

From:
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To:
Director
Govt. Museum and Art Gallery
Sector 10, Chandigarh

Date: 26 August 2020

Madam,

Sub: Submission of the completed work done under TNSCR.

Please find attached my completed work for the research carried out during my time as the Tagore Scholar at the museum. I am also submitting the digital file (PDF) to the museum and Ministry of Culture via email. With this final submission I conclude my work as the Tagore Scholar at the Government Museum and Art Gallery. I thereby request that all pending payments be released to me for the period of 31-07-2019 to 31-07-2020, including contingency expenses against receipts submitted.

Yours faithfully,



Vrinda Agrawal
(Tagore National Scholar for Cultural Research)

Addendum:

As per the guidelines of the Scholarship:

“Deliver one public lecture per annum on the subject of his research under the Fellowship/Scholarship.”

Please find my two presentations on the Youtube links:

1. <https://youtu.be/LPlJwjwHnvU>
2. https://youtu.be/u9RYUv_ApMA

Due to COVID-19, in person lectures are not possible for the foreseeable future. I am, therefore, sharing these links and making the videos available to the museum so that they may be disseminated in a suitable way.

Vrinda Agrawal

**Provenance Research of the Miniature Paintings acquired by
Dr. M. S. Randhawa for the Chandigarh Museum**



by Vrinda Agrawal
Tagore National Scholar for Cultural Research
Government Museum and Art Gallery, Chandigarh
1 Feb 2019 – 31 July 2020

The dating of paintings and tracing the places where they were painted is no doubt an exciting occupation but it should not be made into a fetish. After all it is the aesthetic enjoyment of paintings, whether they are old or new, early or late, which is more important than their chronology and we must not miss the beauty of the forest while engaged in counting trees. In no case dating should provide provocation for violent quarrels among seemingly civilised men, nor an occasion for vulgar remarks in unexpected places such as the indices of books. There are works which must be approached in the spirit of a *rasika*, an appreciative spectator, who re-discovers the beauty which the artists contributed to the painting...¹

¹ M. S. Randhawa, *Indian Paintings: Exploration, Research and Publications* (Chandigarh: Govt. Museum & Art Gallery, 1986), 93-94.

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As always, I am grateful to my esteemed mentor Professor B. N. Goswamy, who has so generously shared with me his immense knowledge and insights into this remarkable collection. All that I have learned from him guides me in my every endeavour.

A special mention to the team behind Tropy. I cannot imagine how I would have organised my research and images without this application. Thank you for making it open access and free.

MAIN ESSAY

I have great pleasure in presenting 1144 books and manuscripts from my collection to the Library of the Museum and Art Gallery, Chandigarh. This collection includes correspondence on Art, Punjabi & Science as well as manuscripts of the books which I have written. It also includes reprints of my papers on various subjects. A number of volumes relate to the history of Chandigarh which would be of great value to any scholar who would like to undertake research work on Chandigarh. It also includes books and papers on Agriculture and Community Development. This collection should remain the property of the Museum and should on no account be dispersed.

M.S. Randhawa

(M.S. Randhawa)
Chief Commissioner,
Chandigarh.
1/5/1968.

Figure 1: Dr. M. S. Randhawa's gift of books and his correspondence to the museum's library.

I

“When paintings are collected, they must find a home where they can be stored and also displayed. This led me to the founding of Chandigarh museum, the finest museum in India with the largest collection of Pahari miniature paintings.”¹ – M. S. Randhawa

In May of 1952 a senior officer of the Indian Civil Services took a walk through Shimla’s cedar forest. As he strolled through the hillside, Dr. M. S. Randhawa met V. S. Suri, the curator of the Punjab Museum. The latter informed him that the government of “East Punjab” (Indian Punjab) had received its share of artworks from Lahore, Pakistan, after partition. A church had been converted into a makeshift museum and many of the objects were on display there. Happy to hear the news of their arrival Randhawa went to visit them the next day. The Gandharan figures of grey schist greeted him as he made his way through the rooms to the Kangra paintings. He had first seen them in 1927 at the Lahore Museum as a student at the botanical laboratories of the nearby college. Seeing them in Shimla he was, “delighted to renew acquaintance with the *navikas* of Kangra.”²

Randhawa had recently moved to Shimla, the then capital of Punjab, as the Development Commissioner of the state. In this position he played an important role in shaping matters of policy and governance for Punjab, which was soon reorganised to form Himachal Pradesh and Haryana. His most important contributions – town planning, urban landscaping, in addition to administrative duties – were to the Union Territory of Chandigarh. As he participated in the founding the modern city, Randhawa took a particular interest in the museum and ensured that the art objects were housed in the new capital Chandigarh.³ The extent of his devotion to the cause of Government Museum and Art Gallery is evident in his official correspondence, all of which he donated to the reference library (see figure 1). These documents show how he tracked down and acquired paintings, making major

¹ M. S. Randhawa, *Indian Paintings: Exploration, Research, and Publications* (Government Museum & Art Gallery, 1986), ix.

² M. S. Randhawa, *Travels in the Western Himalayas in Search of Paintings* (Delhi: Thomson Press (India), Publication Division, 1974), 155.

³ See S. D. Sharma, ‘Museum and Art Gallery, Chandigarh’, in *Roop-Lekha: Presentation Volume for Dr M. S. Randhawa on His 60th Birthday.*, vol. 38, nos. 1 & 2, n.d., 247–266. This article has a full account of the movement of the objects received from Lahore as well as the establishing of the museum and Randhawa’s immense contribution to the project and the construction, etc.

additions to collections of modern and contemporary art, and miniature paintings⁴, befitting Le Corbusier’s vision of a “museum of unlimited growth.”⁵ The present undertaking is a study of the provenance of these miniature paintings based primarily on the information available in Randhawa’s archives and publications.



Figure 2: The plaque at the museum’s reception. Source: Museum Archives.

One of the most important records of Randhawa’s on-going search of paintings is *Travels in the Western Himalayas*. In this, he presented himself as a “gentleman aesthete” who undertook adventurous and arduous journeys for the sake of art.⁶ Much like J. C. French⁷ he chronicled his encounters with collections along with the conversations that he had with their custodians and also his travel companions. Within the documented anecdotes and interviews there is valuable

⁴447 at the time of inauguration, plus 387 more from Lahore that were accessioned in 1988. See figures 4, 5, 6.

⁵ Le Corbusier, *Towards a New Architecture* (New York: Dover Publications, 1986).

⁶ Much like European travellers who would traverse exotic oriental lands in search of “native” art, but also like the previous generation of England-educated-Indian men.

⁷ J. C. French, *Himalayan Art*, (London: Oxford University Press H. Milford, 1931).

information on the contemporary generations of artists⁸ and the crumbling state of wall paintings in the temples, forts and palaces that he visited. Randhawa's interest in art historical scholarship grew with the increased exposure to art. In fact, he began his pursuit of paintings with an interest in their beauty and history rather than with the intent to acquire them. In his writings he often quotes the works of A. K. Coomaraswamy and the aforementioned J. C. French, but the many volumes of correspondence show that he was also in frequent contact with contemporary writers and art historians.⁹ He kept abreast of all recent publications, reading and often critiquing the work of Karl Khandalavala, N. C. Mehta, and W. G. Archer, whose *Indian Paintings in the Punjab Hills* (1952) had made a lasting impression. The enthusiasm with which he wrote to Archer was reciprocated and the two became close friends and collaborators. Encouraged by these interactions and his own findings in the field, in 1953 Randhawa published his first paper "Guler, the birthplace of Kangra Art" in Mulk Raj Anand's journal *Marg*.¹⁰ The following year *Kangra Valley Painting* strengthened his standing as an emerging authority on the subject.

His knowledge and access were further supplemented by his positions at the Lalit Kala Akademi and the All India Fine Arts and Crafts Society through which he came in contact with contemporary Indian artists.¹¹ One of the earliest mentions of a collection of miniature paintings that Randhawa located was in 1951 through the famous Punjabi artist Sobha Singh (b. 1901- d. 1986). Singh, who was living in Andreta in Kangra, told him about "two large series of paintings on *Kumara Sambhava* and Devi legends."¹² A couple of years later Ram Singh of Bhawarna offered some of them for sale (see chapter 8). Not wanting to pass on the opportunity Randhawa raised funds by organising a cultural festival at Ambala because there were no provisions for the purchase of paintings yet. Soon, he writes: "The news that ancient paintings are being purchased spread, and persons who had collections started visiting me."¹³

⁸ Randhawa, *Travels in the Western Himalayas*, 38-39. See also chapter 27 of this volume.

⁹ Vidya Shivadas, 'Mapping the Field of Indian Art Criticism: Post-Independence', accessed 8 July 2020, <https://aaa.org.hk/en/resources/papers-presentations/mapping-the-field-of-indian-art-criticism-post-independence>. Shivadas writes about this time as being highly competitive amongst scholars.

¹⁰ Randhawa had a long lasting association with Anand and *Marg*. The two travelled to Kangra and the adjoining regions together and collaborated on many *Marg* publications. Anand was also present at the inauguration of the museum.

¹¹ Randhawa also wrote on modern and contemporary art.

¹² Randhawa, *Indian Paintings*, v.

¹³ *Ibid.*

Randhawa's official title with the government of India and his growing stature as an author and scholar of art helped him gain access to collections of paintings and he took on the additional role of a collector. In some cases he first borrowed a select number, offering an incentive of Rs. 50 for each painting that appeared in his book or catalogue. Once familiar with the collection and its owner, he would either be offered the paintings for sale or make the offer himself. In doing so he made sure to remind the custodians that selling or gifting the paintings to the government would preserve the legacy of their ancestors and be a service to the nation. Randhawa wanted to enrich the collections of public museums and prevent the departure of art objects from the country:

...I have been able to discover some important collections of Kangra paintings which are of considerable historical importance, and also possess artistic merit...The owners of these collection, mostly Rajas or their relations are hard up on account of stoppage of their Jagirs. As a result they are bringing out their collections in the market. If we do not purchase them, there is a danger that these may go out of the Panjab to the Art Galleries in USA. The best Kangra paintings are in fact found in the Art Gallery at Boston and in the British Museum, London. We must preserve these paintings in the Punjab as they represent our richest cultural heritage.¹⁴

An art dealer in England has called the same period the “Golden Age for collecting Indian miniatures”, stating: “...unlike most areas of European art, this is a field where, since the 1950s, many great paintings and some masterpieces have come to the market...”¹⁵ Randhawa knew that the collections that were not purchased for the museums in India would become completely dispersed and disappear from public view.¹⁶ (See the correspondence in chapter 19). So, he unrelentingly tracked down family collections, art dealers, and private collections. While some purchases were agreed upon easily, all were not as keen to sell to a government museum that had a limited budget. This led Randhawa to often push the government to release more funds while simultaneously bargain and negotiate the prices with the owners. There were times when Randhawa facilitated acquisitions for the National Museum in New Delhi when the Chandigarh museum missed the

¹⁴ Letter dated 7 August 1953 in *Purchase of Paintings: 1953-1954*, Vol. 3, 12-14. Kept in the Reference Library of the Government Museum and Art Gallery (GMAG), Chandigarh.

¹⁵ J. P. Losty, *Paintings for the Pahari Rajas* (London: Francesca Galloway, 2020).

¹⁶ In this he was decades ahead of the UNESCO 1970 Convention, which recognises “that the illicit import, export and transfer of ownership of cultural property is one of the main causes of the *impoverishment of the cultural heritage* of the countries of origin.” Article 2.1 http://portal.unesco.org/en/ev.php-URL_ID=13039&URL_DO=DO_TOPIC&URL_SECTION=201.html Italics added for emphasis.

opportunity of acquiring works due to financial constraints. The “Modi” *Bhagavata Purana* is one prominent example.

II

In my research I use the terms ‘provenance’ and ‘biography’ interchangeably. The correlation between the two comes from Chris Gosden and Yvonne Marshall’s “The Cultural Biography of Objects”¹⁷ in which they elucidate the concept: “Material things are not external supports or measures of an internal life, but rather people and things have mutual biographies which unfold in culturally specific ways.” They suggest that it is crucial to not only consider the “cultural contexts” within which an object was produced, or to examine it in its present circumstances, but to also acknowledge that “the histories of many objects are composed of shifts of context and perspective.” As objects move between people, caused by change in ownership, they “accumulate biographies.” This process is not dependent on physical movement, exchange or transformation, but on social interactions. Similarly when the miniature paintings were accessioned into the museum it was the end of their physical movement and the cessation of change in ownership, but not the conclusion of their biographies. They continue their lives as part of a public institution through their association with the architecture of the building, the different curators, directors, conservators, scholars, and audiences, who handle, curate, publish, and see them.

