, non-Aryan languages. They also share a common and distinctive tradition of literature, social conventions, music and art. The best South Indian paintings compare favourably with works produced anywhere else in India; yet they are extremely rare and their history is virtually unchartered territory' (McInerney 1982, p. 81).

This illustrated *Devi Mahatmya*, written in Sanskrit in the regional Kannada script, was produced during the reign of the ruler Mummadi Krishnaraja Wadiyar. He came to power in 1799, following the defeat of Tipu sultan at the battle of Seringapatam. His reign is widely regarded as the peak of Mysore traditional arts and a number of spectacular manuscripts were prepared for him as he was known to be an enthusiastic bibliophile who took a strong interest in the arts.

There are several volumes of the *Ramayana* which he commissioned as well as the Shritattvanidhi which are in the Mysore Palace Sarasvati Bhandar Library. In addition, a profusely illustrated Bhagavata Purana manuscript which is now in the San Diego Museum of Art. Other paintings from our manuscript are in the Rietberg Museum in Zurich, the Los Angeles County Museum and the Virginia Museum of Fine Arts in Richmond.

Published
Treasures from India, Francesca Galloway, London, 2006, cat. 45

Literature
ed. Dehejia, V., *Devi – the Great Goddess – Female Divinity in South Asian Art*, Washington, Ahmedabad and Munich, 1999, cat. 10, pp. 230 & 231
Fischer, E., *Göttinnen – Indische Bilder im Museum Rietberg*, Zurich, 2005, cat. 37 p. 68
McInerney, T., *Indian Painting 1525–1825*, Artemis Group, 1982, no. 36
Michell, G., *The New Cambridge History of India – Architecture and Art of Southern India*, Cambridge University Press, 1999, p. 221



14

Krishna summoned to overcome a dog-demon and being praised afterwards
Folio from the *Bhagavata Purana*
Nepal, c. 1775
Opaque watercolour on paper
35.6 × 52.1 cm
Newari inscription on the bottom red border

This leaf, from the 10th book of the *Bhagavata Purana*, illustrates an episode in the life of Krishna and is from a large and celebrated set that is widely dispersed. According to Robert Skelton, this scene does not exist in the Indian version of the *Bhagavata Purana* which would suggest this Nepalese manuscript followed a vernacular variant of the standard version. Our painting belonged to an English woman who had shown several leaves to Robert Skelton at the Victoria & Albert Museum in the 1960s. She had apparently been given the set by a member of one of the Rana families while visiting Nepal in the early 1960s. Four paintings from our set were given/sold to the V&A in 1964 (I.S.156-159-1964), while others are now in the Boston Museum of Fine Arts, the San Diego Museum of Art, Fondation Custodia, the Asian Art Museum in Washington D.C. and in several private collections such as Kanoria, MacDonald, McNear, Ehrenfeld and Binney.

The study of Nepalese paintings influenced by or painted by artists from Central India is still in its infancy. According to Pal, artists in the Nepal valley became aware of Mughal-Rajput paintings from India during the reign of Pratapamalla of Kathmandu (r. 1641–1674). They adapted these newly imported styles to form a distinct 'Rajput' style of their own.

Provenance
Peter Cochrane
Arthur Tooth & Sons Ltd, 1977, no. 54
Private collection, UK, 1960s

Literature

Binney, E., 3rd, and Archer, W.G., *Rajput Miniatures from the Collection of Edwin Binney, 3rd*, Portland Art Museum, Portland, 196, no. 49, pp. 64–5
Bulletin no. 7, Maggs Bros. Ltd., 1964
Ehnbom, D., *Indian Miniatures: the Ehrenfeld Collection, American Federation of Arts*, New York, 1985, no. 85
Gahlin, S., *Fondation Custodia 1986*, no. 89
Kramrisch, S., *The Art of Nepal*, Asia House Gallery, 1964, nos. 105-6
Pal, P., *The Classical Tradition in Rajput Painting from the Paul F. Walter Collection*, The Pierpoint Morgan Library and The Gallery Association of New York State, New York, 1978, no. 73
Pal, P., *The Arts of Nepal*, E.J. Brill, Leiden, 1978
The Carter Burden Collection of Indian Paintings, Sotheby's New York, 1991, lots 16–19

