

Table of Contents



4

Shiva and his disciples

11

Worshipping Shakti

13

Lord Vishnu and his forms

19

Jain Tradition

22

Portraits

28

Decorative Objects

Shiva and his disciples



Shiva Bhairava
9th - 10th century CE
Rajasthan
Sandstone
82.0cm x 35.0 cm
42820

In Shaivism, Shiva Bhairava is a fierce manifestation of Shiva, associated with annihilation. In Trika system Bhairava represents Supreme Reality, synonymous to Para Brahman. In Hinduism, Bhairava is also called Dandapani (He who holds the Danda in [His] hand"), as he holds a rod or Danda to punish reprobates, and Swaswa, meaning "whose vehicle is a dog". The idol is seen adorned with a mundmālā, trampling on an āpasmārapurusa, attended by a female attendant, and, is embellished with a serpent-hood crown. Visible ayudhās represent a trident in two hands, damru, in another, skull in one, and serpent in another, etc.

The child-saint Sambandar

12th century CE

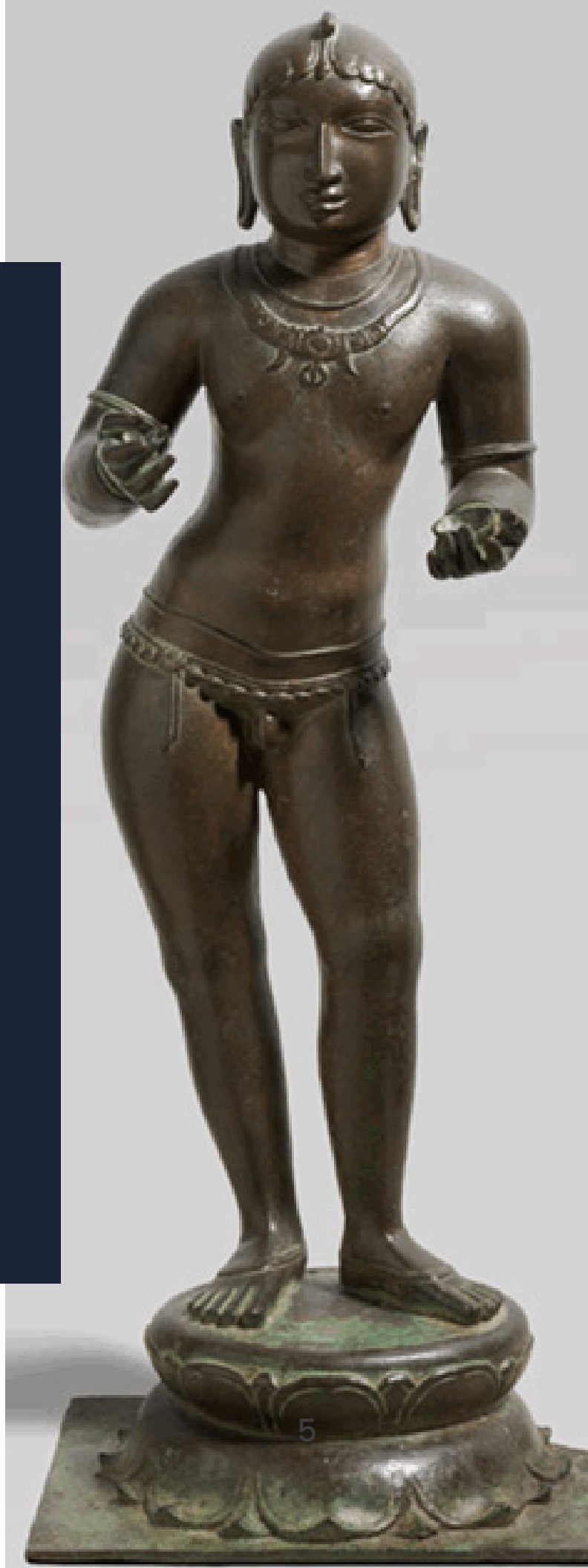
Tamil Nadu

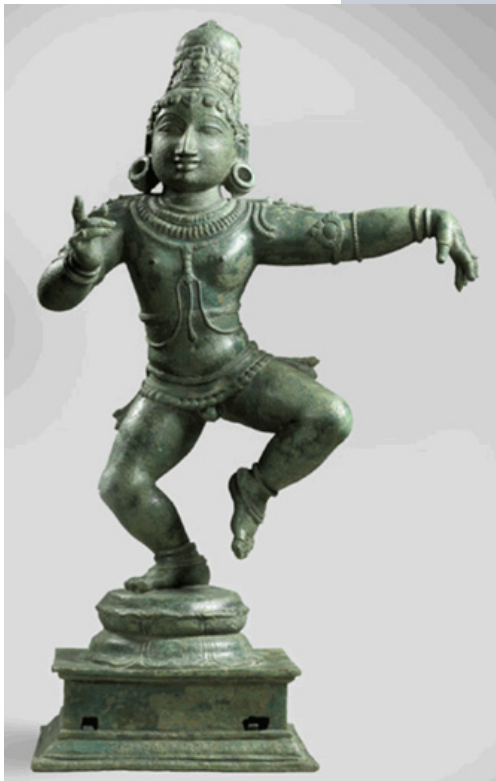
Bronze

55.9cm x 19.0cm

96657

Sambandar, the popular seventh-century child saint, is one of the muvar, the three principal saints of South India. Legend narrates that after receiving a bowl of milk from Goddess Uma, as is shown by the bowl held in his left hand, the infant Sambandar devoted his life to composing hymns in praise of Lord Shiva; his raised hand points to Shiva's heavenly abode at Mount Kailash, in the Himalayas. The sculpture displays the saint's childlike quality, while, also empowering him with the maturity and authority of a spiritual leader.





The dancing child-saint Sambandar

12th century CE

Tamil Nadu

Bronze

66.0cm x 36.0cm

143987

The child saint Sambandar, one of a group of sixty-three saints who adored Shiva, lived in the seventh century in the south Indian state of Tamil Nadu. Comprehensive sets of imageries of these saints, known as the Nayanars, are found in all major south Indian temples, where Sambandar has been eternalized for his blissful songs in praise of Shiva. Sambandar may be identified by the pointing index finger of his right hand upwards toward figures of Shiva and Parvati carved upon the temple tower, who is, in legend, supposed to have given him a gift of milk.

