A PAINTING BY MANSUR

891
A study of a brown antelope, standing in open grassland, raising one foreleg and turning his head as he eats, the grey horns slightly ringed, patches of white on the underside. By Mansur, Mughal, c.1620.

gouache on paper, signed 'amal ki nadi al-ar mansur jahangir shah' in Mansur’s distinctive small script in bottom right corner, inscribed at top in an old English hand ‘Dear’, slight oxidation and accretions at left edge, short tear at left, on an album leaf with illuminated calligraphic border above and below the miniature, three couples of verse on the reverse in nasta’liq calligraphy with floral embellishments in colours and gold and calligraphic borders at the sides, trimmed and defective at edges, miniature 194 by 134mm., page 265 by 141mm.

Mansur was highly praised for his work during his lifetime, and is today still rated as one of the truly great masters of Mughal painting. He contributed to a number of illustrated manuscripts during the reign of Akbar who gave him the honorific Ustad ('Master'), but it was Akbar’s connoisseur son Jahangir who praised him with the title Nadi al-Ar (‘Wonder of the Age’). During Jahangir’s reign Mansur increasingly specialised in painting animals and natural history subjects, of which very few now survive outside museums.


The calligraphy on the reverse of the album page reveals that this miniature was once mounted in a royal Mughal album. The style of mounting and illumination is very close to pages of calligraphy in the Kevorkian Album, now in the Metropolitan Museum of Art, New York, published in S.C. Welch et al, The Emperor’s Album, New York, 1987, pp.192 and 194 and elsewhere.

£20,000-30,000
Three biblical ladies beneath a tree, one reading a book held by her companion, the third holding a covered bowl. By Shankar, Mughal, late sixteenth century. Verso with nastaliq calligraphy by Muhammad Husain al-Kashmiri Zarin Qalam, Mughal, c.1600.

A DRAWING BY KESU

The nativity of Saint John the Baptist: Saint Elisabeth lying on a couch at upper left; her family and neighbours outside the room celebrating the birth of a son; in the foreground the infant Saint John the Baptist being brought to Zacharias, who writes his name in a book. Many other figures gathered in the temple. By Kesu, Mughal, c.1590. Verso with nastaliq calligraphy by Muhammad Husain al-Kashmiri Zarin Qalam, Mughal, c.1600.

drawing on paper with very slight tinting, signed 'Amir Kesu' in black ink at bottom, on a seventeenth century Mughal album leaf with a brown border decorated in gold with animals and birds in rocky landscapes, on the reverse are two complements of verse in fine nastaliq calligraphy signed by Muhammad Husain, on gold-sprinkled marked paper, border decorated with gold floral arabesques, drawing 186 by 123mm., page 370 by 238mm.

The story of Zacharias and his wife Elisabeth and the birth of their son John is told in St Luke's Gospel, chapter 1, vv.57-64. Kesu Das's rendering is based on a Flemish or German print of the sixteenth century, possibly incorporating sections from more than one print. A miniature attributed to Kesu Das illustrating an earlier part of the same story was sold in these rooms as part of the British Rail Pension Fund collection on 26th April 1994, lot 2.

For accounts of the work of Kesu Das and his adaptations of European subjects see M.C. Beach, 'The Mughal Painter Kesu Das', Archives of Asian Art, XX, 1976-77, pp.34-52; M.C. Beach, The Imperial Image, Paintings from the Mughal Court, Washington, 1981, pp.100-101.

This page originates from the album offered in this sale, lot 68. For an account of the calligrapher Muhammad Husain Zarin Qalam see footnote to that lot.

£10,000-20,000
A PORTRAIT BY GOVARDHAN

A portrait of the son of Rao Bhara of Kutch, standing with hands folded at his waist, dressed in white with green turban and floral patka, the background chocolate brown. By Govardhan, Mughal, probably painted at Ahmedabad in 1618

gouache with gold on paper, inscribed along left edge in Jahangir's hand: 'Amat-govardhan, Shahbākh khānā bakt-i bharām' (Work of Govardhan, a good likeness of the son of Bhara), slight pigment variations and a few wormholes on background, crease at bottom right corner, on an album page with gold margin rule, gold-plated pink and plain borders, paper inscriptions on reverse naming Govardhan, 156 by 86mm., page 325 by 245mm.

The emperor Jahangir visited Ahmedabad in 1618 during his thirteenth regnal year and relates in his memoirs how Rao Bhara came to visit him: 'On Sunday, the 24th day, Ray Bhari had the good fortune to kiss the threshold; there is not a greater Zamindar than this in the country of Gujarāt... His age appeared to me to be more than eighty years, and he himself said he was ninety. In his senses and powers there was no appearance of decay.' (Jahangir, The Tuzuk-jahangiri, translated by A. Rogers and H. Beveridge, London, 1909-14, vol. II, p.19-20). A portrait of the Rao was painted by Govardhan and, according to its inscription in Jahangir's hand, was executed at Ahmedabad in Jahangir's 13th regnal year. In view of the fact that this was the only time the Rao and his retinue made contact with Jahangir's court, there can be no doubt that Govardhan also painted the present portrait of the Rao's son at the same time. Govardhan's portrait of the father is in the Jahangir Album, folio 25a, in the Staatsbibliothek, Berlin, and is reproduced in E. Kühnel and H. Goetz, Indische Buchmalereien, Berlin, 1923, pl.36 (for further details see S.P. Verma, Mughal Painters and their work, Delhi, 1994, p.163, no.246).