15

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 × 16 cm; Painting 17 × 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 *jama* decorated 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 Heeramaneck collection (Heeramaneck 1984, pl. 103), and attributed to Mankot, c. 1700, and in the Rijksmuseum, Amsterdam, again uninscribed (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 is 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 Heeramaneck 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
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, Bäume, Göttergärten, Völkerkunde-Museum, Hamburg, 2013
Götter, 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 Collection*, Alice M. Heeramaneck, Verona, 1984
Roy, M., *50 × 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, 1982
Galloway, F., and Kwiatkowski, W., *Indian Miniatures from the Archer and other*

16

A composite camel with two peris
Mandi, c. 1700-20
Ink drawing with colour wash, gold and silver on paper laid down on card
16 × 15.5 cm including red border

This quirky image of a composite camel led by one peri (an angelic figure) and ridden by another belongs to a long pictorial tradition of fantastical creatures that originated in Iran in the 16th century, took hold in Islamic courts in India, and cropped up sporadically across the subcontinent in ensuing centuries. Horses and elephants were by far the most common framing beast in these animate puzzles, while camels were relatively rare. That the camel here is accompanied by two peris, benign winged creatures that are a staple of Islamic painting, is further evidence of a little-recognised artistic connection between the Deccan and the distant Punjab Hills towards the end of the 17th century (Seyller 2011, pp. 64-81). The slender, narrow-waisted peris wear characteristic Islamic garb: a short tunic, a long and thin trailing sash tied about the waist, and a full skirt with schematic folds. The peculiar headgear consists of a conical *kulah* (cap) adorned with a plume and surrounded by a quadripartite brim rendered in naïve red stripes – a sure sign of its basic unfamiliarity in the region. Like the rest of the ink drawing, the peris' wings, which feature long and short feathers arranged in four layers, are uncoloured but for occasional touches of light red. Their thin washes and scratchy detailing are set off by dramatic black outlining.

The artist brings a masterful sense of design to the overall composition, placing the light-toned shapes of the camel and standing peri so close together that a compelling dynamic tension is created between them on the abstract black background. Parts of both creatures also spill into the strong red border, a calculated flattening effect encountered often in Mandi painting. The second angelic figure, perched inordinately high on the camel's back, is thrust cleverly into the upper reaches of the square composition. By virtue of her wings' medium tonality and dark contours, the light body of the seated peri becomes a compact triangular form that is amplified laterally by an oversized and tasselled bolster. In complementary fashion, she is framed vertically by a tall howdah that includes a cushion of red-tipped lotus leaves on an angular saddle cloth, four slender red uprights from which cloth banners flutter, and a domed canopy adorned by a pearled fringe.

The defining element of the image is, of course, the dense configuration of intertwined creatures that constitute the body of the composite camel. The artist omits humans from this mystical ensemble, relying exclusively on beasts as varied as tigers, bulls, wolves, spotted mythical animals, foxes, rabbits, a bear, and a snake. He resorts to untraditional changes in scale in a few passages (notably in the

rabbits), and sometimes adds such internal detailing as tiger stripes, boar bristles, and bear fur. As is typical of this genre, most animals in this fantastical tangle bite and grapple with each other.

There are few counterparts in Pahari painting at this early date for either this kind of composite image or style of drawing (Seyller 2011, figs. 2-3). Nevertheless, the relationship between the figures and the stark opaquely painted ground is found frequently in Mandi painting of this period, as is the permeable border. The peris' profiles, almond-shaped eyes, and spindly hands in particular resemble some figures in *Raja Sidh Sen Receiving an Embassy* (Mandi, c. 1700-10, The Metropolitan Museum of Art 1995.39) and *The Lustration of Raja Shamsher Sen* (Mandi, c. 1730, The San Diego Museum of Art 1990.1129).
John Seyller

Literature
Seyller, J., 'Deccani Elements in Early Pahari Painting', in Haidar, N.N. & Sardar, M., eds., *Sultans of the South: Art of India's Deccan Courts, 1323-1687*, The Metropolitan Museum of Art, New York, 2011

