

**THE ROBBINS COLLECTION OF THE INDIAN PRINCELY STATES: PAINTINGS,
DRAWINGS, ILLUSTRATIONS, PHOTOGRAPHS, & OBJECTS**

Paintings

15001 Painting, India, Pahari
Composite Man Made of Birds
Chamba, ca. 1730

15002 Painting, India, Pahari
*Shiva and the Ganas Fight for Banasura
against Krishna, Balarama and Garuda*
Chamba, ca. 1780
From an *usha-aniruddha* series painted
by a member of the Pandit Seu family.

15003 Painting, India, Pahari
*Durga Single-Handedly Defeats an Enemy
Army*
Guler, ca. 1790

15004 Painting, India, Pahari
Shiva-Shakti
Guler, early 19th century

15005 Painting, India, Pahari
*The Demon Maricha Sends a Rain of
Blood and his Demon Army to Torment
the Sage Visvamitra Who Is Protected by
Rama and Laksmana*
Hindur Nalagarh, mid-19th century
Gouache, from a *Ramayana* Series

15006 Painting, India, Pahari
*Krishna Kills the Demoneess Putana by
Sucking her Poisoned Breasts*
Kangra, circa 1790
By a master of the Pandit Seu family
Gouache, from a *Bhagavata Purana* series.
Drawing heightened by light color washes
Pandit Seu and his descendants over
several generations produced
masterpieces in the courts of Basohli,
Chamba, Guler, Kangra and other Pahari
states.

15007 Painting, India, Pahari
The Sorrow of Krishna
Kangra, ca. 1775-81
Leaf from a *Gita Govinda* series painted
by members of the Pandit Seu family,

possibly Khushala and Gaudhu. This set
of paintings was made for Sansar Chand
of Kangra and given by his son to the
ruler of Tehri Garhwal.

15008 Painting, India, Pahari
The Union of Krishna and Radha
Kangra, ca. 1775-81
Leaf from a *Gita Govinda* series
see ACSAA # 15007

15009 Painting, India, Pahari
Shiva, Parvati and Nandi
Mandi, ca. 1740
Shiva is shown with the features of
Maharaja Shamsheer Sen. In Mandi, the
royal atelier often portrayed deities with
the features of the ruler.

15010 Painting, India, Pahari
The Goddess
Mandi, ca. 1740

15011 Painting, India, Pahari
*Matsyavatara Rescues The Four Vedas
From A Rakshasa*
Mankot, ca. 1710
Gouache, from a *Vishnu Avatar Series* or
Bhagavata Purana.
This painting is painted in the style of the
first Mankot *Bhagavata Purana* (now in
the Chandigarh Museum) even to the red
border with black and white rules.
Though the *Bhagavata Purana* paintings
were in the Mankot royal collection, some
scholars think they were brought there as
part of the dowry of a Basohli princess.

15012 Painting, India, Rajasthan
Akrura's Vision of Krishna as God
Bikaner School, ca. 1610
Leaf from *Bhagavata Purana* Series

15013 Painting, India, Rajasthan
The Lovers' Embrace
Attributed to Chokha
Devgarh or Mewar, ca. 1815
Gouache

It is possible that the prince in the painting is Amar Singh, the son of Maharana Bhim Singh of Mewar.

15014 Painting, India, Rajasthan
Coat-of-Arms of a Thikana (estate) within Jaipur

Dundlod

In order to create a hierarchical feudal aristocracy under the Queen-Empress, coats-of-arms were created for and by the princes and even their nobles. This one shows an ancestral warrior, the god Krishna, and a castle or fort.

Just as their British overlords challenged the princes' assumed prerogatives and symbols of power, the princes often challenged plays for power and prestige by their nobles. The Thakur of Dundlod was chastised by the Jaipur durbar for describing his home as a castle rather than a fort. He still kept the address "Dundlod Castle" on his stationery but crossed out "castle" in correspondence with Jaipur. The structure was originally built in 1750 as a fort and not used as a residence until 1809. Today it is both a residence and a hotel.