£7,000-10,000

91

92, 93

Two illustrations to the Rasikapriya: Krishna turning away as a sakhi talks with Radha; a lady converses with a yogini. Mughal, c.1625

on a manuscript page with Hindi text above, the second illustration pasted to an unwatered text, fanned, minatures 118 by 133mm, and smaller, page 245 by 150mm.


94

A scribe kneeling on a terrace writing with his left hand on a writing-board, dressed in a fur-lined orange coat over a white jama, his white turban with black sigrette, writing equipment and a ewer with basin beside him. Mughal, c.1600

gouache with gold, crease and slight surface defects, on a late-18th century album page with Persian identification on reverse 'Rashik-ri Khusraun', 133 by 96mm.

Previously sold in these rooms 7 April, 1975, lot 125, where comparison was made with the work of the artist Bhagati (Byron and Arnold, The Court Painters of the Great Mughals, London, 1921, pl.V). Comparison should also be made with the portrait of a scribe by Shiri, sold in these rooms 20 April 1995, lot 122. £1,000-1,500
Maharana Sangram Singh (1718-1734) celebrating the Spring Festival with his nobles in the Gulab Bari or 'Rose-water Garden'. Udaipur, c.1719-20

From a series of illustrations to the Rasikapriya ('Lover's Breviary'), a Hindi poem by Keshav Das which analyses lovers in terms of incidents involving Radha and Krishna. The illustration is in the distinctive style of Sahibdin, the most innovative artist at Mewar during the second quarter of the seventeenth century who worked on more than one Rasikapriya series of this format. A related page was sold in our New York rooms, 28 October, 1991, lot 17. For similar pages see Spink & Son Ltd., Two Thousand Years of Indian Art, nos.97 and 98; P.Pal, Pleasure Gardens of the Mind, Los Angeles 1993, no.21A. Others are in the collections of the British Museum, London, and the Government Museum, Udaipur.

£4,000-6,000

Formerly in the collection of the British Rail Pension Fund, their sale in these rooms, 26th April 1994, lot 24.

Maharana Sangram Singh is seen here celebrating the Spring Festival in the 'Rose-water' garden. He is shown seated centrally in what is described as the darikhana (assembly hall). Chauchal Magra, the hill rising behind the Gulab Bari, is seen in the background where a pyrotechnic display takes place.

The nobles seated on the Maharana's left are Rathor Pratap Singh, Jhala Raja Khilani, Maharaja Takhat Singh and Kishal Singh Bhojani; on his right are Rana Kesri Singh, Maharaja Pratap Singh, Tuvor Kishan Singh, Indrabhanj, Chahlan Zoravar Singh, and Sukhraj Miran Singh. Kneeling in the centre before the Maharana is the boy Prince Jagat Singh (b.1799). Behind the Maharana are seated his minister Rai Chand Pancholi and his foster-brother Dhabhdi Nagji, with the choosy-bearer Maya Chand standing beside them. The other choosy-bearer is Tubid. The inscription also names the musicians seated in the foreground as Kana, Udai Ram and the drummer Piro, making mention of the parambulation of the female dancer and singer (bangates) and the horse which also walks back and forth.

For further discussion of related pictures see A. Topfield, Paintings from Rajasthan in the National Gallery of Victoria, Melbourne, 1988; A. Topfield, The City Palace Museum Udaipur, Paintings of Mewar Court Life, Middletown and Ahmedabad, 1990.

£15,000-25,000
An illustration to the *Ramayana*. Rama bending the bow of Siva before King Janaka, other figures gathered round him as he shoots with the same bow, the gods and apsaras above. South India (Rajamundry school), c.1750

gouache with gold on paper, green border with foliate design, repairs to border, framed, page 36.5 by 720mm.

From a series of *Ramayana* illustrations of which only eleven known were sold in these rooms 18 December, 1972, lots 55-65, this picture lot 56. The series has been attributed to the Rajamundry school by comparison with a manuscript in the Museum für Volkerkunde (MS.AS. 8675) with a colophon dated 1757 at Rajamundry, see S.Bramisch, *Painted Delight*, Philadelphia, 1986, no.36.

£2,000-4,000

Krishna and Balarama following a camel with rider and a small bull (probably an illustration to the *Bhagavata Purana*). Malwa, mid-seventeenth century

gouache with gold on paper, yellow panel at top with short inscription, red border, corners defective, framed, 160 by 198mm, including border


£1,500-2,000

The Devi riding her tiger is led by Hanuman who carries a red banner with a monkey emblem, the Devi carrying her weapons and accoutrements in her eight hands. Nurpur, late eighteenth century

gouache with gold on paper, red border replaced at top, framed, 232 by 167mm.