Composite camel with attendant, c. 1575, attributed to Khurasan
The Metropolitan Museum of Art (25.83.6)

Peri riding a composite camel, c. 1700, Deccan
Art Institute of Chicago (1981.219)

Raja Sidh Sen Receiving an Embassy, Mandi, c. 1700–10
The Metropolitan Museum of Art (1995.39)

The Lustration of Raja Shamsher Sen, Mandi, c. 1730
The San Diego Museum of Art (1990.1129)

17

The monkeys search for Sita in the forest
From the *Kishkindha Kanda* of the 'Shangri' *Ramayana*
Bahu or Kulu, by a master of Style III, 1700–10
Opaque pigments and gold on paper
Folio 34.2 × 21.6 cm; Painting 30.4 × 18 cm
Inscribed on the verso in nagari: *Kishkindha 86*, with the number again in takri

The monkeys led by Angada and Hanuman with their bear-king ally Jambavan have been sent by Sugriva and Rama to hunt for the abducted Sita in the southern quarter. Here they seem to have stripped the trees of their leaves as they search for her among these rocky hills rising from beside a stoney-bedded river.

The painting comes from the famous set of paintings known as the 'Shangri' *Ramayana* series that W.G. Archer thought was executed at Shangri, the find-spot of the whole series, in the eastern Punjab Hills state of Kulu, now Himachal Pradesh (Archer 1973, pp. 317–30). Archer discerned four major painting styles in the manuscript, of which this is the third. More recently, Goswamy and Fischer (1992, pp. 76–79) questioned this attribution to Kulu and assigned paintings in Archer's first two styles to Bahu near Jammu in the western group of hill states on the basis of stylistic affinities with a portrait of Raja Kripal Dev of Bahu (one that Archer thought was done by a Kulu artist linked to the Shangri series).

Style III of this dispersed series including these wonderfully humanized portraits of the monkeys is found mostly in the Book of *Kishkindha* (IV) and Book of Battles (VI). Archer comments: 'Notable are the impish treatment of the monkeys, the rioting exuberance with which the trees are depicted and the bold gusto which is everywhere apparent' (1973, vol. I, p. 328). The vision in our painting of the deleafed trees contrasts dramatically with the more usual exuberance of the foliage and trees in this style (e.g. Archer 1976, nos. 49–50).

For discussion as to the disputed origin of the series, see among others Archer 1973, pp. 325–29; Goswamy and Fischer 1992, pp. 76–91 (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.

Provenance
Private collection, Germany, purchased in 1969
Mandi royal collection

Published
Losty, J.P., *A Prince's Eye: Imperial Mughal Paintings from a Princely Collection*, Francesca Galloway, London, 2013, cat. 40

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

18

Shiva and Parvati riding the bull and the lion
Chamba, c. 1780–90
Opaque pigments with gold on paper
Folio 29 × 19.8 cm; Painting 23.2 × 14.1 cm
Front cover of *A Mystical Realm of Love: Pahari Paintings from the Eva and Konrad Seitz Collection*, Francesca Galloway, London, 2017

Shiva is depicted as a young man dressed only in a leopard-skin *dhoti*, but with snakes round his neck and the crescent moon in his hair. He wears large hooped earrings like a yogi, two *rudraksas* or rosaries round his neck and jewelled armbands. He is nonchalantly riding his bull Nandi sitting astride a teal cloth slung across its back. One hand carries his trident slung over his shoulder, the other leans on the bull's rump as he turns round to gaze adoringly at his *shakti* Parvati. She sits astride her lion by his side and in turn looks back at him. She is clad in an orange skirt and a heavy yellow shawl draped round her head and shoulders that falls down in folds around her. They ride across a uniform deep red ground with a curved horizon with white streaks for clouds above.

The appearance of Shiva and the deep red ground behind the divine pair recall a painting of Shiva under a tree in the Cleveland Museum, in which he is similarly dressed and accoutremented and also poised against a deep red ground.[1] Shiva's majestic bull Nandi is similar to those in the paintings of the holy family of Shiva in the V&A and Archer collections and also to that in another Guler painting of Shiva as an archer perched on Nandi in the Indian Museum, Calcutta.[2] The subtle naturalism of those studies of Shiva is echoed here in our painting but the drawing is harder. The modelling of shaded areas is also less fluent and is achieved by cross-hatching in a slightly darker shade than the base colour.