These concepts are also pertinent when examining Randhawa’s motivations as a collector and art historian. Though his extensive bibliography covers a broad range of subjects, there is an undeniable emphasis on the art of Kangra. Furthermore, he devoted an entire book to the study of raja Sansar Chand (c. 1765-1823), who he considered to be vital in the development of art as the “greatest patron of painting in the Punjab Hills.”¹⁸ He believed that it was due to the political stability of Chand’s reign that ateliers flourished and created a large body of very high quality work. Randhawa’s claims are supported by the extensive sets of paintings that illustrate texts such as the *Bhagavata Purana*, *Ramayana*, *Gita Govinda*, etc., consisting of more than a hundred folios each. More

¹⁷ Chris Gosden and Yvonne Marshall, “The Cultural Biography of Objects” in *World Archaeology* 31, No. 2 (Oct., 1999): 169-178. Accessed through JSTOR.

¹⁸ M. S. Randhawa, *Maharaja Sansar Chand, the Patron of Kangra Painting* (New Delhi: All India Fine Arts and Crafts Society, 1970).

recent scholarship has also shown that during this period artists came to Kangra from other areas, bringing with them a remarkably varied range of aesthetics and artistic styles.¹⁹

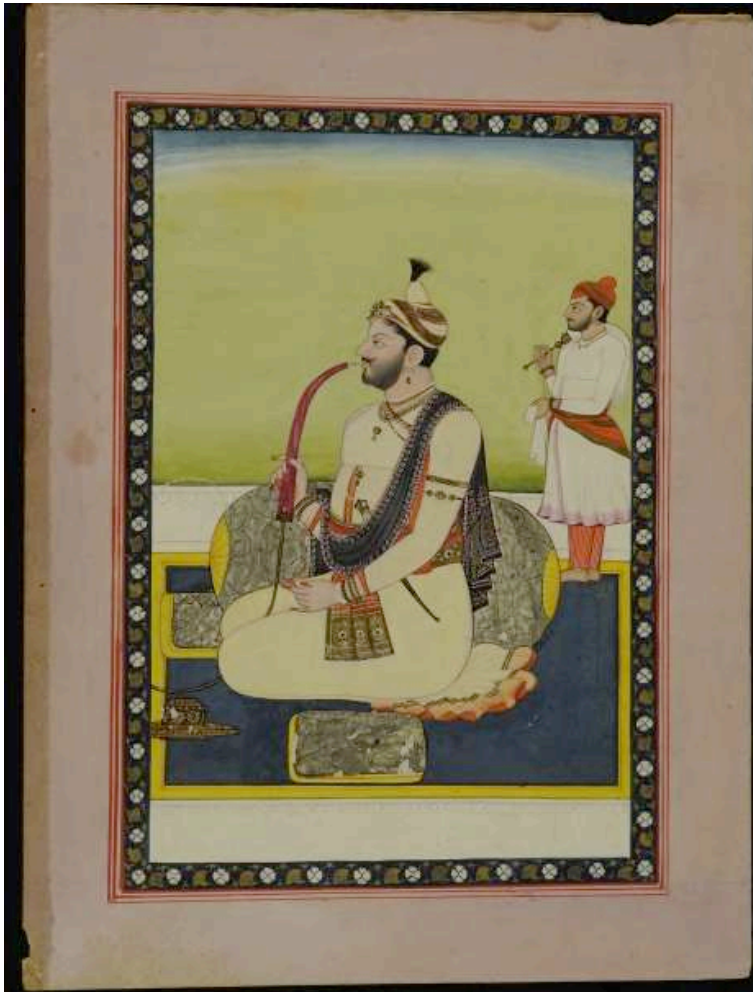


Figure 3: A portrait of Raja Sansar Chand (Acc. No. 2865).

Paralleling his art historical interests, the ‘Art Purchase’ correspondence in Randhawa’s archives affirm that he made sustained efforts to track down paintings that were produced by Sansar Chand’s atelier. He pushed the owners for information on provenance and genealogies to uncover and establish links to Sansar Chand and his artists wherever possible. Many of the letters reproduced in my present research demonstrate that specific paintings became more valuable to the collection for their connection to a royal patron. Conversely, through his association with paintings that are now regarded by many as masterpieces of Indian art, Sansar Chand’s legacy lives on in collections and publications all over the world.

¹⁹ B. N. Goswamy and Eberhard Fischer, *Pahari Masters Court Painters of Northern India* (Delhi: Niyogi Books, 2009).

In approaching provenance in this manner, i.e., a biography, I have shifted the focus away from the coded or listed formula and the accompanying preoccupation with authenticity and monetary value.²⁰ I have studied the miniature paintings at the Chandigarh museum as part of the collections from which they were acquired instead of cataloguing them by attribution of region, workshop, artist or style. When treated this way provenance becomes “saturated with information and significance, revealing not only taste but also attitudes, events, politics, and social relations that would otherwise go unnoticed.”²¹ By allowing objects to have complete biographies my research has not only connected the art objects to their previous custodians but also shed light on the complex history of collecting and art scholarship in the mid 20th century. While for European and American collections the interest in provenance is closely tied to ethical concerns and the issue of restitution of objects,²² the Chandigarh museum’s acquisitions are situated within the context of a newly independent nation coming to terms with its identity. The boundaries of states were still in flux: absorbing, erasing or retracing the territories that were previously individual kingdoms and princely states, as the process of transfer of power from the coloniser to the colonised began.

To understand the dynamic status of a public museum in a post-colonial nation we must consider some aspects of Shaila Bhatti’s study of the Lahore Museum. Specifically the process of “taking-back” that occurs as a manifestation of the need of the formerly colonised society to assert and re-establish itself as a free nation. Museums became part of this process because they “...publicly embody and exhibit the collective national character in their material collections for citizens and global tourists to consume while acting as custodians of cultural heritage.”²³ Though the model of the museum remains more or less the same, in its transition into a public institution in an independent democracy there is a shift in the intention that is reflected in the representation of the collection. While most of the museums that were created by the British, like the Lahore Museum,

²⁰ Jane Milosch and Nick Pearce, *Collecting and Provenance: A Multidisciplinary Approach* (Rowman & Littlefield, 2019), 104.

²¹ Gail Feigenbaum, ‘Manifest Provenance’, in *Provenance: An Alternate History of Art* (Los Angeles: Getty Research Institute, 2012), 6–28.

²² See https://rietberg.ch/en/research/provenienz_en#/ ; <https://www.metmuseum.org/blogs/collection-insights/2018/provenance-research-art-detective> ; and <http://www.getty.edu/research/tools/provenance/> ; as examples of how prominent art institutions in USA and Europe are tackling issues of provenance.

²³ Shaila Bhatti, *Translating Museums: A Counterhistory of South Asian Museology* (Walnut Creek, Calif.: Left Coast Press, 2012), 84. Accessed through ProQuest ebrary.

were intended as an expression of their dominance and ability to catalogue and present the culture of India as they saw and understood it,²⁴ the same museums were intended to serve the public and make the nation's cultural heritage accessible to all in post-colonial India (and Pakistan).

Carol Duncan has also discussed the role of a public museum in the political identity of a newly formed democracy, focusing on the transformation of royal collections and spaces from private to public as caused by a “potent political event.”²⁵ One of her main examples, the Louvre, was born out of the nationalisation of the French monarchy's art and palace following the Revolution. In theory a public museum makes its collection equally accessible to all its visitors and, according to Duncan, through it the government of a democracy creates a space in which citizens can transcend all societal differences to feel a sense of unity for their shared culture.²⁶ In addition to a museum's contribution in post-colonial identity and citizenship, it was most importantly created to serve the crucial function of preserving history. Art that entered the Chandigarh museum's collection acquired an added layer of meaning as it was elevated to the status of cultural heritage of the nation, to be kept safe for future generations. Randhawa's act of collecting was guided by this need to preserve and showcase aspects of the history of the nation and the region.

III

“Here was an art which was not loud and boisterous, clamouring for attention, but an art gentle, shy and reserved like the people of Kangra. These were paintings which required close study and careful observation and the more you looked at the them the more you liked them.”²⁷ – M. S. Randhawa

While looking into an object's biography, especially one that is closely tied to changes in ownership, it is imperative to examine the ways in which it was and is viewed in each of these

²⁴ Simon Featherstone, *Postcolonial Cultures* (Edinburgh: Edinburgh University Press, 2005), 173.

²⁵ Carol Duncan, “Art Museums and the Ritual of Citizenship” in *Exhibiting Cultures: The Poetics of Politics of Museum Display*, eds. I. Karp, S. Lavine (Washington, DC: Smithsonian Institution, 1991), 88-103.

²⁶ *Ibid.*

²⁷ Quoted in W. G. Archer, ‘Master of the Kangra Bhagavata Purana’, in *Roop-Lekha: Presentation Volume for Dr M. S. Randhawa on His 60th Birthday.*, vol. 38, nos. 1 & 2, n.d., 64-72.

circumstances.²⁸ For example the presence of sacred sculptures created for worship in “secular” spaces of museums, or the movement of objects (not limited to works of art) intended for closed or private viewing that are now in public, government-controlled spaces. Moving beyond the colonial framework discussed in the previous section, I want to now shift the focus to examine how the imbibed familial and private values are maintained or shed upon entering the museum. Evidence suggests that at the royal courts these paintings were held in the viewer’s hands and were enjoyed in a limited group of people.²⁹ However, in most museums they are mounted on walls. This alters the viewers’ relationship to the paintings, completely taking away the tangible aspect of the experience. Far from being held, they remain either in storage or behind layers of glass. Physical access to them, then, is once again restricted to a select number of people – the museum staff and some extremely fortunate scholars.

To fully comprehend this shift from private to public it is pertinent to question *why* the rajas and princes decided (or needed) to sell art from their personal collections. The paintings – treasured family heirlooms – had been commissioned by their ancestors and passed down to each successive generation. The decision to sell these family heirlooms to Randhawa, or any other collector/dealer, was most compellingly the consequence of the changing status of the Indian princely states. By the late 19th and early 20th century most of these states and their chiefs had little or no political power and dwindling treasuries. It is evident from the outline summarising the status of princely rule in the early 20th century that even while these “native chiefs” remained the heads of their states in appearance most matters of finances and administration were being tended to by officers appointed by the government.³⁰

Though the royal families in larger and richer states continued to thrive in their luxurious lifestyles, many of the smaller states could not maintain the same regal standards of living and were

²⁸ Anne Higonnet, ‘Afterword: The Social Life of Provenance’, in *Provenance: An Alternative History of Art* (Los Angeles: Getty Research Institute, 2012). The social life of provenance “ownership controls the conditions according to which an object is seen”

²⁹ *Sansar Chand and his courtiers* Ascribed to Purkhu of Kangra, Kangra, c. 1788-1800 Museum Rietberg, Zurich (2005.9); *Anirudha Chand and his courtiers* Attributed to Purkhu of Kangra, Kangra, c. 1810-1820, Collection Eva and Konrad Seitz https://www.francescagalloway.com/usr/documents/exhibitions/list_of_works_url/28/seitz-new-york.pdf

³⁰ L. F. Rushbrook Williams, “General Foreword” in *The British Crown and the Indian States* (London: P. S. King and Son, Ltd., 1929), ix-xvii.

in decline by the beginning of the 19th century. A general history of the region shows a long and tedious struggle for power with conquests by the Gurkhas, the Mughals, the Sikhs, and ultimately the British.³¹ Kangra, a region that had patronised some of the most talented and prolific artists suffered financially under the diplomatic control asserted by Ranjit Singh and his allies. The condition of the state and its ruler Sansar Chand is described by William Moorcroft who visited Kangra in 1820: “Sunsar Chund has a taste for the arts, [which] would have been magnificent had he possessed the means and is now more generous than suits his finances although his liberality is occasionally shaded by efforts of parsimony.”³² And: “Sansar Chand was formerly the most powerful Raja from the Setlej to Indus...he was extremely wealthy, possessing a revenue of thirty-five lacs of rupees. He is now poor, and in danger of being wholly subjected to Ranjit Singh.”³³ A century later, French and Randhawa also witnessed the poor financial conditions of the rajas or nobles that they respectively came upon in their travels.