15015 Painting, India, Rajasthan
An Elephant Attacked by Disease in the Form of a Multi-Headed Striped Demon
Jaipur, 1824

Page from a manuscript of the *Gaja Salote* (Elephant Manual) written by Shyam Vaid for Rao Asi Singh of Muktapur who presented it to Maharaja Ram Singh of Jaipur in 1824.

The manuscript includes a treatise on elephant anatomy, recognition and treatment of elephant diseases, and descriptions of elephants from different parts of India.

15016 Painting, India, Rajasthan
Sati Throws Herself in the Sacrificial Fire of Her Father Daksha to Avenge a Slight to Her Husband Shiva
Jodhpur, ca. 1825

This painting was done for Maharaja Man Singh II who felt slighted when the

Maharana of Mewar refused to let him marry a daughter promised to his late predecessor. The princess finally committed suicide to preserve the honor of all participants.

15017 Painting, India, Rajasthan
Kesri Singh and Party Engaged in Mortal Combat with Tiger
Jodhpur Sub-style, ca. 1750

15018 Painting, India, Rajasthan
Durga Slaying Demons
Kotah, early 18th century

15019 Painting, India, Rajasthan
Chained Bull Elephant Surrounded by Calves
Kotah, early 18th century

15020 Painting, India, Rajasthan
Equestrian Portrait of Maharao Ram Singh II
Kotah, ca. 1850-60

15021 Painting, India, Rajasthan
Radha's Tryst with Krishna
Mewar, 1719
Attributed to Jagannath
Gouache from a *satsai* of Bihari series

The large series of paintings is based on 700 couplets, often in the form of *alamkaras*, figures of speech such as similes and metaphors.

15022 Painting, India, Rajasthan
Maharana Sangram Singh II (r. 1710-1734)
Mewar, ca. 1720

15023 Painting, India, Rajasthan
Maharana Sangram Singh II at The Chaugan Watching the Tame Elephant Raj Gak Defeating a Tiger
Mewar, ca. 1725

An inscription on the reverse names the horse rider as Ram Singh and the nobles as Rao Bakhat Singh, Maharaja Pratap Singh, Pancholi Kishandas, Tuar Kishan Singh, Chauhan Zoravar Singh, and Sakhavat Shyam Singh.

15024 Painting, India, Rajasthan

Rawat Jaswant Singh, Chundavat of Devgarh, Smoking a Hookah

Uniara, ca. 1765

Jaswant Singh ruled Devgarh (r. 1737-76), a Mewar estate. The Chundavats were descendants of Chunda, eldest son of Rana Lakha who gave up right to succession as Mewar's ruler to his younger brother. Devgarh's powerful nobles were often at odds with the Maharanas of Mewar. Maharana Ari Singh of Mewar made an unfortunate pun about a personal defect of Jaswant Singh, which led to the latter's support of the pretender Ratan Singh. A darbar scene depicting a white-haired Jaswant Singh is well known.

15025 Painting, India, Rajasthan

Dewan Dalpat Singh of Deolia

Rajasthan, ca. 1840

Dalpat Singh, grandson of the chief of Partagarh, was adopted by the childless Maharawal Jaswant Singh of Dungapur. When Jaswant Singh was captured and dethroned by rebellious chiefs and Bhils, Dalpat Singh became regent. When Dalpat Singh succeeded his grandfather as ruler of Partagarh in 1844, Dungapur's nobles protested that his power was too great since he controlled two states. They forced him to adopt the son of the Thakur of Sabli to whom the Dungapur *gaddi* passed, though Dalpat Singh tried to continue to control both states. Eventually the English removed him from power in Dungapur.

The inscription refers to him as dewan or prime minister. The location Deolia refers to Partagarh.

15026 Painting, India, Rajasthan

Puja

Rajputana, possibly Nathdvara or Mewar

15027 Painting, India, Rajasthan

Three Men

Rajputana, late 19th century

The three men have Ramanaditilak marks.