Solid red backgrounds are not usual in Pahari painting and seem confined to a certain phase at Guler around 1760 in some of the studies of Shiva referred to above and then also in the *Rukminiharana* series now in the Bhuri Singh Museum, Chamba. This series is thought to be the work at Chamba in the last decades of the eighteenth century of Nainsukh's son Nikka, who had brought with him that trait from the earlier work at Guler.[3] Parvati's high forehead with its pronounced curve and prominent nose and chin is a feature of Chamba women as in *Raja Raj Singh with his Rani and Son* in the Bhuri Singh Museum, Chamba, as is also her large eye with its heavy slanting eyelid.[4] The Rani indeed wears a very similar large forehead jewel which, like that on our Parvati, tends to push back the hairline. While the solid juxtaposed blocks of colour – teal, ochre, orange and brown set against the red ground – are not a feature of either Guler or Chamba painting, they can perhaps be more easily assigned to Chamba later in the century. There may indeed have been some influence here from Nurpur, also contributing to the figures' elongation.

The divine pair on their vehicles seems an abbreviated version of the holy family descending from Kailasa with the two children, as for instance a version of this subject in the Himachal State Museum, Shimla, c. 1780.[5] While Shiva and Nandi are much the same as in our painting, Parvati is drawing her veil across her face to shield her from Shiva's ardent gaze and her vehicle is a proper tiger as opposed to our somewhat strange lion with its anaemic gaze and its bandy front legs. Our artist is working in the same tradition but perhaps slightly later, as suggested also by the somewhat unusual cross-hatching.

1. Leach 1986, no. 120, col. pl. XXIII, dated there Kangra c. 1780, but its subtle drawing and shading make it more likely to be Guler c. 1760.
2. Archer 1973, Guler 16 & 25; Goswamy 1986, no. 128.
3. Ohri 1998A, figs. 11–13, dates the series c. 1775–80; Goswamy and Fischer 2011 'Firstgeneration', no. 19, while acknowledging Nikka's possible authorship prefer a later date of around1790–1800.
4. Archer 1973, Chamba no. 40; Ohri 1998A, fig. 17.
5. Ohri 1998B, fig. 12, attributed by Ohri to the Guler artist Nikku Mal at Chamba c. 1780.

Provenance
Eva and Konrad Seitz collection

Published
Losty, J. P., *A Mystical Realm of Love: Pahari Paintings from the Eva and Konrad Seitz Collection*, Francesca Galloway, London, 2017, cat. 54 and front cover

Literature
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Goswamy, B.N., and Fischer, E., 'The First Generation after Manaku and Nainsukh of Guler', in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Artibus Asiae, Zurich, 2011, pp. 687–718
Goswamy, B.N, *Essence of Indian Art, Asian Art Museum of San Francisco*, San Francisco, 1986
Leach, L.Y., *Indian Miniature Paintings and Drawings: the Cleveland Museum of Art catalogue of Oriental Art, Part One*, The Cleveland Museum of Art, Cleveland, 1986
Ohri 1998A:
Ohri, V.C., 'Nikka and Ranjha at the court of Raja Raj Singh of Chamba', in Ohri, V.C., and Craven, R., eds, *Painters of the Pahari Schools*, Marg Publications, Bombay, 1998, pp. 98–114
Ohri 1998B:
Ohri, V.C., 'Pandit Seu and his sons Manaku and Nainsukh', in Ohri, V.C., and Craven, R., eds, *Painters of the Pahari Schools*, Marg Publications, Bombay, 1998, pp. 149–66

19

Krishna diverts his mother's attention while his brother, Balarama, steals the butter
From the *Bhagavata Purana*
Kangra, 1800-10
Opaque watercolour and gold on paper
Folio 23 × 18.5 cm; Painting 18 × 12.2 cm