While some Pahari kingdoms had found temporary relief from the constraints of being vassals to the Sikhs and Gurkhas under the British government, continued curtailed access to public revenue (*jagirs*) ensured that they never returned to their former days of abundance. The limitations to financial and political autonomy increased as India moved closer to becoming an independent democracy, culminating in the complete abolition of privy purses and all other privileges in 1971 with the Princely Derecognition Act.³⁴ Without access to these sources of income they could no longer patronise new art and had to resort to selling their existing collections. Chhotelal Bharany, an art dealer, recounts:

Small-time dealers or suppliers—the runners or go-betweens between us and the rulers—used to go from house to house, from raja to raja in the Kangra Valley. The owners of the paintings were blue-blooded but the art of their

³¹ *Gazetteer of the Kangra District, Part I: Kangra 1883-84* (New Delhi: Indus Publishing Company, 1994), 40. See also Losty, *Paintings for the Pahari Rajas*, for a summarised history of the region and the main patrons of painting.

³² Letter dated 14 July, 1820 in W. G. Archer, *Indian Paintings from the Punjab Hills: A Survey and History of Pahari Miniature Painting* (London: Sotheby Parke Bernet Publications Ltd., and Oxford University Press, New Delhi, 1973), Vol 1, 262-263.

³³ William Moorcroft, George Trebeck, *Travels in the Himalayan Provinces of Hindustan and the Panjab; in Ladakh and Kashmir; in Peshawar, Kabul, Kunduz and Bokhara, from 1819 to 1825* (London: William Clowes and Sons, 1880), Vol 1, 126-127. Accessed through Google Books.

³⁴ William L. Richter, “Traditional Rulers in Post-Traditional Societies: The Princes of India and Pakistan” in *People, Princes and Paramount Power*, ed. Robin Jeffrey (Delhi: Oxford University Press, 1978), 343.

ancestors was just pieces of paper for some of them, and their declining fortunes forced them to barter these pieces of paper for the basic necessities of life.³⁵

Similarly, the starting point for the acquisitions made by Randhawa was when Ram Singh of Bhawarna approached him because he was “in need of money for the marriage of his daughter.”³⁶ A letter from the Tikka of Garhi Manaswal, dated 24 August 1953, discloses a similar situation: “We feel assured that you would be able to sell the paintings and get money before the first week of October for we would need it for the betrothal ceremony of my daughter.”³⁷

Another compelling example is of Nadaun. Randhawa was in touch with Abhey Raj Singh, a cousin of the ruler of the Nadaun. Singh informed him that after the demise of raja Narender Chand the family had sold most of the paintings:

There were of course beautiful collections of paintings in the Raja family of Nadaun State which had come down from Maharja Sansar Chand’s time. I had seen four such big collections known as ‘Chitras’. They were ‘Arjun Tap’, ‘Parjat’, ‘Krishan Arjun Yudh’ and ‘Krishan Sudama’. All of them were quite big volumes depicting the whole mythological story. ‘Arjun Tap’ Chitra alone comprised of about 300 paintings but I regret to say that...these paintings were disposed of very cheaply...and as such the Raja could not inherit them. However, there might be some stray paintings with the present jagirdar.³⁸

With Singh’s help some paintings were purchased for the museum directly from Nadaun but a big portion of the collection had already made its way to the art market. Randhawa bought ten folios of a series from the art dealer Chhotelal Bharany in Calcutta in 1956. This complete series of “Radha Krishna” paintings had been purchased by Bharany’s father from the raja of Nadaun in the 1930s³⁹ and is now widely dispersed.

³⁵ Chhotelal Bharany, “Recollections” in *A Passionate Eye*, ed. Giles Tillotson (Mumbai: Marg Publications, 2014), 41.

³⁶ Randhawa, *Indian Paintings*, v.

³⁷ Letter dated 24 August 1953 in *Purchase of Paintings: 1953-1954*, Vol. 3, 25. Kept in the Reference Library of the GMAG, Chandigarh. Also see chapter 7 of this volume.

³⁸ Letter dated 26 May 1953 in *Purchase of Paintings: 1951-1954*, Vol. 1, 173. Kept in the Reference Library of the GMAG, Chandigarh.

³⁹ Bharany, “Recollections”, 54. Three out of the ten folios are published in this same book. See chapter 35 of this volume on C. L. Bharany.

These incidents are part of a pattern that was growing simultaneously with the demand for paintings of “historical value”. The art that had once been commissioned by royal patrons became available to anyone with the financial means. Foreign travellers and British officers had long been collectors of such antiquities, acquiring them as “curiosities” and souvenirs.⁴⁰ By the 20th century, however, Indians who were not “traditional” patrons began collecting art not only for its aesthetic allure but also for its historical association – once again tying back to the idea of the cultural biography of objects. With rapid socio-political changes these unexplored goldmines became obtainable for collectors and art dealers who in turn acquired as much as they could. Some, who were collectors and scholars, like N. C. Mehta, reproduced and published their discoveries. Besides Randhawa there were other bureaucrats who gained access to many of the royal collections through their official positions. In *Travels in the Western Himalayas* Randhawa gave an example of an unnamed “art-loving” official: “After we had tea we tactfully broached the subject of paintings which was the main object of our visit. As in some other hill States we were told that the State collection of paintings had been taken away by an art-loving official. This was the familiar tale, which we heard in many places in the Punjab Himalayas.”⁴¹

A few of these government officers are mentioned in Pratapaditya Pal’s survey of the early (18th and 19th century) collectors of Indian art – many of them British but also a few Indians such as the aforementioned N. C. Mehta, Gurusaday Dutt, and retired Justice A. N. Sen.⁴² These examples reflect that Randhawa was not a solitary seeker but part of an important phenomenon: the rise of the Indian bureaucratic system that paralleled the decline of the princely states. As summarised by Robin Jeffery, these “Western” educated Indian bureaucrats held important administrative positions and became actively involved in the governance of their own country motivated by rising nationalism and the need for an efficient and democratic rule.⁴³ Political power was transformed from being an inherited privilege of the royal elite – whom the citizens of India saw as indifferent and aloof,⁴⁴ to something that was, ideally, earned through a democratic process. The movement of

⁴⁰ Pratapaditya Pal, “A Tale of Two Bharanys and Collecting art in British India” in *A Passionate Eye*, ed. Giles Tillotson (Mumbai: Marg Publications, 2014), 21.

⁴¹ Randhawa, *Travels in the Western Himalayas*, 111.

⁴² Pal, *A Passionate Eye*, 14-37.

⁴³ Robin Jeffery, “Introduction” in *People, Princes and Paramount Power*, ed. Robin Jeffrey (Delhi: Oxford University Press, 1978), 1-31.

⁴⁴ “Sir Richard Meade on the Native Princes of India.” *Tribune* (Lahore), Aug. 3, 1889. Also cited in: Anju Arora. *The Princely States: British Paramountcy and Internal Administration 1858-1948 (A Case Study of the Kapurthala State)* (New Delhi: National Book Organisation, 2001).

art mirrored this transfer of power as it moved out of the private royal collections into public museums like the Government Museum and Art Gallery of Chandigarh.

IV

Padma Kaimal has written about scattering as a consequence of collecting. In her study of nineteen sculptures that were taken from a temple in Kanchi and are now spread all across the globe, she views the two activities as interconnected because it is in the building or putting together of one collection that the dispersal of another is caused.⁴⁵ This is equally true in the case of the royal collections of Pahari art and even more so because paintings are much easier to disperse, frequently bought and sold. The objects that came into the collection of the Chandigarh museum, too, have meandering narratives shaped by rising trends in collecting and ownership in the 20th century.

In the 1950s and 60s Randhawa came across a few sets that were wholly (or mostly) intact. From Ram Singh of Bhawarna he purchased 110 paintings of the *Skanda Purana*⁴⁶ and 174 of the *Devi Mahatmya*.⁴⁷ However, he did not always have the financial backing to purchase paintings right away and missed a few opportunities. In 1956 he saw the now famous ‘Shangri’ Ramayana with Raghbir Singh, the then Raja of the Shangri branch of the Kullu royal family:

...I discovered a whole series of paintings of the *Ramayana* in the primitive Kulu style. This is an important discovery in Pahari painting, and I was thrilled...There was one painting that was particularly attractive. Rama and Lakshmana are seated on a mountain against a background of a star-spangled dark night. They are bewailing the loss of Sita who has been taken away by Ravana. This painting seemed to me a symbol of the sorrow of man, and when I am alone it often appears before my eyes. I offered the Raja a sum of fifteen thousand rupees for the entire set for the Punjab Museum. However, he preferred to wait and later on I learnt that they had been purchased by Naulakha, a dealer from Calcutta, who paid ready cash. Fortunately, some of these paintings were purchased from the

⁴⁵ Padma Kaimal, *Scattered Goddesses: Travels with the Yoginis* (Ann Arbor, Mich.: Association for Asian Studies, 2012), 1-5.

⁴⁶ Goswamy and Fischer, *Pahari Masters*, 369-370.

⁴⁷ Suwarcha Paul, *Devi Miniatures in Chandigarh Museum* (Chandigarh: Government Museum & Art Gallery, 1985).

dealer by the National Museum, New Delhi, and thus, they are not all lost to India.⁴⁸

The folio was published in Randhawa's *Basohli Painting* (plate 16) and 168 folios of the total 270 are in the National Museum, New Delhi.⁴⁹ While a good number of the paintings are in museum collections, many frequently show up in auctions.

However, one of the most important discoveries of my research has been that dispersal was not only an outcome of commercial exchange. The information in chapters 2 to 70 demonstrates that paintings moved between collections even before they were bought and sold as commodities. There are instances when folios, manuscripts, royal portraits, and even entire series from one court have been found in another geographical region. In the collection of Raja Baldev Singh, for example, there were a number of portraits of his ancestors, quite obviously retained as family heirlooms. However, many related paintings travelled to other collections and some portraits of Raja Prakash Chand, for example, were in the collection of Karan Singh, the ruler of Jammu.⁵⁰ Similarly, portraits of the rulers of Mandi were purchased from Dhruv Dev Chand of Lambagraon.⁵¹ This is most easily explained by the marital ties that were formed between the members of different royal houses. Sets of paintings or an assortment of folios from different sets were often added to a bride's dowry. Tikka Narendra Chand of Garhi Manaswal, in one of his letters, discussed the provenance of his paintings: "As a matter of fact these paintings were given to my wife by her grandmother on marriage. She was from Guler family and married with Maharaja Pratap Shah of Garhwal who was grandson of Sudarshan Shah. She might have taken them from her father's house when married. Anyhow these are all of Kangra art."⁵²

Scholars of Pahari art have established that artists also moved between courts. It is well documented that members of the artist family of Seu-Manaku-Nainsukh are known to have migrated from their home state of Guler to Kangra, Chamba, Basohli, Mandi,⁵³ and others, in search of appropriate patronage. In his research B. N. Goswamy has often linked preparatory drawings to

⁴⁸ Randhawa, *Travels in the Western Himalayas*, 166.

⁴⁹ Goswamy and Fischer, *Pahari Masters*, 75-81.

⁵⁰ Randhawa, *Travels in the Western Himalayas*, 225.

⁵¹ See chapter 41.

⁵² Letter dated 18 July 1953 in *Art Correspondence: 1953-1954*, Vol. 2, 23-24. Kept in the Reference Library of the GMAG, Chandigarh.

⁵³ Goswamy and Fischer, *Pahari Masters*, 77-78.

paintings, proving that artists kept a collection of art in the family as reference. Furthermore, there are several cases of the same composition appearing in different sets with minor changes – pointing to a common inventory of references. Migrating artists would, therefore, also cause the migration of their collections.⁵⁴ Additionally, defeat in battle or the formation of new alliances also facilitated the movement of art and artists when rulers were forced to relocate to other courts to seek refuge in times of war. Similar to dowry, the gift of valuable paintings was one of the ways in which bonds with allies were strengthened. The exchange of fineries and luxuries, including art, has long been part of the system of diplomacy in many cultures across the world.