Deccani Paintings and Drawings

15028 Painting, India, Deccan

Voyeurism and Masturbation at a Drug Party

Aurangabad, ca. 1680

15029 Painting, India, Deccan

Ascetic beneath the Tree, Whose "Fruit" Were the People and Animals Grown to Populate his Alternate Universe

Deccan, ca. third quarter 17th century

The inscriptions, read as "Iswar Nath" and "Akash Briccha", may be later.

15030 Painting, India, Deccan

Mythical Bird from Astrological Treatise

Deccan, ca. 1750

This painting comes from a volume generally attributed to Hyderabad state.

15031 Painting, India, Deccan

Lakshmana and his Wife

Deccan, ca. 1800

This lively devotional piece is decorated with swiggles that spell out "Rama".

15032 Painting, India, Deccan

Babhravahana Shoots the "Ardha Candrakrti Vana" to Vrsaketu

"Paithan" painting, mid-19th century

Painting used by a wandering bard (*chitrakathi*) at public performances.

This is a folk painting, meant to be held up during public performances. The crude forcefulness in execution is typified by the use of betal nut juice spat at the painting to simulate blood. These paintings have generally been attributed to a place in Maharashtra called Paithan, which was then part of Hyderabad state.

Other Paintings & Drawings

15033 Painting, India, Northern India

Krishna's Attack on Narakasura's Citadel, Pragjyotisa

possibly Palam, ca. 1520-30

Gouache, from The "Palam" *Bhagavata Purana* Illustrating Book X Chapter 59.

15034 Painting, India
Battle Scene from The Ramayana
"Malwa", ca. 1620-40

The term "Malwa" is a generic term used for paintings done in the 17th and 18th century. Attribution to particular courts is still problematic. At its greatest extent during Mughal times, the term "Malwa" included part of Rajputana and sometimes even parts of Bundelkhand. During the Raj, the term "Malwa Agency" referred to part of Central India but did not include Datia, Narsingarh, and Rajgarh. "Malwa" paintings have sometimes been attributed to the ateliers of these states.

15035 Painting, India
Krishna Bests the Jealous Brahma as Described in Book X of The Bhagavata Purana
"Malwa", ca. 1700

15036 Painting, Nepal
Krishna Is Besieged at Mathura by Kalayanvana and his Army of Mlechchas [Barbarians] Including a Redcoat with a Bow and Arrow
Kathmandu, ca. 1775-1800
Gouache, from a *Bhagavata Purana* Series illustrating Book X Chapter 59.
Though Nepal never became part of the British Indian Empire, the Maharaja of Nepal was listed in some books as an Indian prince. The noble families of Nepal have long intermarried with princely families within India.

15037 Painting, India
Coupling from an Erotic Palm Leaf Manuscript
possibly Orissa, 19th century
This palm leaf comes from an unidentified manuscript without a known colophon. Apparently the names used do not correspond with those in the *Kamasutra*. Estimates of its age range from late seventeenth to nineteenth century. Such palm leaves were buried, seasoned, and dried. Writing and

drawings are incised with an iron stylus and then color is applied.

15038 Painting, India
Coat of Arms
From an unidentified Indian State.

Shadow Figures

15039 Painting, India
"Tholu Bommalatta" Style Shadow Figure of Ravana
Andhra Pradesh
Ht: 68"
This style often utilizes larger than life-size shadow figures.

15040 Painting, India
"Togalu Gombe Atta" Style Shadow Figure of Nav Nari Kunjar, a Composite Elephant Made Up of Nine Women
Karnataka

Such a composite elephant was produced by the *gopis* to keep Krishna from leaving. The lead rider could be Krishna but he is bending a bow like that of Kamadeva, the God of Love, who has also been portrayed on just such an elephant. The second rider seems to have wings and may be Garuda rather than Balarama.