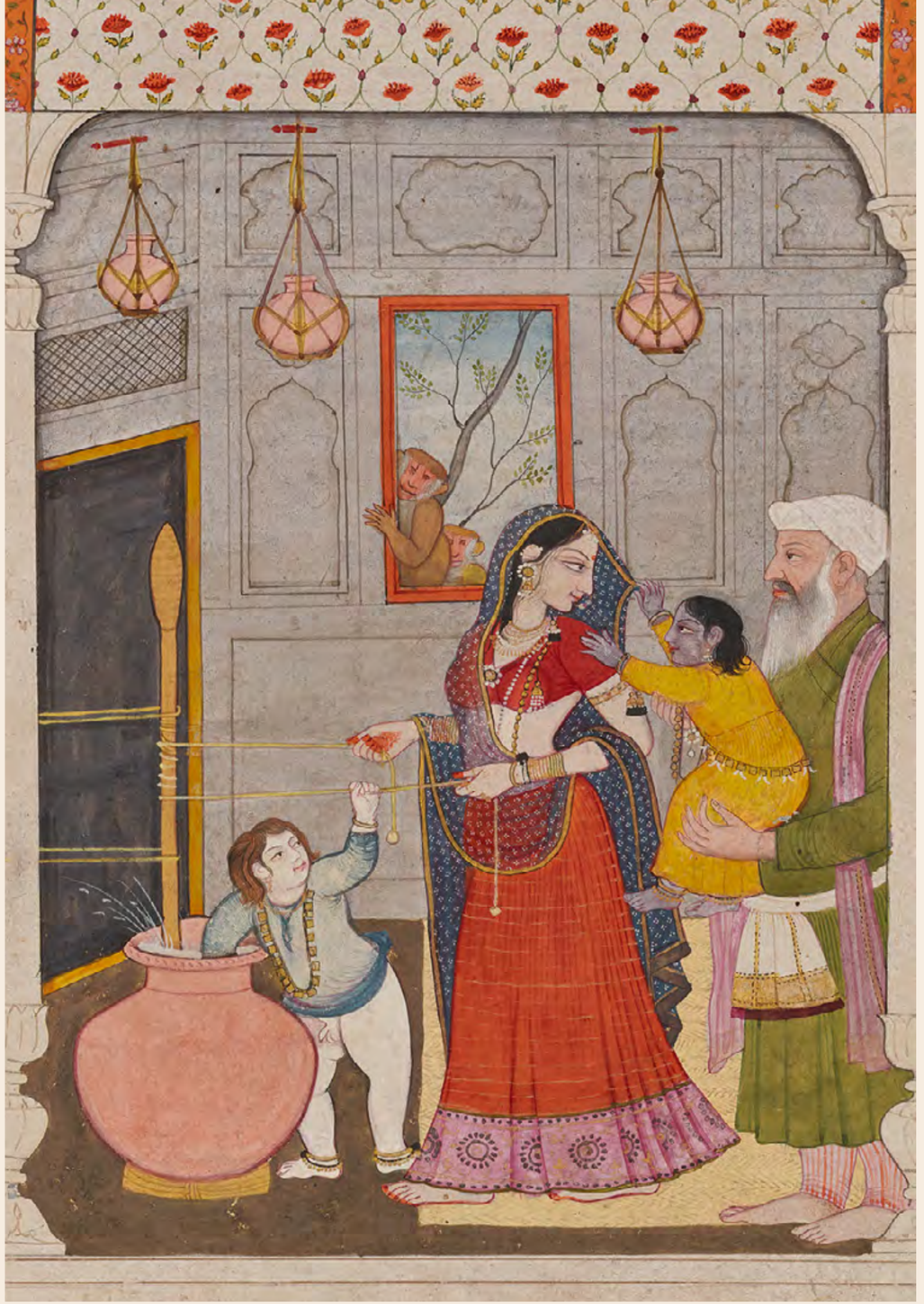
In the tenth book of the *Bhagavata Purana*, Krishna's father has secretly delivered his baby god to the village of Vrindavan, a pastoral community in Braj, the rural area near Mathura, outside the reach of the evil Kamsa. There, Krishna is raised by a cowherd, Nanda, and his wife, the milkmaid Yashoda. Krishna grows up with his older brother, the pale skinned Balarama, who had been brought to Braj previously. The two children begin to get into trouble almost immediately, some of it brought on by demons and some of it of their own devising, as in our painting. While Krishna, in Nanda's arms, diverts his mother's attention by pulling at her veil, his brother Balarama holds the string to stop the churning of the curd and, with his other hand, he steals the buttermilk. Some monkeys observe the scene from the window above. The simple churning mechanism seen in our painting would have been used by many households in rural India. The churning staff is rotated by pulling a string, wrapped around it, while it is held upright by additional strings holding it to a post set in the ground, outside the contours of our painting. Additional pots of curd, milk and butter are hanging high up, beyond the immediate grasp of these naughty children (ed. Cummins 2011, p.184).