When the paintings began moving out of their original contexts the way they were valued and researched also changed. For the patrons who commissioned them the sets were more important as a whole and each folio existed through its relation to the rest. However, in museums and galleries the entire set of a hundred or so images could not be shown simultaneously. Collectors who were looking to build diverse collections at the time were probably more inclined to purchase a variety of paintings rather than acquiring hundreds of folios of the same set. For art dealers like Bharany, too, it was easier to find buyers who were able to afford a smaller number of folios rather than holding on to a set in anticipation of a collector with the financial means to purchase it intact. As Pahari painting was still lesser known, the importance of maintaining the integrity of sets was probably not commonly comprehended. However, with an increasing emphasis on profit, groups of paintings – much like folios from bound manuscripts – are deliberately separated.⁵⁵

The opening up of the art market for these paintings caused them to far and wide. Information on many of them is scanty to begin with and on being separated from the colophons they become even harder to place, both historically and geographically. In the absence of any inventory records or documentation relating to the workshops, early scholarship like that of Randhawa serves invaluable in reverse tracking the journey of these paintings to uncover associations

⁵⁴ B. N Goswamy, *Pahari Paintings of the Nala-Damayanti Theme in the Collection of Dr. Karan Singh* (New Delhi: National Museum : Sale distributors, Publications Division [Govt. of India, 2006). See also B. N. Goswamy, “The Technique of Pahāri Painting A Discussion of Colour and Pattern Notes.” *East and West* 17, no. 3/4 (1967): 287–94. And the drawings in the collection of A. N. Sen (chapter 15 of this volume) that are sheets covered with compositions to serve as guides for artists.

⁵⁵ Yael Rice and Stephennie Mulder, “The Mystery of the Timurid Qur’an”, 22 July 2020, <https://www.prospectmagazine.co.uk/arts-and-books/the-mystery-of-the-timurid-quran>. The authors raise some key issues relating to provenance and dispersal of manuscripts.

with important events and people. His recorded observations of the collections that he viewed, his interactions with their custodians at a time of flux, combined with his efforts of establishing provenance and family lineages have created a repository of essential data that would have easily been lost.

In the following chapters I have put together the stories of the paintings from the letters, published writings wherever possible. The effort has been focused on provenance and not on categorisation based on style, place of origin, dating, etc. These chapters demonstrate that the miniature paintings in the collection of the Chandigarh museum were connected in their previous lives as they moved between kingdoms due to political changes or matrimonial alliances. In approaching each of these chapters as biographies it becomes evident that they are linked, not only to the people and places they have come in contact with, but also with each other.



A note on the chapters:

As detailed in my original proposal (see chapter 75), the research encompasses only miniature paintings that were directly acquired by Dr. M. S. Randhawa. Hence, the following chapters cover the acquisitions made during his time and end at the financial year 1985-1986. As seen in figures 4, 5 and 6, Randhawa categorised the sources into three categories:

- I. Family collection
- II. Art collector
- III. Art dealer

In the following chapters I have mentioned the relevant category for each person, along with the year that the accession was made in, the accession numbers, extracts from the correspondence and published works. All this information is not available for each acquisition but the archives cover most of the important purchases made before the inauguration of the museum in 1968. I have also specifically included images of the versos of paintings because more layers of meaning are exposed through the markings on them. The various inscriptions and signatures that they carry are broadly summarise as:

- (1) the stamp of the museum: each painting was stamped, given an accession number and signed by the curator V. S. Suri once it was officially part of the collection. Paintings with accession numbers up to 2928 bear the stamp of 'Punjab Government Museum, Patiala', with the year marked as '1962-63'. The next painting, acc. no. 2944, has the updated name and location 'Govt. Museum and Art Gallery, Chandigarh'.
- (2) The versos of a majority of the paintings have prices written in ink or a colour pencil – usually red or blue – by Randhawa, accompanied by his signature. There is some suggestion that Archer also did this while assessing a collection.⁵⁶
- (3) The name and/or signature/stamp of the person selling the painting.
- (4) Inscriptions to identify the scene, location or persons in the paintings. These were added close to the time of creation of the artwork or by later custodians, and can be in Takri, Shahmukhi, Urdu, Gurumukhi, Devanagari, Persian, or a combination of any of these. They are located on the surface of the painting, on the verso, or the flyleaf.
- (5) A serial/inventory number used for the invoice of purchase. Sometimes added by the art dealer.

⁵⁶ See the letters reproduced in the chapter 15 on A. N. Sen's collection.

(6) Inscriptions of verses from texts that the paintings illustrate. Mostly written in Takri and/or Sanskrit.

(7) Drawings/diagrams/doodles added to the versos of the paintings.

(8) In some cases, when the paintings were given as gifts, the owner has written the word “present” and/or “presented by” on the verso or flyleaf.⁵⁷

Apart from these, the clearest indicators of the paintings’ history are the damages that they have suffered, by water, fire, insects, or other such catastrophes. At various states in their lives these paintings have undergone physical changes such as the addition or removal of mounts, margins and borders. Most alterations made prior to their time at the Chandigarh museum cannot be linked to a specific time period, location or owner, but still help in connecting folios of dispersed series together.

Marking the acquired objects discourages theft, but also through such ordering and numbering a collection emerges from an “accumulation”.⁵⁸ Asserting ownership through signing, stamping, or otherwise marking objects is a common phenomenon. However, royal stamps or signatures of the original patrons on the paintings in the Chandigarh museum are completely absent. Unlike the Mughals who preferred bound volumes the series created for the Pahari courts were composed of hundreds of loose folios. Though sometimes they have serial numbers, the paintings are mostly devoid of any inscribed claim of ownership, either by the artist or patron. Is it possible that all such information was contained in colophons that have since then been lost? Does this indicate that the paintings were originally viewed in a controlled setting and not circulated, eliminating the need for imprinting these possessions? Even Randhawa who did not *own* these paintings and drawings inserted himself into their story by writing on their versos,⁵⁹ and yet the very patrons who commissioned them seemed to have no interest in asserting any such claim or authority. As curator Gail Geigenbaum has aptly pointed out in discussing the multitude of ways in which provenance can manifest: inscribing provenance information onto its surface is “one of the most efficient ways to attach a story to an object.”⁶⁰



⁵⁷ See chapter 6 on Raja Baldev Singh of Guler.

⁵⁸ Feigenbaum, ‘Manifest Provenance’.

⁵⁹ A member of the curatorial staff, S. K. Dosanj, has also initialled most of the paintings during his/her time at the museum.

⁶⁰ Feigenbaum.12.

APPENDIX II

I. Details of Art Objects in the Museum and Art Gallery, Chandigarh.

II. Sources of Acquisition of Miniature Paintings.

III. Names of Artists whose works are represented in the collection of Museum and Art Gallery, Chandigarh.

I. DETAILS OF ART OBJECTS IN THE MUSEUM

	<i>At the time of partition</i>	<i>Supplemented after partition</i>	<i>Total</i>
<i>I. Sculptures</i>			
1. Gandhara Sculptures	619	—	619
2. Stucco heads	10	—	10
3. Terracotta objects	10	—	10
4. Indian Sculptures (Brahmanical)	92	23	115
5. Bronzes	13	8	21
6. Indian Sculptures (Modern)	—	62	62
<i>II. Paintings</i>			
1. Miniature Paintings	447	2348	2795
2. Modern Paintings	20	480	500
3. Wall Paintings	—	14	14
4. Calligraphy	20	—	20
<i>III. Other Objects</i>			
1. Wood carvings	—	15	15
2. Enamelled Objects	4	—	4
3. Metal Objects	31	—	31
4. Jewellery Objects	10	—	10
5. Ivory Objects	15	—	15
6. Lacquer works	29	—	29

Figures 4, 5 and 6: Pages from the information booklet printed on the occasion of the inauguration of the museum in 1968.

	<i>At the time of partition</i>	<i>Supplemented after partition</i>	<i>Total</i>
7. Ceramics	3	—	3
8. Textiles	—	9	9
9. Tibetan Tankas	10	1	11
10. Chamba Rumals	15	1	16
11. Phulkaris	13	8	21
12. Shawls	5	—	5
13. Sikandarnama Shawl	1	—	1

II. SOURCES OF ACQUISITION OF MINIATURE PAINTINGS

I. Family Collections

1. Rani of Abhrol.
2. Shri Basant Lal of Molag.
3. Tikka Narinder Chand of Garhi Manaswal.
4. Shri Ram Singh of Bhawarna, Kangra Valley.
5. Capt. Sundar Singh of Mirthal.
6. Tikka Gajinder Singh of Garhi Manaswal.
7. Justice A. N. Sen.
8. Kanwar Devi Chand of Nadaun.
9. Rao Birendra Singh of Rewari.
10. Shri Nihal Singh of Chamba.
11. Mian Chattar Singh of Arki.
12. Mian Kartar Singh of Bassa Waziran, Nurpur.
13. Kanwar Brij Mohan Singh of Nalagarh.
14. Sodhi Gurbachan Singh of Rupar.
15. Kanwar Inder Vijay Singh of Mankot.
16. Shri Man Chand Uppal, Kangra.
17. Shri Ishwari Singh Chandela, Udaipur.
18. Raja of Nurpur.
19. Raja Dhruv Dev Chand of Lambagraon.
20. Shri Durga Singh Bains.

II. Art Collectors

1. Prof. Mohan Rakesh of Jullundur.
2. Dr. Paira Mal, Amritsar.
3. Prof. Netri Kishore Mehta of Haripur.
4. Shri Uttam Singh Rao.

5. Sir Jai Lal.
6. Shri Gauri Parshad Saksena.
7. Shri Lachman Das of Rajol.
8. Shri Durga Parshad.
9. Shri B. C. Mittra.
10. Shri S. P. Singh.
11. Shri Satya Paul.
12. Lt. Genl. D. R. Thapar.
13. Shri P. R. Kapur.
14. Mrs. Adya Jha.
15. Shri Narotam Singh.
16. Shri Prithvi Pal Singh Jaura of Jullundur.
17. Shri Kailash Chand Jain.
18. Shri R. G. Vijavargia, Jaipur.
19. Shri Poonam Chand Dudhoria.

III. *Art Dealers*

1. Shri K. Prahlad Singh.
2. Shri M. R. Bharany.
3. M/s. Sham Sunder Bharany, Amritsar.
4. M/s. Curio House, Calcutta.
5. Kanwar Sangram Singh, Jaipur.
6. Shri C. L. Bharany.
7. M/s. Mohenjo Daro, New Delhi.
8. Shri Gulab Chand Bengani.
9. M/s. Kapur Curio.
10. M/s. Boutique.
11. Shri Tula Ram.
12. M/s. Curio House, Udaipur.
13. M/s. Indian Art Palace.
14. Shri B. P. Sharma.
15. Shri Badri Nath Gupta.
16. Shri Lal Man.
17. Shri Harbhajan Singh Chawla.
18. Shri J. N. Sharma.
19. M/s. Curio House, New Delhi.
20. Mrs. Kamla Mittal.
21. M/s. M. R. Bharany & Sons.
22. Shri R. L. Sharma.
23. Shri B. R. Sharma.

Rani of Abhrol – Dada Siba, district Kangra

- Year of acquisition: 1953-1954
- Randhawa's classification: Family collection
- Accession numbers: 89-108

Radhawa met with the Rani of Abhrol on one of his trips to Kangra. When he visited her home, accompanied by Mulk Raj Anand, he spotted some paintings. The account of this visit is reproduced below with an additional paragraph because it touches on the financial state of the raja of Dada Siba. The letters from the archives indicate that there was some confusion when the paintings were first received by Randhawa for the museum. All this seems to have been cleared up later and the twenty paintings were added as gifts or donations to the museum on behalf of the queen.



Extract from *Travels in the Western Himalayas*:

After examining the ruins of the Baradari, we paid a visit to Rani Abhrol, a spirited old lady, the grand-aunt of the Raja. In the verandah of her house were some old Kangra paintings pasted on the wall. As they were exposed to light and dust, the colours of the paintings had faded, which proves that colours of the Kangra paintings retain their brilliance only when they are kept wrapped up in *bastas* and are not exposed to direct light.

“Have you any other paintings apart from those on the wall?” I enquired.

“I had some of the ‘Wah Guruji ka Khalsa and Wah Guruji ki Fateh’ type, but they were taken away by a Sikh official who came to see me.”

“What does she mean?” asked Anand.

“She is referring to the Sikh paintings in which untrimmed beards are common. In the Kangra paintings of 18th century, the beards of men are trimmed in the Muslim style. In the paintings of the early 19th century, when Ranjit Singh had become the paramount ruler of the Punjab, long beards became fashionable. He even granted allowances to the hill chiefs to grow beards. That is why the portraits of all the Rajput hill chiefs from this period resemble those of Sikhs. Even the European adventurers like Ventura, Allard and Avitabile had long flowing beards.

...