Copy Photographs, Book Reproductions & Newspaper Illustrations

15041 Photography, India
The Princes on Elephants Passing the Jumma Masjid
Photo source: Bourne and Shepherd, Coronation Durbar Delhi 1903.
The 1903 coronation durbar in Delhi was a huge assemblage in honor of Edward VII's coronation as Emperor of India. The Maharaja of Patiala, the Sultan of Shehr and Mohalla, the Nawab of Bahawalpur, and the son of the Maharaja of Sikkim are followed by a seemingly endless procession. The Sultan came from the Aden Protectorate, then part of the Indian Empire.

15042 **Reproduction Photography, India**
Rajkot: Young Princes Play Lava and Kush in a School Play
Rajkumar College, Rajkot
Photo source: Forty Years of the Rajkumar College, a seven volume commemorative keep-sake, compiled by H.H. Sir Bhavsinihi, Maharaja of Bhavnagar, ca. 1910.

15043 **Drawing, India**
H.H. Sawai Maharaja Sir Ranjore Singh Sahib Bahadur Kcie
Ajaigarh
Line illustration from A. Vadivelu The Ruling Chiefs Nobles & Zamindars of India, Madras: G.C. Loganadham Bros., 1915 (Illustration between pages 310-311)
The title Sawai Maharaja is usually associated with the rulers of a much larger state, Jaipur. The Bundela Rajput dynasty of Ajaigarh were descendants of Chhatrasal of Panna. Though the title is of Mughal vintage, it was confirmed and recognized by the British at the 1877 Delhi Imperial Assemblage.

15044 **Photography, India**
Maharaja Jai Singh with Members of the Council and Colonel Fagan, The Political Agent
Alwar
Photo source: Bourne and Shepherd, Coronation Durbar Delhi 1903
After a long series of disputes, Maharaja Jai Singh was finally exiled by the British after he set his polo pony on fire.

15045 **Photography, India**
Muhammed Ahmed Khan, Taaluqdar of Kasmandi Khurd, and Babu Mahesh Bakhsh, Taaluqdar of Dhayanwan
"Awadh", ca. 1870's
The former was a Pathan and the latter a Baisain claiming descent from the brother of one of the Rajas of Kanauj. The status of such large titled landowners was enhanced through the publication in 1880 of Darogah Haji Abbas Ali's An Illustrated Historical Album of the Rajas and Taaluqdar of Oudh, which was

illustrated with over 200 portrait photographs.
Before the mutiny, the British had tried to break the nobles' stranglehold on the land of Awadh. After the British annexed Awadh and the Mutiny threatened their power, they saw the same nobles as a bulwark against popular discontent and helped them retain and regain power.

15046 **Photography, India**
Nawab Bahawal Khan (1883 - 1907)
Bahawalpur
Photo Source: Bourne and Shepherd, Coronation Durbar Delhi 1903

15047 **Photography, India**
Durbar of Jaswant Singh
Bharatpur, ca. 1862
Photo Source: Firm of Shepherd, Robertson, ca. 1862
Jaswant Singh succeeded to the *gaddi* as an infant in 1853. The number of small children who reigned was very large during the nineteenth century. The firm of Shepherd, Robertson was soon absorbed into what became Bourne and Shepherd, one of the leading and most prolific of photography firms specializing in Indian princes and scenery.

15048 **Photography, India**
"Palace and Tank Built by Rajah Bulman Singh Goverdhun"
Bharatpur
The town of Govardhan is known for its 16th c. Harideva Temple and cenotaphs of the maharajas. Krishna is said to have held up Mount Govardhan to protect people from rains sent by Indra.

15049 **Color Reproduction, India**
Maharao Ram Singh, Who Ruled from 1821 To 1889, and his Son Maharao Raghbir Singh
Bundi
Source: Thomas Holbein Hendley, The Rulers of India and The Chiefs of Rajputana, London: Griggs, 1897
Hendley I.M.S., C.I.E, V.D. was Administrative Medical Officer for

Rajputana and Residency Surgeon, Jaipur. He was responsible for many art books and exhibitions as well as medico-topographical and historical studies.