This beguiling family scene is often portrayed in Rajput painting, particularly in Northern India. Krishna's antics as a child had an easily understood, universal appeal.

Literature

Cummins, J., Vishnu: *Hinduism's Blue-Skinned Savior*, Grantha Corporation, Middletown, N.J., 2011

McInerney, T., Divine Pleasures: *Painting from India's Rajput Courts – the Kronos Collections*, Terence McInerney with Steven A. Kossak and Navina Najat Haidar, Metropolitan Museum of Art, New York, 2016



20

Rama and his brothers ride on horseback in a circle shooting at demons trying to abduct Sita
Sikh, Lahore or Patiala, c. 1850
Opaque pigments on paper
Folio 25.3 × 26.5; Painting 20.3 × 21.5 cm
Inscribed on the reverse in Takri: *Sita ki Mahiravana layi geya tha. Rama, Lachhmana, Bharatha Chhatraghana ne rakasa mare* ('Mahiravana had taken away Sita. Rama, Lakshmana, Bharata and Shatrughna killed the demons').

Four princes ride in a circle shooting arrows at four demon horsemen, one of whom is carrying off a woman. One of the princes is blue-skinned suggesting this must be Rama along with his three brothers, so that the abducted woman must be Sita. The demons are all of the normal bug-eyed and horned variety, none of them intended to be Ravana. Rama's crown is also with its peacock finial akin to those normally worn by Krishna. This is confirmed by the Chamba takri inscription (Archer 1973 vol.II, no 62 for stylistic similarity). Vijay Sharma who has kindly read it notes that Ahiravan(a) was the son of sage Vi shravas and a brother of Ravana. He was a *rakshasa* who secretly carried away Rama and his brother Lakshmana to the nether-world, consulted his friends and decided to sacrifice the life of the two divine brothers at the altar of his chosen deity, goddess Mahamaya. But Hanuman saved their life by killing Mahiravana and his army. This is in fact a story told not in the Valmiki Ramayana but in other vernacular traditions.

The painting is one of those clever conceits of circular interlocking animals, so that two of them can share one body part. Here the horses all share their hindquarters. The horses ridden by the four princes with fully extended bodies at the gallop all kick back their hind legs which then become the hindquarters of the cowering horses ridden by the demons. The idea is an ancient one found throughout Eurasian art, as in the circle of three hares sharing their ears found from China to northern Europe.

Other Indian examples include an 18th century tiger hunt of interlocking horses, elephants and tigers in an album in the Bodleian Library, Oxford (Ouseley Add.171, f. 12v), an interesting album which also includes that other form of composite, an elephant composed of the heaped together bodies of innumerable animals (Topsfield 2008, no. 60). Humans too could be interlocked sharing body parts as in a Golconda painting from the late 17th century of four women with but two heads and torsos between them (Falk and Lynch 1989, no. 13).

Provenance
Private collection, UK
Dr. Alma Latifi

Published
Losty, J.P., *Indian Paintings 1450–1850*, Francesca Galloway, London, 2018, cat. 23

Exhibited
The remains of a label on the verso indicate that the painting was shown in *The Art of India and Pakistan,* The Royal Academy of Arts, London, 1947–8

Literature
Archer, W.G. *Indian Paintings from the Punjab Hills*, 1973
Falk, T., and Lynch, B., *Images of India*, Indar Pasricha Fine Arts, London, 1989
Topsfield, A., *Paintings from Mughal India*, Bodleian Library, Oxford, 2008