The Saint Chandikesvara

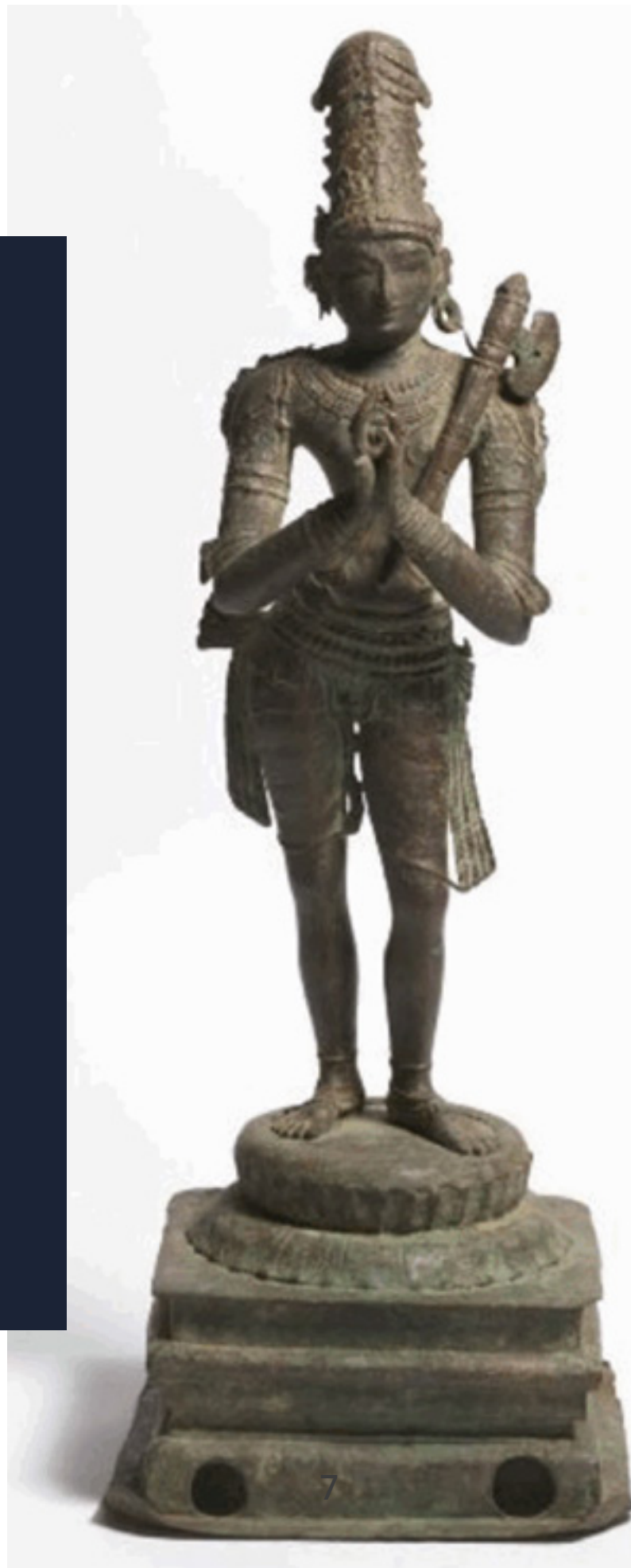
14th century CE

South India

61.5cm x 22.0cm

41532

Saint Chandikesvara is shown yielding an axe, standing with folded hands, on a lotus pedestal. He is adorned with a high jata-mukuta, and, is shown bedecked with jewels, wearing a dhoti tied with a girdle at waist. The Figure of Saint Chandikeshvara shows his hands joined together, eyes closed, and a faint smile spread across the face. These subtle emotions show a humble devotion to the servitude of Shiva. Saint Chandikeshvara's axe rests in the crease of his left arm.