Taking leave of the Rani, we paid a visit to the young Raja of Dada Siba, who lived in a house built in modern style close by. The recent land reforms had hit him hard. His jagir had been confiscated, and most of the land had gone to his tenants... Caught in a situation like this, the Raja thought of going to Japan to learn bamboo work, so that he could make some use of his bamboo forest. Commiserating over his misfortune we consoled him as best as we could.¹



¹ M. S Randhawa, *Travels in the Western Himalayas in Search of Paintings* (New Delhi: Publication Division, 1974), 62-63.

Accession number		
1	89	Krishna stealing butter: a folio from a <i>Bhagavata Purana</i>
2	90	Krishna stealing butter: a folio from a <i>Bhagavata Purana</i>
3	91	Krishna stealing butter: a folio from a <i>Bhagavata Purana</i>
4	92	Adoration of Vishnu: a folio from a <i>Bhagavata Purana</i>
5	93	Matsaya Avatar, the Killing of Sankhsura: a folio from a <i>Bhagavata Purana</i>
6	94	Narshimha Avatar: a folio from a <i>Bhagavata Purana</i>
7	95	Vishvarupa Avatar of Vishnu: a folio from a <i>Bhagavata Purana</i>
8	96	Krishna as Arjuna's charioteer: a folio from a <i>Bhagavata Purana</i>
9	97	Kalki Avtar of Vishnu: a folio from a <i>Bhagavata Purana</i>
10	98	Krishna painting Radha's feet
11	99	Unidentified royal figure in his palace
12	100	Sudama at the gate of Krishna's palace
13	101	Shiva and Parvati seated on their vahanas
14	102	Disappearance of the Goddess: a folio from <i>Devi Mahatmaya</i>
15	103	Raja Moti Singh of Poonch (?) (see below left)
16	104	Matsaya Avatar, the Killing of Sankhsura
17	105	Lakshmi and Narayana seated on a lotus: a folio from a <i>Bhagavata Purana</i> (see below right)
18	106	Guru Amar Das
19	107	Battle Scene
20	108	Varaha Avtar of Vishnu



Letters from Volume 3: Purchase of Paintings, 1953-1954

39

October 22, 1953.

Dear Rani Sahab,

Raja of Dada Siba sent the paintings which were hanging on the wall of your house. Your letter shows that he has not taken your consent. As such the paintings are being returned to you.

Yours sincerely,
M.S.
(M.S.Randhawa.)

The Rani Sahaba,
of Abhrol,
Dada Siba,
District Kangra. ...

No. 11/14-St.

A copy is forwarded to Raja Harmahendra Singh of Dada Siba, district Kangra, for information.

Development Commissioner, Punjab

Dada Siba,
District Kangra, 40
Dated, the 27th October 1953.

RECEIVED

My dear *M.S. Randhawa Sahib,*

I have just now received a copy of your D.O.No.190-St, with your endorsement No.191-St, and I have been perturbed to read the contents.

The day you saw the paintings at Rani Abhrol's place, I decided to purchase them and make a present to you. I sent my Court of Wards clerk to find out whether she was willing to sell them and she agreed and I paid Rupees one hundred through my Court of Wards clerk for the paintings, who brought them and handed them to me. If he had brought them a few minutes earlier, I could have personally handed them to you, but he came a little late i.e. on my return after seeing you off in the bazar; so I packed them up and sent them through one of my office peons, for being sent by registered post. Once Rani Abhrol has sold the paintings to me, she has nothing whatsoever to do with them now and I had just sent them as a personal present to you.

However, I did not expect the Rani to be led away by Hari Singh Sartora a mischief-monger and Goverdhan Singh who is employed in the CoOperative Societies, to the extent that once having sold away the paintings; she would write to you such an absurd letter. Unfortunately she is illiterate and only knows how to sign her name in Hindi and is easily led away by the aforesaid mischief mongers who are always out to harm me. They must have written the letter & obtained her signatures, in order to come into limelight.

Rani Abhrol is away these days at Habrol with her mother and as soon as she returns I shall find out from her as to what led her to write such a fabulous letter to you especially when she had once sold the paintings for a hundred rupees to me. I am sorry for the inconvenience that has been caused to you by the mischief played by Hari Singh Sartora and Goverdhan Singh in writing to you the absurd letter.

Hoping you to be in the enjoyment of excellent health.

*M.S. Randhawa Esquire,
I.C.S.,
Development Commissioner, P.B.
& J.M.S.*

With best wishes,
Your sincerely,
M.S.

Letters from Volume 4: Art Correspondence, 1953-1954

85
D.O.No. 238 -Lib/St.

Camp Chandigarh.
Dated the 19th November,
1953.

My dear Suri,

Herewith 20 Kangra paintings which have been presented by Rani Sahiba of Abhrol, Dada Siba. I pass them on to the Punjab Museum, and this may be accepted as a donation from Rani Sahiba.

Yours sincerely,
M.S. Randhawa
(M.S. Randhawa.)

Shri V.S. Suri, M.A.,
Curator, Punjab Museum,
Mansie, Simla.
...

No. 238 -Lib/St.

A copy is forwarded to Rani Sahiba of Abhrol, Dada Siba, District Kangra, for information.

M.S. Randhawa
Development Commissioner, Pb.
& Chairman,
Central Library Committee, Punjab.

No. 377

From
Shri V. S. Suri, M. A.,
Curator, Punjab Government Museum,
The Mansie, Simla.

To
The Rani Sahiba of Abhrol,
Dada Siba, Kangra.

Dated Simla-1, the 23rd November, 1953.

Dear Madam,

I have the honour to gratefully acknowledge the gift of 20 Kangra paintings so kindly made by you to the State Museum through Shri M. S. Randhawa, I. C. S., Development Commissioner, Punjab. The collection will be maintained here under your name.

Yours faithfully,
V.S. Suri
Curator,
Punjab Government Museum,



Prithipal Singh Jaura – Jalandhar, Punjab

- Year of acquisition: 1953-1954
- Randhawa’s classification: Art collector
- Accession numbers: 111 and 112

The only letters that mention his name are dated to early 1964 when he offered “four volumes of the Guru Granth”¹ to the museum. He was asked to bring these to the meeting of the Art Purchase Committee² but no purchase was made, for reasons unknown.

[Unclear if there is any connection to G. S. Jaura or S. L. Jaura]



Accession number		
1	111	The wedding of Ram and Sita: a folio from a <i>Ramayana</i> (below left)
2	112	Bharata and Shatrughana arrive in the forest: a folio from a <i>Ramayana</i> (below right)



¹ Letter in *Volume 22: Art, 1964*. Kept in the Reference Library of the GMAG, Chandigarh.

² Ibid.

Basant Lal – Molag, district Kangra

- Year of acquisition: 1953-1954
- Randhawa’s classification: Family collection
- Accession numbers: 113 and 114

I was unable to find any mention of Basant Lal of Molag in Randhawa’s published works or archives. The classification of “family collection” implies that the paintings were inherited by Basant Lal. The two paintings appear to be from a *Bhagavata Purana* series – several folios of which were purchased from Kanwar Inder Vijay Singh of Mankot in 1956-1957.



Accession
number

1	113	The killing of Yashoda and Nanda’s daughter: a scene from the ‘Basohli’ <i>Bhagavata Purana</i>
2	114	Infant Krishna: a scene from the ‘Basohli’ <i>Bhagavata Purana</i>



Professor Mohan Rakesh – Jalandhar, Punjab

- Year of acquisition: 1953-1954, 1955-1956
- Randhawa's classification: Art collector
- Accession numbers: 117-118, 976-1003



Accession number		
<i>Accessioned in 1953-1954</i>		
1.	117	Todi Ragini
2.	118	Shiva and Parvati with Ganesha
<i>Accessioned in 1955-1956</i>		
3.	976	Sanjaya narrating the battle of Mahabharata to Dhritrashtra
4.	977	Krishna preaching to Arjuna
5.	978	Krishna preaching to Arjuna while driving his chariot
6.	979	Krishna preaching to Arjuna
7.	980	Krishna preaching to Arjuna
8.	981	Arjuna besides Bhishmapitamah
9.	982	Krishna preaching to Arjuna
10.	983	Vishvarupa
11.	984	Krishna preaching to Arjuna
12.	985	Krishna preaching to Arjuna while driving his chariot
13.	986	Raja and Rani hunting
14.	987	Garuda carrying Vishnu
15.	988	Shiva
16.	989	Lakshmi Narayana on Shesh Naga

17	990	Radha and Krishna
18	991	Gopa-Gopi Savika
19	992	Hasta Rekha Chakra
20	993	Laxmi Narayana on Sheshnaga
21	994	Krishna playing the flute
22	995	Rama's return to Ayodhya
23	996	Krishna and Arjuna
24	997	Goddess
25	998	Ganesha
26	999	Rukmani and Krishna
27	1000	Gajendra Moksha
28	1001	Vatapatrashayi Balkrishna
29	1002	Radha and Krishna
30	1003	Laxmi Narayana on Sheshnaga



Acc. No. 117 (left); 118 (right)



Acc. No. 982 (left); 984 (right)



Acc. No. 989 (left); 1003 (right)



Acc. No. 1001



Raja Baldev Singh – Guler, district Kangra

- Year of acquisition: 1954-1955, 1955-1956, 1958-1959
- Randhawa's classification: Family collection
- Accession numbers: 147-296, 901-904, 1833-1841



One of the most important and sizeable collections that Randhawa acquired for the museum was of Raja Baldev Singh of Guler. Influenced by Archer, in his scholarship and in the Art Purchase correspondence, Randhawa referred to this small state as the “birth place” of Kangra painting. In his 1982 volume *Guler Painting* he wrote about the new “gentle” style that developed at Guler post 1740 CE. According to his, now refuted, theory, it evolved from the art of the Mughal courts from which artists fled to the Pahari States following Muhammad Shah's defeat¹ and had “the sensuous charm of Sanskrit poetry and Hindi poetry which celebrates the loves of Radha and Krishna.”²

Randhawa identified Raja Govardhan Chand (1743-1773 CE) as the main patron of art at Guler and was very keen to acquire the family's collection for the museum. Accompanied by Archer, he visited Baldev Singh in March 1954 and writes about having examined “three portfolios”³ of paintings in depth. Along with their interactions with the Raja, who talked to them about the history of the State, Randhawa has recorded descriptions of some of the paintings that he saw. Though the Raja was initially hesitant to sell, a big part of his collection was eventually acquired for the museum. In the first purchase, made on the 2nd of March, 1954, a total of nineteen paintings were bought for a sum of rupees 3,270. At this time the Raja also made a gift of forty-two paintings, and each of these has been enlisted by Randhawa in his letter requesting funds to make the payment for the purchase.⁴ In addition to this, he also writes about his negotiations with the Raja, involving the painting of “Krishna quelling Kaliya Nag”⁵, for which he bargained the price from 1000 rupees down to Rs. 750. Later in the month, eighty-one more paintings were purchased.⁶ The inventory numbers from this list and the prices quoted in it correspond to inscriptions in the hand of Randhawa on the backs of the paintings, each one also signed by him. Once acquired, the paintings were housed at Patiala, stamped by the curator and given accession numbers. In addition to these markings, the versos also contain names and other descriptive comments written by Baldev Singh. These were added to help Randhawa and the curators in identifying the scenes and personages that appear in these paintings.

Among the paintings acquired from Raja Baldev Singh are also a large number of royal portraits, many of them of Raja Govardhan Chand. In one of them [Acc. No. 251] he is shown in an elegant yellow *jama* and pink shawl, seated on the bank of a river as he listens to music. Accompanied by attendants and his courtiers, he smokes his hookah, holding its swirling pipe in his left hand. For Randhawa, this “delightful painting” marked the beginning of the “new style” at Guler, and he quotes J. C. French, saying: “The air of gentle reverie is well-expressed in this painting. It resembles the finest of Mughal paintings but it had a delicacy and spirituality of feeling which Mughal art never attains. The colouring of Kangra pictures of this period is extraordinarily delicate. The Kangra artist had the colour of dawn and the rainbow on his palette.”⁷ Such carefully observed paintings of Govardhan Chand show him in varying settings, including some incredibly tender moments with his family. In Acc. No. 154, for example, he sits near a window, again with the hookah, while his daughter or granddaughter

¹ M. S. Randhawa, D. S. Randhawa, *Guler Painting* (Delhi: Publications Division, Government of India, 1982), 11.

² *Ibid.*, 19.

³ *Ibid.*, 15.

⁴ Letter dated 9 March 1954 in *Art Purchase: 1954*, Vol. 9, 7-9. Kept in the Reference Library of the GMAG, Chandigarh.

⁵ Accession number 147.