15050 Book Reproduction, India
Installation of Maharaja Jitendra Narayan Bhup

Cooch Behar

Photo: Johnston and Hoffman; illustrated in S. Playne, Bengal and Assam Behar and Orissa, pp. 453, London: Foreign & Colonial Compiling & Publishing Co., 1917

Jitendra Narayan ascended to the *gaddi* in 1913 after his brother drank himself to death when the British broke up his romance with a British woman.

15051 Photography, India
Maharaja Rameswara Singh
Darbhanga Raj

The Maharaja of Darbhanga may have lived in the beautiful Anbanda Bhag and Rajnagar Palaces but he was not a ruling prince. He was a zemindar, the owner of great estates traced back to Mughal land grants.

15052 Photography, India
"Notorious Sansis Captured by the Dewas Sr. State Police 1914"
Dewas Senior

The state administration reports speak of settling fifty members of Sansi families headed by Rama, Zalim, and Dewa in Bhilakhera village of Dewas Pargana. The families were given sixty-seven acres of land for cultivation free of rent for two years and then assessed at low rates ranging from eight to fourteen annas for nine years.

15053 Photography, India
Raja Anand Rao Puar III (r. 1857-98)
Dhar

15054 Photography, India
Maharaja Ghanshyamsinhji (r. 1911-42)
Dhrangadhra

The Maharajas of Dhrangadhra, a state in Kathiawar, were also the head of the Jhala clan of Rajputs.

15055 Photography, India
Puja ceremony - Installation Ceremonies 1937

Dhrol

Photo Source: Joshi Studio, Rajkot,

Installation Festivities: Dhrol, Kathiawar 30th August 1937

Two photographs (ACSAA #15055 & 15056) document the installation of Chandrasingji, a Jadeja Rajput, as Thakur of Dhrol.

15056 Photography, India
Investiture by a British official - Installation Ceremonies 1937

Dhrol

see ACSAA #15055

15057 Photography, India
Burar-Jat Sikh Raja
Faridkot

The rajas of Faridkot claimed descent from the founder of Jaisalmer. This is a photograph of Raja Bikram Singh, (r. 1874-98), or his successor Balbhir Singh, (r. 1898-1906).

15058 Graphic Arts, India
"Court of The Raja of Gwalior"

Source: Illustrated Times, February 18, 1858

Maharaja Jivaji Rao Scindia (r. 1843-86). This 1858 durbar scene is in stark contrast to the Durbar Hall of the enormous ornate Jai Vilas Palace he built later in his reign. The latter contains twin chandeliers, weighing three tons.

15059 Photography, India
Mir Muhammed Nazim Khan of Hunza and Sikandar Khan of Nagar
Hunza and Nagar

Source: Photograph by Bourne and Shepherd, Coronation Durbar Delhi 1903
Sikandar Khan succeeded his father as Tham of Nagar but rulers of both Hunza and Nagar were generally referred to as

Mirs. Sir Mohammed Nazim Khan of Hunza was awarded a K.C.I.E. and Mir Sir Sikander Khan of Nagar was awarded a K.B.E. They continued to argue over which honor was higher even when the local British Resident told them the awards were of equal value and distinction. Finally the wily Pandit Wazir Ram Rattan, Governor of Gilgit, received them separately. He told the Mir of Hunza that his award was higher because it had one more letter than that of Nagar. He told the Mir of Nagar that his K.B.E.

15060 Photography, India
Photograph of Faluknama Palace
Hyderabad
Photo Source: Raja Deen Dayal (b.1844)
The crescent of Islam stands atop the Italianate front of this lavish palace, which was obtained by Nizam Mahbub Ali from Sir Vicar ul Umra, the noble who built it. The Nizam, invited as a guest, stayed until Sir Vicar said "Sire, I built it for you". It was rarely used and, as of 1997, completely closed and under the supervision of the Taj Hotel group.

15061 Photography, India
Elephantiasis of the Scrotum
Hyderabad
Photo Source: Raja Deen Dayal (b.1844)
This condition, caused by clogging of the lymph channels, is nematodes, worms of the super-family *Filarioidea*. Raja Deen Dayal was photographer to the Nizam and Holkar among others.