£1,000-1,500

Two illustrations from a Devi series; the Devi riding her tiger and attacking a charioteer; the Devi on a lotus consuming a warrior to flames. Gujarat, second half of seventeenth century

gouache with gold, white panels at top with identifications, red borders, framed, 210 by 300mm. (2)

£1,000-1,500
101 Maharana Fateh Singh of Mewar riding on horseback in his state dress with courtiers walking alongside. Udaipur, by Shivalal, dated V.S.1947/A.D.1890
gouache with gold on paper, blue and red borders, inscribed in English in bottom border 'His Highness the Maharana Fateh Singh G.C.I., of Udaipur in his state dress, 1890. Painter Shw Lal', inscribed on reverse in Hindi with identification and the name of the artist with the date V.S.1947/A.D.1890, framed, 390 by 280mm.; and another Mewar equestrian portrait (2)
Maharana Fateh Singh ruled at Udaipur from 1884 until 1930. His traditionalist views were an asset to the perpetuation of painting at the court and his most skilled artist was Shivalal, whose works dominate Udaipur painting for the later decades of the nineteenth century. Shivalal was a son of the famous artist Tara who was active in the mid-nineteenth century. For works by Shivalal and an account of Udaipur painting at this period see A.Topfield, The City Palace Museum, Udaipur. Paintings of Mewar Court Life, Ahmedabad, 1996, nos.33-48.
£2,000-3,000

102 A tethered bull elephant bowling a groom in the air with its trunk. Sawai, early eighteenth century
ink drawing with use of colours on paper, red borders, 217 by 315mm.
£1,000-1,500

103 A fully-capped horse decked with bells, the truncated trunk bound with rings, a mahout aloft. Kota, late eighteenth century
drawing on paper with touches of white and yellow, defective at edges, laid down and framed, 265 by 460mm.
£1,000-1,500

104 Two scenes of Maharana Fateh Singh of Mewar on horseback hunting boar in billy landscapes with many bushes, in one case he uses a spear, in the other a gun. Udaipur, attributable to Shivalal, dated V.S.1942/A.D.1885
gouache with gold on stout paper, borders of red, yellow and pale blue, inscriptions on reverse with identification and date, framed, 280 by 430mm. and 273 by 460mm.
(2)
For the artist Shivalal see note to lot 101.
£3,000-4,000

105 Two scenes of Maharana Fateh Singh of Mewar on horseback hunting boar in billy landscapes with many bushes, in one case he uses a spear, in the other a sword. Udaipur, attributable to Shivalal, one dated V.S.1948/A.D.1891
gouache with gold on stout paper, blue and red borders, one with faint English inscription in lower border with attribution to the painter Shw Lal, also inscribed on reverse in Hindi with the date V.S.1848, framed, 310 by 417mm. and 245 by 370mm.
(2)
For the artist Shivalal see note to lot 101.
£3,000-4,000

106 Maharana Ari Singh (1761-73) hunting antelope from horseback with a bow and arrow, attendants following. Attributable to Jagnni, Udaipur, c.1761
gouache with gold on stout paper, pink borders, 291 by 487mm.
£1,500-2,000

107 Nawab Habibat Jang of Bihur entertained by nautch girls and musicians on a terrace before a lake, the Nawab smoking a large hookah, two attendants with morchhals. Patna, c.1760
gouache with gold, pink border with inscription in an 18th-century English hand; 'Habibat Jang Nohab of Bheur', slight spotting, framed, 256 by 445mm.
Habibat Jang was the title of Zayn ud-Din Ahmad, nephew and son-in-law of Nawab Alivari Khan of Bengal and the father of Siraj ud-Daula who succeeded Alivari Khan as Nawab of Bengal.
£1,500-2,500
Darners at work on the manufacture of shawls, some of the finished products hanging from lines above them, women and children watching from one side. By a Sikh artist, Amritsar or Lahore, c.1866

watercolour on paper, blue rules, in a near-contemporary French mount with label of Stowe Priory on reverse, painted surface 245 by 430mm.

From a series of illustrations of shawl manufacture commissioned from a Sikh artist by the French East India Company for the Paris Universal Exhibition of 1867. High-quality shawl manufacture had formerly been a tradition of Kashmir, but by the 1860’s Amritsar and Lahore had become centres of production. Most French importers of Indian shawls therefore retained their agents in these cities.

For further references and a thorough account of shawl manufacture see V. Murphy, Kashmir Shawls: Woven Art and Cultural Document, London (Kehay Gallery), 1988, where eight similar watercolours are described, no.2 being another version of the same stage of manufacture with interesting variations. See also sale in these rooms 10 October 1988, lots 11-14, £3,000-5,000

Portrait of an English gentleman. Company school, Bengal, mid-nineteenth century
gouache with gold on stout paper, yellow borders, 393 by 315mm.

£1,000-1,500

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