⁶ Letter dated 25 March 1954 in *Art Correspondence: 1954-1955*, Vol. 11, 8-10. Kept in the Reference Library of the GMAG, Chandigarh.

⁷ M. S. Randhawa, *Travels in the Western Himalayas in Search of Paintings* (New Delhi: Publication Division, 1974), 16.

affectionately embraces him. A sword lies next to him, alluding to his status as a king and warrior, but the artist has chosen to capture him here simply as a loving father, with the gentle expression on his face as his lips hint at a smile. In another scene from his domestic life [Acc. No. 153] he offers round sweets to his children, one of who reaches out to demand more. Such images not only shed light on the private life of the king but are also a testament to the close relationship between the artists and their patrons. Even if these paintings were not created in the moments that they depict, the artists must have still had access to the innermost circles to be able to successfully portray the raja with such familiarity and intimacy.



Extract from *Travels in the Western Himalayas*:

Raja Baldev Singh was awaiting our arrival and he received us in front of his palace. I introduced Archer and my friend from Bengal to him. Archer remarked that the Raja had close resemblance to his ancestor Govardhan Chand. Baldev Singh was highly pleased with this compliment, for amongst all his ancestors, he had the greatest admiration for Govardhan Chand, because of his valour and love for art. Later on when I saw a portrait of Govardhan Chand, I found that Archer’s observation was correct.

...

While we were talking, three portfolios of paintings wrapped in cloth were brought. As we were examining the collection, an extraordinary painting came into view. It had also attracted the attention of J.G. French when he saw it along with Raja Raghunath Singh, the father of the present Raja, in 1929. It depicts a popular romance of the hills, the story of a drummer boy who fell in love with a princess. In the background of the painting are the snow-covered mountains of the Dhauladhar. Though the Dhauladhar is so conspicuous in the Valley of Kangra, in no other painting I found it portrayed. In the left half of the painting, the drummer-boy is shown peeping at the bathing princess, whose nude person is seen through the cloth screen erected around the bathing place by the women attendants. Apparently, the princess responded to the blandishments of the drummer-boy. In the other half, she is shown eloping with the boy, whose identity is clear from the drum suspended from his neck. They were pursued by the King’s archers, who overtook them and shot them down with arrows. In the second painting of the series, the corpses of the unfortunate lovers are displayed before the King. On the face of the King are mixed feelings of indignation and sorrow. He was satisfied that his honour had been vindicated, but was also sorry about the fate of his daughter. With what success the artist has shown these emotions on their faces!

In the Raja’s collection were many portraits of Govardhan Ghand. In some of these, he is shown with the ladies of the harem, and his children. While the offspring of the Ranis are seated close to him on a carpet, those of servant girls, called Sirtoras, are seated on durries, at a distance. In an equestrian portrait, he is depicted, wearing saffron clothes riding his famous horse. This horse became the object of a war between him and Adina Beg, the Governor of Jullundur Doab. Adina Beg sent a request for the horse. That was refused and was followed by the so-called Horse War in which Govardhan Ghand won, and hence retained the horse.

A delightful painting showed Govardhan Ghand listening to music. It marks the beginning of the new style. As French observes, “The air of gentle reverie is well-expressed in this painting. It resembles the finest of Mughal paintings but it has a delicacy and spirituality of feeling which Mughal art never attains. The colouring of Kangra pictures of this period is extraordinarily delicate. The Kangra artist had the colour of the dawn and the rainbow on his palette.”⁸



Accession
number

<i>Accessioned in 1954-1955</i>		
1.	147	Kaliya Daman
2.	148	Tikka Bhup Singh with his mother

⁸ M. S Randhawa, *Travels in the Western Himalayas in Search of Paintings* (Delhi: Thomson Press (India), Publication Division, 1974) 12-16.

3.	149	Tikka Bhup Singh with his mother Ananta Devi, the Chambyal Rani
4.	150	Raja Bhup Singh with his Rani and Tikka Shamsheer Singh in his lap
5.	151	Raja Govardhan Chand with his Rani
6.	152	Prince and princess watching the flight of cranes (stolen in 1970)
7.	153	Raja Govardhan Chand with his Basohli Rani and family
8.	154	Raja Govardhan Chand with his daughter
9.	155	Rani with children
10.	156	A lady with a black buck
11.	157	A lady watching the flight of the cranes
12.	158	Shiva and Parvati
13.	159	Radha waiting for Krishna
14.	160	Radha and Krishna
15.	161	Rama, Sita, Lakshman and Hanuman
16.	162	A lady with a peahen
17.	163	Krishna in dalliance
18.	164	Wedding ceremony
19.	165	Rani sitting under the canopy and Raja Parkash Chand sitting in the foreground (stolen in 1970)
20.	166	To drive away Kulakshani, palace ladies scatter grain
21.	167	Durga attacking Mahishasur
22.	168	Raja Dashratha with his queens and sons
23.	169	Krishna visiting Radha
24.	170	Bala Krishna - the vision of sage Markandeya
25.	171	The saga of the drummer boy and princess ⁹
26.	172	The saga of the drummer boy and princess
27.	173	The saga of the drummer boy and princess
28.	174	Raja Jagdish Chandra and Prince Roop Chand on elephant
29.	175	Raja Roop Chand and Prince Man Singh on elephant
30.	176	Raja Man Singh and Prince Bikram Singh on elephant

⁹ B. N. Goswamy, Eberhard Fischer, *Pahari Masters: Court Painters of Northern India* (Delhi: Oxford University Press, 1997), 234.

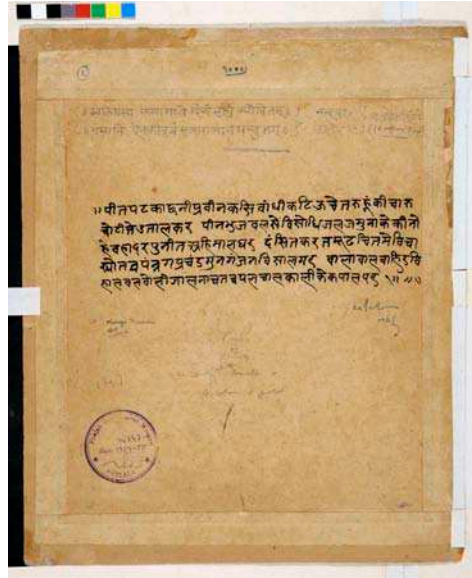
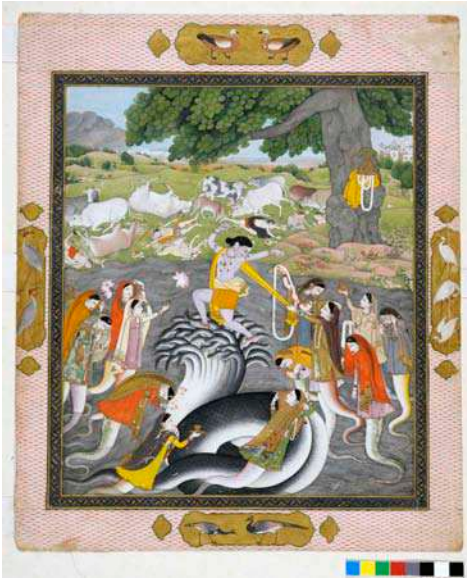
31.	177	Raja Bikram Singh and Prince Raj Singh on elephant
32.	178	Raja Raj Singh and Prince Dalip Singh on elephant
33.	179	Raja Dalip Singh and Prince Goverdhan Chand on elephant
34.	180	Raja Goverdhan Chand on elephant (stolen in 1970)
35.	181	Raja Bikram Singh and his brother Gopal Singh on elephant
36.	182	Portrait of Raja Bikram Singh
37.	183	Portrait of Raja Roop Chand
38.	184	Portrait of Raja Jagdish Chand of Guler
39.	185	Raja Dalip Singh of Guler performing puja
40.	186	Raja Dalip Singh with his son Goverdhan Chand (stolen in 1970, returned in 1972)
41.	187	Raja Goverdhan Chand of Guler smoking (stolen in 1970, returned in 1972)
42.	188	Raja Goverdhan Chand
43.	189	Raja Goverdhan Chand in battle armour on a horse
44.	190	Raja Goverdhan Chand on a white horse
45.	191	Raja Goverdhan Chand smoking a hookah
46.	192	Raja Goverdhan Chand holding a bow in his right hand
47.	193	Raja Goverdhan Chand riding his famous horse (stolen in 1970)
48.	194	Raja Goverdhan Chand smoking a hookah
49.	195	Raja Goverdhan Chand of Guler smoking a hookah
50.	196	Raja Goverdhan Chand Playing chaupar with his courtiers (stolen in 1970)
51.	197	Raja Prakash Chand with money lender Avtara Shah's Father
52.	198	Raja Bhup Singh with his Courtiers
53.	199	Prince Bhup Singh going for hunt with his courtiers
54.	200	Marriage procession of Mian Jai Singh
55.	201	Raja Jai Singh with Prince Raghunath Singh and other courtiers
56.	202	Raja Ragunath Singh with his brother Hardit Singh and courtiers
57.	203	Raja Jai Singh with Mr. Brandreth, Commissioner Jullundur Division

58.	204	Mian Jai Singh listening to petitioners with his courtiers
59.	205	Raja Shamsheer Singh consulting Brahmins in his court
60.	206	Mian Jai Singh with his courtiers and attendants
61.	207	Mian Jai Singh with his troops going on tour
62.	208	Mian Jai Singh of Guler on a horse
63.	209	Mian Jai Singh listening to music at night and watching dance performance
64.	210	Mian Jai Singh listening to music at night and watching dance performance
65.	211	Mian Jai Singh watching dance performance
66.	212	Mian Jai Singh listening to music played by male musicians
67.	213	A battle scene
68.	214	Mian Gopal Singh of Guler playing chess with Rana Dinmani of Haripur
69.	215	Raja Ajit Singh of Chamba
70.	216	A lovelorn princess
71.	217	Hair dressing of a princess
72.	218	Maharaja Ranbir Singh of Jammu on horse back
73.	219	Raja Bhup Singh on horse back
74.	220	Raja Shamsheer Singh with maternal uncle
75.	221	Raja Shamsheer Singh returning after the hunt
76.	222	Mian Jai Singh
77.	223	The coy bride
78.	224	Mian Jai Singh inspecting a match lock
79.	225	Maharaja Kharak Singh of Lahore
80.	226	Two lovers
81.	227	Maharaja Ranjit Singh of Lahore
82.	228	Maharaja Narain Singh of Siba
83.	229	Portrait of Raj Guru
84.	230	Gosain Bhagwan with his chief disciple Gosain Narain
85.	231	Mian Parkash Chand of Guler
86.	232	Raja Parkash Chand
87.	233	Raja Parkash Chand of Guler
88.	234	Raja and Rani
89.	235	Raja Gulab Singh and Dhian Singh of Jammu

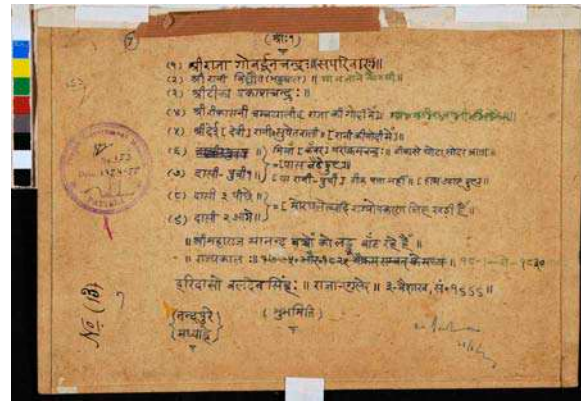
90.	236	Portrait of Raja Ranbir Singh of Jammu
91.	237	Bhagat Das Maluk
92.	238	Mian Jai Singh with his wazir
93.	239	Portrait of Raja Parkash Chand of Guler
94.	240	Raja Sansar Chand of Kangra
95.	241	Unidentified
96.	242	Crown prince Tika Prakash Chand and Mian Prakaram Chand
97.	243	Mian Sirdar Singh riding a horse
98.	244	Shri Guru Roop Narayan playing on a musical instrument
99.	245	Sri Maharaj Hari Ramji
100.	246	A figure paying homage to Rama and Sita
101.	247	Sri Mahant Sukdev
102.	248	Guru Nanak Dev
103.	249	Raja of Mandi listening to music
104.	250	Sardar Jai Singh Kanhiya in conference with hill chiefs
105.	251	Raja Goverdhan Chand listening to music
106.	252	A lady sitting under a tree
107.	253	Radha and Krishna
108.	254	Krishna playing on flute with the gopas
109.	255	Composite Horse
110.	256	Caricature of a wedding
111.	257	Camel fight
112.	258	Meal
113.	259	“Dili da Banka”
114.	260	Caricature of a man being chased by a dog
115.	261	Simurgh, elephants, and a fantastical creature
116.	262	Hawk
117.	263	Duck
118.	264	A bird on a tree
119.	265	Pheasant
120.	266	Yudhishtir and his brothers
121.	267	Panchmukhi Hanuman or Hanu Bhairav
122.	268	Yogic diagram
123.	269	Unidentified figure
124.	270	A prince (?) with two ladies
125.	271	An ascetic in love with a woman
126.	272	Aghasura the snake
127.	273	A lady smoking a hookah
128.	274	Spring