15062 Photography, India
Durbar Scene 1884
Indore

15063 Graphic Arts, India
"Arrival of Prince of Wales at Jeypore: War Dance of The Nagas"
Jaipur
Source: Illustrated London News, March 18, 1876.

15064 Photography, India
A Rajput Bridegroom Poses with his Wife's Relatives
Jodhpur, 19th Century
The bridegroom may be Maharao Raghbir Singh of Bundi. No women were shown in this "wedding portrait" since women were in *purdah*.. Sirmur struck a commemorative marriage medal not even mentioning the bride's name. Patiala issued one for the marriage of the heir depicting only the bridegroom and his father.

15065 Photography, India
Detail of Over-painted Photograph of Maharaja Jaswant Singh
Jodhpur
Photograph: P. A. Johnston
A gouache portrait of Jaswant Singh (r. 1873-95), painted by Narsingh copies a similar photograph.

15066 Photography, India
Large Over-painted Photograph of Lieutenant-General H.H. Sir Pertap Singh (1845-1922)
Jodhpur
Rajput values of military prowess, honor and chivalry were identified by the British with the pride of the Rathor Rajputs, Sir Pertab Singh. Sir Pertab even gallantly abdicated his position as Maharaja of Idar to become regent in Jodhpur. He rode on horseback into Jerusalem with the victorious General Allenby.

15067 Photography, India
Picturesque Rajput Poses with Guidebook for Tourists at The Merhengarh Fort
Jodhpur, 1989

15068 Photography, India
Nawab Mahabat Khan II
Junagadh
Photograph Album: Theo. Hoffman, Photographs Taken At Junagadh 1881
Portraits of the royal court and government were lavishly commemorated in this album.

15069 Photography, India
*Nawab Mahabat Khan III under a
Ceremonial Umbrella*
Junagadh

15070 Photography, India
*Nawab Mahabat Khan III Being Weighed
in Gold*
Junagadh
Album: Silver Jubilee of Major H.H.
Nawab Sir Mahabatkhanji Rasulkhanji
Etc., Junagadh: 1945.
One of the many lavish commemorative
albums produced for this Pathan prince.

15071 Reproduction Photography, India
*Thakur Anand Bahadur Singh,
Taalluqdar*
Khapradih, 1870's
Photograph 91 from Darogah Haji Abbas
Ali's The Rajas and Taaluqdars of Oudh.
Khapradih had been purchased by his
ancestors during the eighteenth century.

15072 Book Reproduction, India
*Rao Bhawani Singh [(r. 1899-1911) with
his Son Durjansal Singh (b. 1897)*
Khilchipur
Bhawani Singh wrote poetry in Persian
and published two books in Urdu about
his travels.

15073 Photography, India
Maharaja Madan Singh
Kishangarh, ca. 1900
Photograph: Herzog & Higgins of Mhow,
C.I.
When Madan Singh died heirless in 1926,
the possibility of a posthumous son
delayed succession to the *gaddi*. He was
succeeded by his cousin. This signed
photograph was once in the possession of
Rathor relatives in Jodhpur.

15074 Photography, India
Maharaja Shivaji V [(r. 1871-83)
Kolhapur
Photo Source: Captain Edward W. West,
ed., Diary of the Late Rajah of Kolhapur
during his Visit to Europe in 1870,
London: Smith, Elder & Co, 1872,

photograph tipped in book opposite pp.
132.

The young Maharaja Rajaram had
unexpectedly died during this trip and his
adopted successor Shivaji V also fared
poorly. Maharaja Shivaji V of Kolhapur
had clear-cut symptoms of an episodic
bipolar disorder. During a violent
altercation in 1883 with his English
custodian Green, the Maharaja's spleen
was ruptured and he died.

The lives of many princes were adversely
affected by palace intrigues. Many were
wrenched from their parents to be
adopted by princes without legitimate
heirs. Often they were adopted
posthumously. In this case, the widow
went through a "birth" ritual by smelling
the boy's head at the suture lines.