Shiva and Parvati

Circa 1830-40

Kangra, Himachal Pradesh

opaque, watercolour heightened with
gold on paper

24.1 x 17.8 cm

188111

Dancing Sambandar

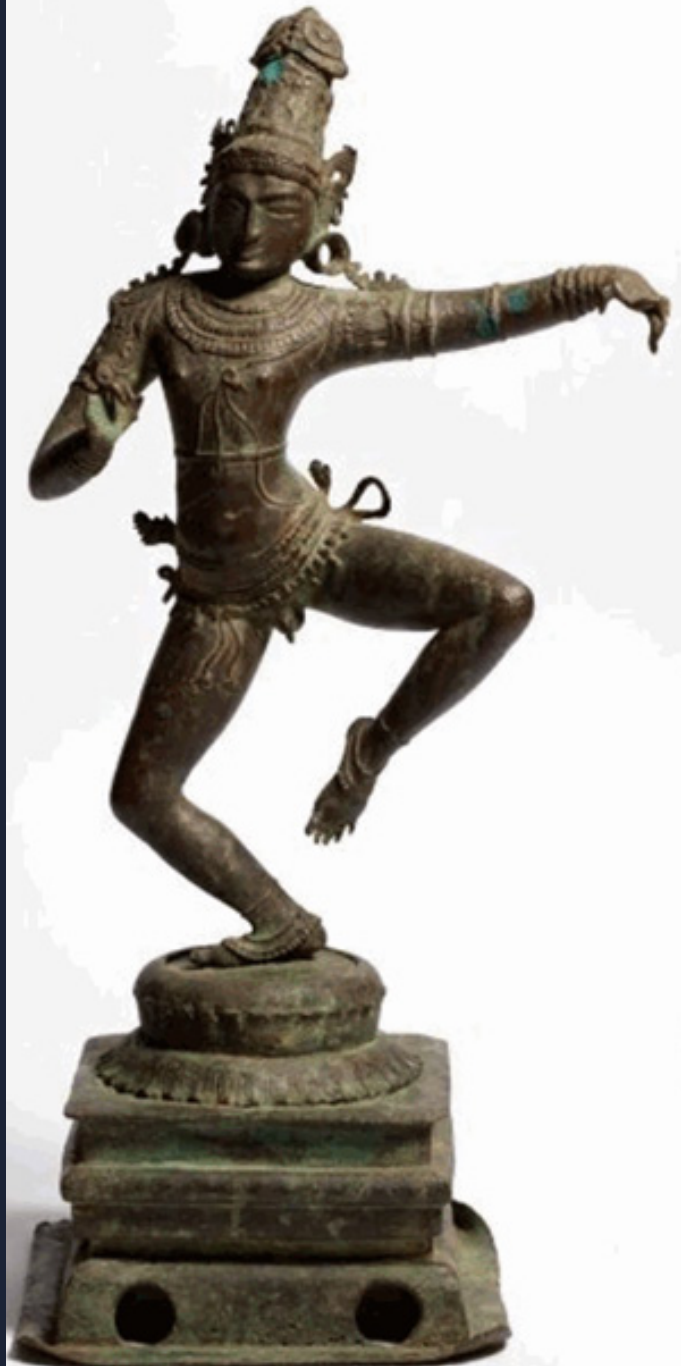
14th century CE

South India

56.0cm x 27.0cm

41533

One of sixty-three saints who were ardent devotees of Lord Shiva, Sambandar was nonchalant to the philosophy or sacred texts. Music and dance were central to his practice of religion in Shiva's honour. Sambandar died at an early age, however, is ascribed with the composition of innumerable hymns. Sambandar here, is depicted dancing on a lotus, with one leg raised, his right hand pointing towards the heavens, while his left is in gajahasta mudra. The expression on his face is serene and he is shown wearing no clothes, but is adorned with a girdle of bells, a waistband, ankle cuffs and earrings. Adorning a sacred thread, his hair is styled in a jatāmukuta.





Yaksha Bhairava
mid 19th century
Jaipur, Rajasthan
gouache, gold, silver, ink and coloured
foil on paper
50.5 x 40.0 cm
188113

Worshipping Shakti

Durga Mahisasuramardini

Goddess Durga slaying the buffalo demon

12th–13th century CE

Gujarat

Sandstone

60.0cm x 37.5cm

55426

Durga Mahisasuramardini is seen holding the Mahisha demon by his hair, with her tongue out, and an aggressive expression throughout her face. She is shown four-armed, holding the sword, shield, and the trident in the remaining three hands. The deity is seen bedecked in jewels, seated on her vehicle, the simha. This sculpture shows very unusual features, variant from the usual attributable features of Durga Mahisasuramardini, possibly a regional variation.





Kali yantra
Batuk Prasad
early 19th century
Varanasi (Benares), Uttar Pradesh
opaque, watercolour on paper
68.0 x 66.5 cm
188114

Lord Vishnu and his forms

Lakshmi Narayana

The divine couple Lakshmi and Vishnu

10th–11th century CE

Rajasthan or Uttar Pradesh

Sandstone

96.5cm x 66.0cm

152676

This beautiful sculptural frieze displays the Divine couple, probably Lakshmi Narayana, as central deities, felicitated by Brahma and Shiva on either side, at the top of the arch, and Garuda and vidyadharas atop on the arch of the prabhāvali. The male deity (Narayana/ Vishnu) is seen holding śankha and chakra in both hands, and holding the female deity (Lakshmi). The female deity is seen with a serene expression, holding the Lord and leaning on him. The deities are heavily bedecked in jewels. Attendants and devotees adorn the panel.