129.	275	A lady smoking a hookah
130.	276	A young prince standing with a bow and arrow
131.	277	Raja Rup Chand
132.	278	Raja Raj Singh
133.	279	Joy ride
134.	280	Gosain saint
135.	281	Radha waiting for Krishna (drawing)
136.	282	Radha and Krishna together (drawing)
137.	283	An unfinished illustration from the <i>Markandya Purana</i>
138.	284	An unfinished illustration from the <i>Markandya Purana</i>
139.	285	Gopis entertaining lord Krishna (drawing)
140.	286	The day of judgment
141.	287	A prince
142.	288	Shiva and Parvati with their vahanas
143.	289	Hookah bases
144.	290	Prashurama avatar of Vishnu
145.	291	A lady listening to music
146.	292	Horse rider
147.	293	A yogic diagram
148.	294	After Bath
149.	295	Heer spinning the charkha with other women
150.	296	Sher Singh
		<i>Accessioned in 1955-1956</i>
151.	901	Krishna playing his flute for the gopis and gopas
152.	902	Vasudeva carrying Krishna across the Jamuna river
153.	903	Ram and Lakshman with Janaka
154.	904	Feast in the forest
		<i>Accessioned in 1958-1959</i>
155.	1833	Lady with a black buck
156.	1834	Radha and Krishna
157.	1835	Khandita Nayika
158.	1836	Vamana avatar of Vishnu
159.	1837	Vishnu

160.	1838	The death of Putna
161.	1839	A bird
162.	1840	Carpenters at work
163.	1841	Lady playing a veena



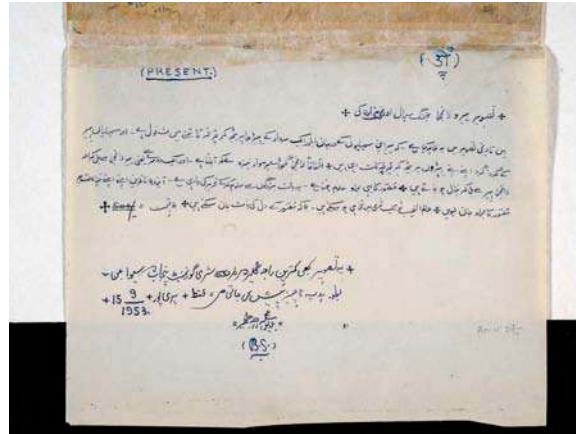
Acc. No. 147 (front and back). The price 1,000 is written on the top of the verso.



Acc. No. 153 (recto and back). The inscription identifies each person from the painting.



Acc. No. 190 (left); Acc. No. 254 (right)

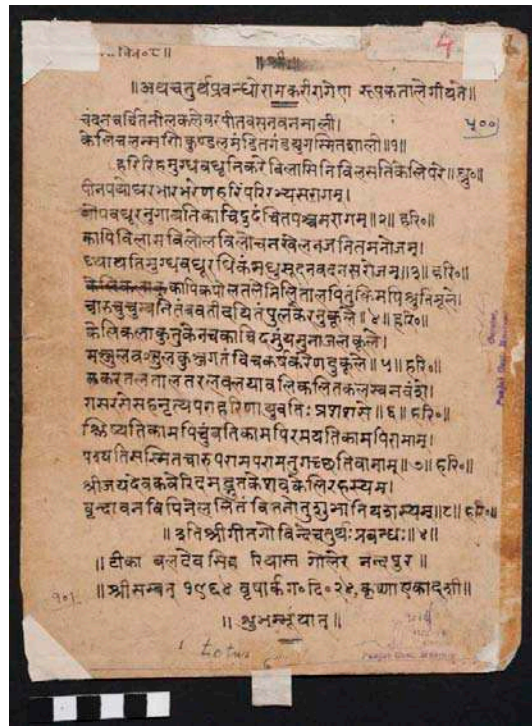
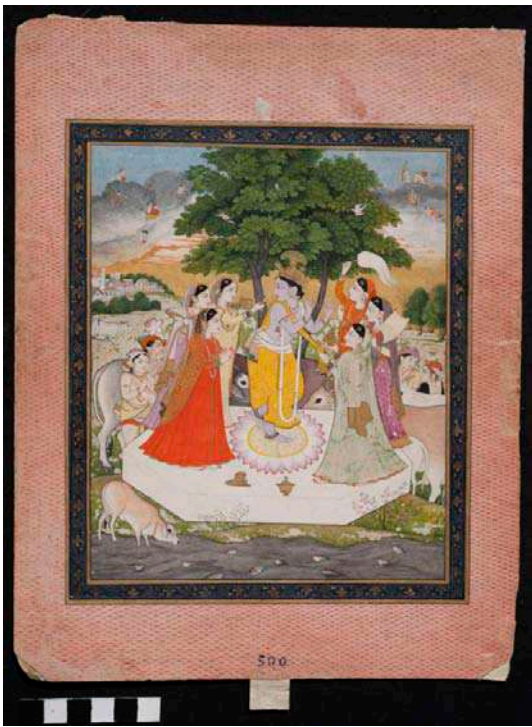


Acc. No. 295 (recto and flyleaf). The inscription identifies the subject as the meeting of Heer (spinning the charkha with her friends) and Ranjha (on the horse). This is followed by:
 Musavvir ka bhao jaanle vein aalmul ghaib to ek shri parmatma hi hosaktay hain jo kay musavvir kay dil ki baat jaan sakte hain + bila qeemat 500 rupaya +

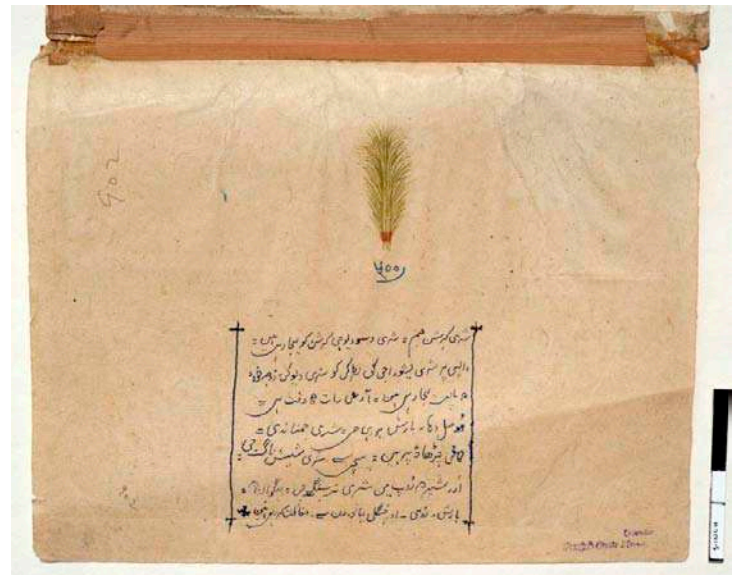
Ye tasveer kabhi kamtareen raja Guler ba taraf se Shri Government Punjab seva me - Bataur hadya nacheez pesh ki jati hai = fakat+Haripur+15 9/1953 + Baldeo Singh Raja Guler = (B.S.)

Translation: Only the almighty knows the true value of the painting and the heart of the artist. Price 500 rupees.

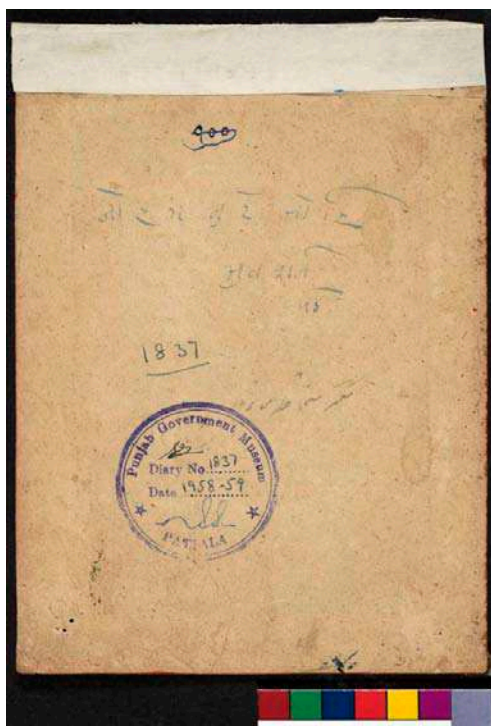
This painting is a gift from the Raja of Guler to the Government of Punjab. This humble offering is made at Haripur, 15/19/1953 by Baldev Singh Raja Guler (B. S.)



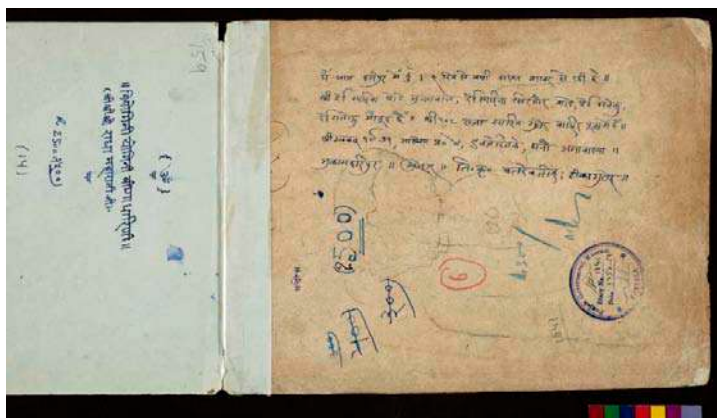
Acc. No. 901 (front and back)



Acc. No. 902 (recto and flyleaf). On the flyleaf: the price “500” and a description of the scene as Krishna being carried away at night to be saved from his uncle Kamsa.



Acc. No. 1837 (front and back)



Acc. No. 1841 (recto, verso and the flyleaf)




Letters from Volume 1: Purchase of Paintings, 1951-1954

151

D. O. No. / 1058 -St.
 Commissioner, Ambala Division,
 Ambala Cantonment,
 Dated the 14th April, 1953.

Dear Raja Sahib,

During my visit to Guler I was very pleased to see your fine collection of paintings. If you have any idea of disposing them of I suggest that you may please keep in mind the proposed Art Gallery at Chandigarh, the Capital of Punjab, which the Government will be raising within a year or so. If you get an offer from any one I would suggest that you may please let me know of the same so that I may be able to get you a higher offer from the Punjab Government. I feel that this collection of paintings which represents the cultural heritage of the Punjab should remain in Punjab.

With kind regards,
 Yours sincerely,

 (H.S. Randhawa.)

Raja Baldev Singh, C.I.E.,
 Raja of Guler,
 P.O. Haripur,
 Tehsil Dera Gopipur,
 District Kangra.

Haripur.
 24th April, 1953

Dear respected Randhawa,

Very many Thanks for your favour of the 14th instant. Yes, I will be informing you when I have an idea of selling my collection of paintings I possess since very ancient days.

As already submitted, I cannot part with my historical and religious paintings at present, however, I promise to inform you.

Hoping you are keeping excellent,
 with kind regards,
 Yours very Sincerely,

Shri M.S. Randhawa, Commissioner,
 Ambala Division,
 Ambala Cantt
 Punjab.

Baldev Singh,
 Raja of Guler,
 Kangra.

Letter from Volume 3: Purchase of Paintings, 1953-1954

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
D.O.No. 551-st / 81

Chandigarh,
Dated the 4th May, 1954.

My dear Kapur,

Reference your D.O.No.551-st dated 28th April, 1954. Please explain to Raja Baldev Singh of Guler that a fairly generous payment has been made to him. I checked up the prices which he had fixed for the paintings, which were not examined by Mr. Archer, and made a suitable deduction. As the portraits of his ancestors will be seen by a large number of persons, which will bring honour to the family, I hope he would have no objection in accepting the deduction which I have made. Kindly persuade him accordingly. Only those paintings were shown as 'presented' on which it was actually written in Urdu that they are presented as gift. No other painting has been taken as 'presented'. This may please be explained to the Raja Sahib.