15075 Photography, India
The City Palace
Kotah

15076 Photography, India
The Umed Bhavan Palace
Kotah
Photograph: Herzog & Higgins of Mhow,
C.I.
Album: Visit of his Excellency the
Viceroy: Kotah November, 1902.
Today, the Rajmata of Kotah lives in the
Umed Bhavan Palace which is also to
become a heritage hotel.

15077 Photography, India
Jam Mir Kamal Khan and Entourage
Las Bela
Photograph: Bourne and Shepherd,
Album: Coronation Durbar Delhi 1903
The ruling house belonged to the Jamot
tribe which claims descent from the
Qurayshi tribe of Arabia. Though Kamal
Khan was installed in 1896 when he
accepted certain conditions, he was not
invested with full ruling powers until
1902, the year after he accepted new
conditions. He abdicated in 1921.

15078 Photography, India
Nawab Amir-Ud-Din Ahmed Khan

Loharu
Photograph Album: Bourne and Shepherd, Coronation Durbar Delhi 1903
This nawab abdicated in 1920 but was permitted to retain his title as a personal distinction.

15079 Photography, India
Allaudin Khan And The Maihar Band
Maihar
Princely patronage of music led to development of different *gharanas* in Maihar, Gwalior, and other states. Allaudin Khan was trained in the Dhrupad style by the court musician of Maharaja Jotindra Mohan Tagore and in violin, clarinet, and cornet by Swami Vivekananda's brother and the band master of the Eden Gardens in Calcutta. He eventually studied sitar and sarod under the tutelage of the court musicians of Rampur and became a disciple of Ustad Wazir Khan. He taught Ravi Shankar, Nikhal Banerjee, and his own son, Ali Akbar Khan. His playing and that of the Maihar *gharana* are documented in the double CD set Chairman's Choice: Great Gharanas Maihar (EMI CMC 1 82501-2).

15080 Book Reproduction, India
Padmini Urges the Women of Chitor to Commit the Rite of Self-Immolation to Escape the Clutches of Ala-Ud-Din Khalji in 1303
Mewar
painting by Sudhansu Ghose illustrated in The Rajput Princesses, by the dowager Maharani of Cooch Behar (date unknown)
Traditional stories of heroism and sacrifices to duty by Indian princesses told of self-immolation, suicide, and *sati*. However, it seems curious that such a book should be written by a woman who married for love though her father had promised her to Scindia of Gwalior.

15081 Photography, India
Afridis Posed By Charles Shepherd
North-West Frontier Province
Photograph: Charles Shepherd, #1387

This photograph evokes the world of the Afghan Wars and the Khyber Pass.

15082 Photography, India
Nawab Shere Muhammed Khan [(r. 1878-1918)
Palanpur

15083 Photography, India
Thakur Mansinghji (b. 1863)
Palitana
The Gohel Rajput chief of a Kathiawar state known for its Jain temples.

15084 Photography, India
Overpainted Photograph of Maharaja Mahinder Singh or his Son Rajendra Singh
Patiala, late 19th century
Mahinder Singh died in 1876 at the age of twenty-three. Rajendra Singh then succeeded to the *gaddi* as a four year old and died in 1900. Note how the artist has utilized many of the conventions of Indian painting such as two dimensional depiction of the ground. Although miniature paintings usually showed heads in profile, this is a full-face portrait.

15085 Photography, India
Durbar of a Young Maharaja
Patiala
Maharajas of Patiala succeeded to the *gaddi* at the ages of 10 in 1862, four in 1876, and nine in 1900.

15086 Book Reproduction, India
Rajasthan Rajputs
Photo Source: Thomas Holbein Hendley, Rulers of India and the Chiefs of Rajputana, London: W. Griggs, 1897
Madan Singh, a Jhala Rajput who was the hereditary prime minister of Kotah, and his prince clashed for state control. Seventeen districts were split off, creating the new state of Jhalawar in 1824. The Maharaos of Sirohi, who were Chauhan Rajputs, claimed descent from Prithviraj, the last Hindu ruler of Delhi who died in 1193. The British buttressed their own claims to *de jure* paramountcy by

publicizing the pedigrees of rajas and nawabs who were in subordinate alliance with them.