Not titled

'Manorath' portrait of donor and
priests before Shri Nathji, Nathdwara,

Unknown Artist

Udaipur, Rajasthan

opaque, watercolour on paper

63.0 x 50.0 cm

193637

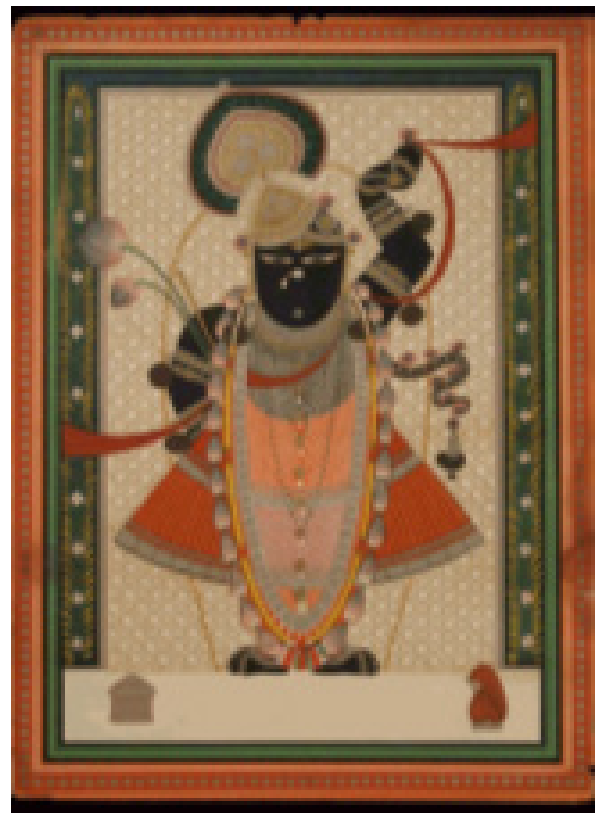
Varaha rescuing the Earth Goddess
Circa 1720-1730
Bikaner, Rajasthan
opaque, watercolour heightened with
gold on paper
22.9 x 17.8 cm
188119





Baby Krishna on a banyan leaf
second half of 18th century
Kota, Rajasthan
Opaque, watercolour heightened with
gold on paper
14.0 cm X 14.0 cm
188112

Shrinathji
19th century
Nathdvara, Rajasthan
chromolithograph
30.5 x 22.9 cm
188109





Krishna and Arjuna
early 19th century
Mewar region, Rajasthan
opaque, watercolour and gold on
paper
13.0 x 17.9 cm
188118

Jain Tradition

Arch of a Jain shrine
11th–12th century CE
Mount Abu region, Rajasthan
Marble
Overall 120.0 x 96.0 cm
Top 61.0 x 96.0 cm
Right 53.5 x 24.5 cm
Left 53.2 x 25.3 cm
128327

This beautifully embellished frieze in marble is prabhāvali of a Jaina Tirthankar. Two Jaina Tirthankara are seen standing on either sides of the panel, topped with two other Tirthankara in dhyāna mudra, seated within a shrine-niche structure, which is further decorated with a circular top showing the chhatri topped with a figure in pranāma mudra, felicitated by two human figures and elephants on either sides. Possibly, the Jaina Tirthankar seated may be identified as Ajitanath, the second Tirthankara.





Seated Jina sculpture

Mount Abu region, Rajasthan

Marble

55.8cm x 45.2cm

128702

The Jaina shrine above, may have been the prabhāvali of the Jaina Tirthankar represented in this image. The presence of the symbol of the Jaina deity, elephant, makes it possible that this Jaina deity is Ajitanath, the second Tirthankar, of the present avasarpini (half time cycle) according to Jainism, and was born to King Jitashatru and Queen Vijaya at Ayodhya in the Ikshvaku dynasty.