15087 Photography, India
State Elephant in Front of Palace
Rajasthan

15088 Photography, India
Crowd of Officials and Towns-People Pose in Front of Elephant with Crowded Howdah
Rajasthan, possibly Mewar State, 19th century

15089 Photography, India
Local Noble and his Entourage
Rajasthan, possibly Mewar State

15090 Photography, India
The Sawbas
Shan Chiefs
Photograph: Bourne and Shepherd
Album: Coronation Durbar Delhi 1903
Hkun Kyi, Sawbwa of Ming Nai; Saw Maung, Sawbwa of Yawng Hwe; Saw Kawn Kiaw Intaling, Sawbwa of Keng Tung; Hkun Ti, Sawbwa of Mong Pawn; and Sawlawi. Sawbwa of Gantarawadi. Burma was part of the Indian Empire until the 1930s.

15091 Book Reproduction, India
Nawab Muhammed Ibrahim Ali Khan Tonk
Photo source: Ruling Princes and Chiefs of India, Bombay: Times of India Press, 1930, pp. 70.
Tonk's nawabs were descended from the Pindari leader Amir Khan, who agreed to abandon his pillaging in 1817 in return for English guarantees of some of his conquests. Tonk included three separate districts in Central India and three in Rajputana.

15092 Book Reproduction, India
Birendra Kishor of Tripura Enthroned
Tripura
Published: S. Playne, Bengal and Assam Behar and Orissa: Their History, People,

Commerce, and Industrial Resources
London: Foreign & Colonial Compiling & Publishing Co. 1917, pp. 462.

15093 Photography, India
Palanquin
From an unidentified state.

15094 Photography, India
Ruler and his Advisors
From an unidentified state, 19th c.

Objects

15095 Decorative Arts, India
Calligraphic Islamic Inscription inside Bowl
Bidriware, 18th c.
Silver inlay was hammered into recessed areas in a bowl made of a zinc-copper alloy. A chemical paste was then used to blacken the object. Though this kind of inlaid metalwork is named after Bidar which was in Hyderabad state, cities as far north as Delhi, Faizabad, and Purnea were major bidri-producing centers.

15096 Decorative Arts, India
Kohl Container in Form of a Mango
Bidriware, 18th - 19th c.

15097 Decorative Arts, India
Ceramic Covered Jar
Kotah

The state coat-of-arms, featuring the mythical Garuda man-bird and the clan ancestor emerging from flames, is surrounded by the animals which once made Kotah famous for hunting.

15098 Decorative Arts, India
Ivory Royal Throne Leg: Equestrian Scene
Orissa, ca. 16th Century
The Asutosh Museum, Calcutta and the Staatliches Museum Fur Volkerkunde, Munich each own one leg of this throne. The fourth leg was formerly in the Pan-Asian Collection. Though these ivory sculptures are undoubtedly of Orissan origin, some have noted parallels in the

Vijayanagar style and others have compared them to the rearing horses in the Srirangam Temple in Tamil Nadu. Reproductions of the companion throne legs are published in the following: M. Chandra, "Ancient Indian Ivories" Bulletin of the Prince of Wales Museum 6, 1957-9, Plates 14a-b, 15a; C. Mallebrein, Skulpturen aus Indien: Bedeutung und Form, Munich: Staatliches Museum Fur Volkerkunde, #131; P. Pal, The Sensuous Immortals, Los Angeles: L.A. County Museum of Art, 1977, Fig. 63A

15099 Decorative Arts, India
Hunting Scenes on Thewa Work Box
Partapgarh, Early 19th Century
This box was made by covering a wire frame with delicately worked gold leaf. This was then worked into softened green enamel. A similar box is in the National Museum in New Delhi.

15100 Decorative Arts, India
Coronation Durbar: Prince Riding in Durbar Procession
Models from "The Durbar Set" created by Marlborough Military Models, England 1994.