Vijnaptipatra

Letter of invitation to Jain monks; picture scroll

19th century CE

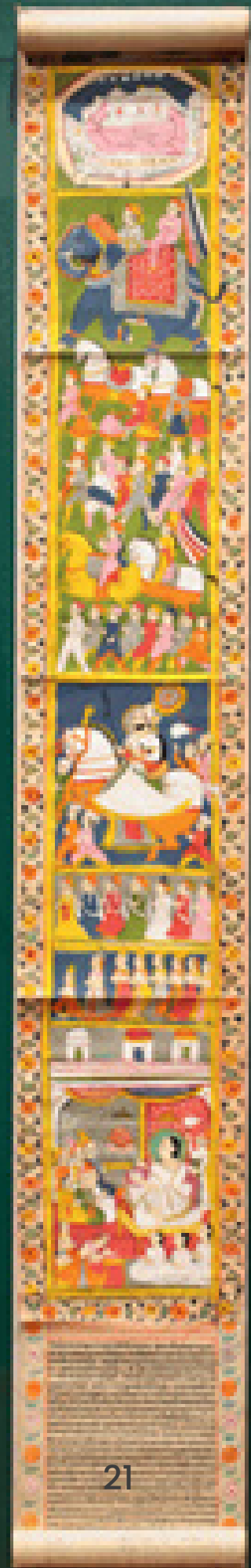
Rajasthan

Opaque pigments, gold and silver on paper [wasli]

870.0cm x 28.5cm

190533

This picture scroll or vijnaptipatra painting, comprising of art in opaque pigments, gold and silver, on paper, is a letter of invitation to the Jaina monks, containing pictorial representation, along with a written invitation at the bottom of the scroll.



Portraits



Maharaja Sir Kishen Pershad Yamin

Lala Deen Dayal

Circa 1903

Large cabinet card

Image 31.0cm x 23.0 cm

205013

The name below the portrait is that of Lala Deen Dayal & Sons, besides the emblem of State, and Bombay written beside it. Maharaja Sir Kishen Pershad Yamin 1903 is written in cursive to the top right of the painting. Lala Deen Dayal worked as official photographer to the Nizam of Hyderabad during later part of 19th Cen. CE.

Hiralal

A Gandhi memorial portrait

Shah, Shanti C

Circa 1941

Gelatin silver photograph

Image 58.0cm x 61.0 cm

Frame 63.5cm x 78.7cm

193639

The painting is memorial portrait of Hiralal A. Gandhi, datable to 1941, as mentioned in the painting.





Not titled [Portrait of a man]

Circa 1954

Venus Studio

gelatin silver photograph

Image 30.5cm x 40.6 cm

Frame 47.0cm x 58.4 cm

193640

This portrait painting of a middle aged male is from the Venus Studio, as mentioned in the portrait.

Not titled

Gujarati family group portrait

Guru Das Studio

Gelatin silver photograph

Image 38.0cm x 48.3 cm

Frame 47.6cm x 57.8 cm

193638

This portrait of a Gujarati family group photo, untitled, is from the Guru Das Studio. Shastiji Amritrai Karunashankar is mentioned at the bottom in Gujarati language.





unknown portraiture
not titled [Portrait of a woman]
Udaipur, Rajasthan
gelatin silver photograph
38.7 x 30.5 cm
193641

Portrait of a gentleman
Panna Lal (artist)
Circa 1875
Nathdwara, Rajasthan
opaque, watercolour on paper
35.2 x 28.2 cm
188121



Decorative Objects



Page from a Ragamala series

Circa 1720

Malwa region, Madhya Pradesh, India

opaque, watercolour and ink on paper

36.8 x 30.5 cm

188110

Young lady with elaborate saree
circa 1775
Bundi, Rajasthan
Opaque, watercolour and gold on paper
24.0 x 15.2 cm
188115





Processional standard (Alam)

19th century CE

Hyderabad, Telangana, India

Brass

163.0cm x 64.0 cm

85019

This piece of art object may be identified with a processional standard that must have been carried by a stand bearer in processions.

Shri Lakshman Chandji before Shri
Dursham Ramji
early 19th century
Thikana, Rajasthan
opaque, watercolour with gold and silver
on paper
20.3 x 24.1 cm
188116





Amorous couple

Circa 1875

Kalighat, Kolkata (Calcutta), West
Bengal

opaque and metallic pigment on
paper

35.5 x 27.0 cm

188120