I regret I will not be able to attend your Red Cross Mela on 10th May, as I have an important meeting at Chandigarh.

Yours sincerely,

(H.S. Randhawa)

Shri K.L. Kapur,
Deputy Commissioner,
Kangra.

Letter from Volume 6: Correspondence 1953-1960, 1961-1965

90

(2)

P.S. N.H.

15 August 57

My dear Randhawa Ji,

Two kind.

I don't remember what paintings (4-5) you photographed in your last visit to Haridwar. Kindly provide me with their copies, so that I may be able to send for the original ones in my possession. Kindly don't worry about the price; I will accept any price which you will give me, rather, if you please, I will present the same to you as a friendly token.

Yours sincerely,
= B.S. =
(BALDEV SINGH)
Raja of Guler.

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श्रीहरियेकमोनसः
=

} Haripur - Guler
} 12th July, '56.

My dear respected -
= M. S. Randhawa ju.
(JAI-HIND)

Thanks, for yrs of 7th inv.

As instructed, I shall be shortly sending
the PAINTINGS before, by hand of my -
Trustworthy man to your goodself.
I hope, you will kindly honor the
man with an interview + oblige me.
Any service?
with our good regards, -

To, SHREE M. S. RANDHAWA
V. PRESIDENT, I.G.A.R. & -
ADDITIONAL SECY. to the
GOVT. OF INDIA, MINISTRY
OF FOOD + AGRICULTURE,
QUEEN-VICTORIA-ROAD,
NEW DELHI.

v. Sincerely yours
Baldev Singh
= B.S. =
[RAJA-GULER]

D.Sc., F.N.I.

84

No 15-4-1957

2nd April, 1957

My dear Raja Sahab,

I have not had the pleasure of hearing from you for a long period. I hope you are keeping fit. I had a desire of paying you a visit but somehow I could not find time due to heavy official work here.

This is just to make a friendly suggestion to you regarding the remaining paintings which you possess and which I saw at an exhibition held at Palampur about two years ago. I think that these should better be offered for sale to the Punjab Museum. Your major collection of paintings has already been purchased by the Museum and it would be desirable if the entire collection is displayed at one place rather distributed in various places. This will perpetuate the good name of your family and the contribution they have made to the development of Art in the Kangra valley. If you so like, I will fix suitable prices and pass them on to the curator, Punjab Museum for consideration by the Art Purchase Committee. I suggest that you may please not delay this any longer.

With all good wishes,

Yours sincerely,

(M.S. Randhawa)

Baldan
Raja Kuldip Singh of Haripur Guler,
Haripur Guler,
Distt. Kangra.

85

the 15th April, 1957.

My dear Raja Sahab,

I have sent you a copy of a letter which I have written to the Curator, Punjab Museum, and do hope that he will pay you a visit to value your paintings and then to taken them to the Punjab Museum.

I remember you had a copy of the history of Guler in Urdu. I require this manuscript very urgently for certain facts in connection with the study about Guler. I would appreciate if you will be good enough to send it to me under registered cover. It will be returned after consultation as early as possible.

With all good wishes,

Yours sincerely,

(M.S.Randhawa.)

Raja Baldev Singh of Haripur Guler,
Haripur Guler,
Distt.Kangra.

80

15th July 57.

My dear Raja Sahib,

Some time ago I purchased some paintings from the Rani of Tikka Narendra Chand of Garhi-Manaswal of Dist. Hoshiarpore. These paintings contain some portraits of Raja Govardhan Chand. The Rani told me that her grandmother was from Garhwal and that she was married to a Raja of Garhwal. I would like to have more details about this marriage. Please let me know who was the Raja of Garhwal to whom this lady was married and whose daughter she was in Guler. Kindly send this information very early.

With my good wishes,

Yours sincerely,

(M.S.Randhawa.)

Raja Baldev Singh,
P.O.Haripur-Guler,
Dist.Kangra,
Punjab.

Painting

83

6th August, 57

My dear Raja Sahib,

This is to acknowledge with thanks your detailed letter which contains information of considerable value regarding Garhwal paintings. So far I remember there are some funds still available with the Punjab Government for purchase of paintings and I would advise you to send the remaining paintings which you possess to the Curator of the Punjab Museum for consideration by the Art Purchase Committee.

It would not be possible for any of the officials to come to your place in view of the economy measures which are being adopted and hence the step which I have indicated is the most suitable under the circumstances.

W.G. Archer sends you his greetings.

With my kind regards and wishing you the best of health.

Yours sincerely,

Raja Baldeo Singh of Guler,
Haripur Guler,
Distt. Kangra.

(M.S.RANDHAWA)



Tikka Narinder Chand – Garhi Manaswal, district Hoshiarpur

- Year of acquisition: 1954-1955
- Randhawa's classification: Family collection
- Accession numbers: 297-343



Tikka Narendra Chand of Garhi Manaswal offered his paintings for sale to the museum. There are a few letters from him, written by hand on blue paper, that mostly discuss the sale and his urgent need for the money. There is no record of Randhawa's visit to Garhi Manaswal, perhaps because it was not a known centre of art activity. The paintings in the Tikka's collection, too, came to him as dowry. In one of his letters he discusses this provenance:

“The paintings were brought by my wife from Tehri Garhwal. My wife is the real cousin sister of late H. H. the Maharaja of Tehri Garhwal. The pictures were painted in Kangra in the time of Maharaja Sansar Chand, the name of the artist is not known. When Pramodh Chand of Alampur (Kangra) went to Garhwal and married his sisters with Maharaja Sudarshan Shah of Garhwal, he might have taken these paintings with him and either left there or gave them to his sisters. As a matter of fact these paintings were given to my wife by her grandmother on marriage. She was from Guler family and married with Maharaja Pratap Shah of Garhwal who was grandson of Sudarshan Shah. She might have taken them from her father's house when married. Anyhow these are all of Kangra art.”¹

Maharaja Sansar Chand's younger brother Fateh Chand was married in our house (Manaswal family) so we had some collection of that time too but as ill luck would have it the fire broke out in our house in the year of 1883 and everything was burnt to ashes so all those paintings burnt too.”

The connection to Tehri Garhwal is of particular interest because a sizeable number of folios of the famed *Gita-Govinda* series, by the Manaku-Nainsukh family of artists, were in the possession of maharaja Manvindra Shah in the 1950s. Randhawa had many of these paintings photographed and reproduced them as colour plates in his *Kangra Paintings of the Gita-Govinda* (1964). A few that had already been purchased by N. C. Mehta were photographed in Mumbai with permission from Mehta's family as he had passed away by then.² I believe accession numbers 312, 321, and 327, to be folios from the same *Gita-Govinda*, date 1730 CE.³

In addition to the Sanskrit and Takri inscriptions that are present on some, all the folios have titles on the versos in Hindi and English, added most likely by Narendra Chand to describe the contents of the paintings. The paintings have been crudely cut at the edges and there is a line of holes on many of them that suggests that they were all stitched or bound together in the past.



¹ Letter dated 18 July 1953 in *Art Correspondence: 1953-1954*, Vol. 2, 23-24.

² M. S. Randhawa, *Indian Paintings: Exploration, Research and Publications* (Chandigarh: Govt. Museum & Art Gallery, 1986), 159.

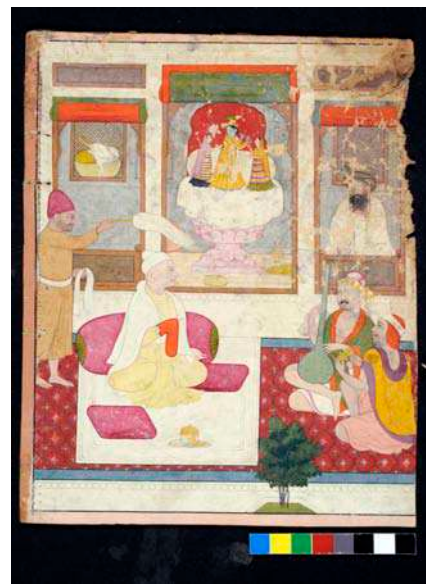
³ Vrinda Agrawal, 'Piecing It Together: Three *Dasavatara* folios from a great *Gita Govinda* Series', *Artibus Asiae* 77, no. 2: 117-30.

Accession
number

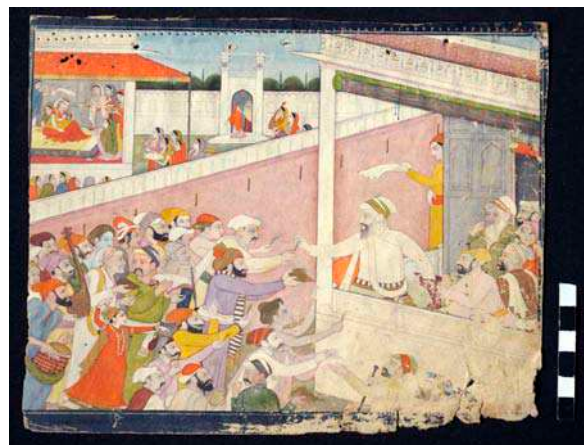
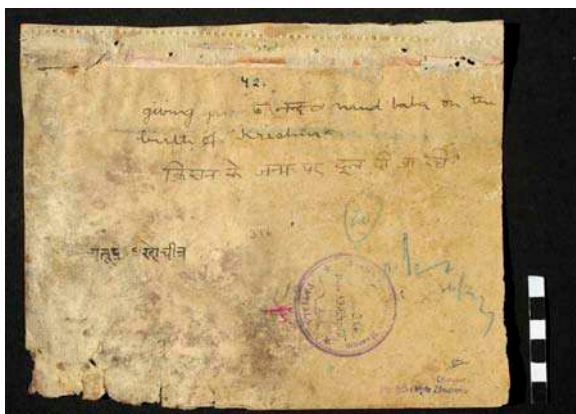
1.	297	Lady smoking a hookah
2.	298	Radha and Krishna in the forest
3.	299	Unidentified Nayika
4.	300	Worship of Krishna at the temple
5.	301	Radha and Krishna
6.	302	Holi festival
7.	303	Shiva and Parvati
8.	304	Basant ritu (Spring Season)
9.	305	Sleeping Krishna
10.	306(i)	Raja Bheem Chand of Bilaspur
11.	306(ii)	Krishna waiting for his beloved
12.	307	A princess with her attendant
13.	308	A winged woman playing a musical instrument
14.	309	A lady writing a letter
15.	310	Raja Dharitrashtra
16.	311	Lady with a deer
17.	312	Budh Avatar of Vishnu: folio from a <i>Gita-Govinda</i>
18.	313	Ras Lila of Krishna
19.	314	Princess riding a horse
20.	315	Prince on an elephant accompanied by an army
21.	316	Nanda celebrating the birth of Krishna
22.	317	Sawan (Rainy Season)
23.	318	Raja Birbal
24.	319	Prahlad and Hiranyakashipu
25.	320	Raja Goverdhan Chand talking to a man
26.	321	Kalki Avatar of Vishnu: folio from a <i>Gita-Govinda</i>
27.	322	Interior of a palace, at night
28.	323	A lady with her pet parrot
29.	324	A priest reciting <i>slokas</i> to a gathering
30.	325	Rama and Sita
31.	326	Ganesh with Ridhi and Sidhi
32.	327	Parshuram Avatar of Vishnu: folio from a <i>Gita-Govinda</i>
33.	328	Radha and Krishna
34.	329	Portrait of a lady
35.	330	Women fetching water from a river
36.	331	Rainy Season
37.	332	Virhani Nayika (stolen in 1970)
38.	333	Krishna with Radha (stolen in 1970, returned in 1972)
39.	334	Draupadi ⁴

⁴ B. N Goswamy, *Essence of Indian Art* (San Francisco, Calif.: Asian Art Museum of San Francisco, 1986) 224.

40.	335	Krishna greeting Radha
41.	336	A woman seated on a terrace, smoking a hookah (stolen in 1970)
42.	337	A rani resting on the banks of a river
43.	338	Ladies in a forest grove
44.	339	Abhisarika Nayika
45.	340	Hunting Scene
46.	341	Raja and Rani in dalliance
47.	342	Women playing in a pool of water
48.	343	Krishna spying on Radha as she takes her bath

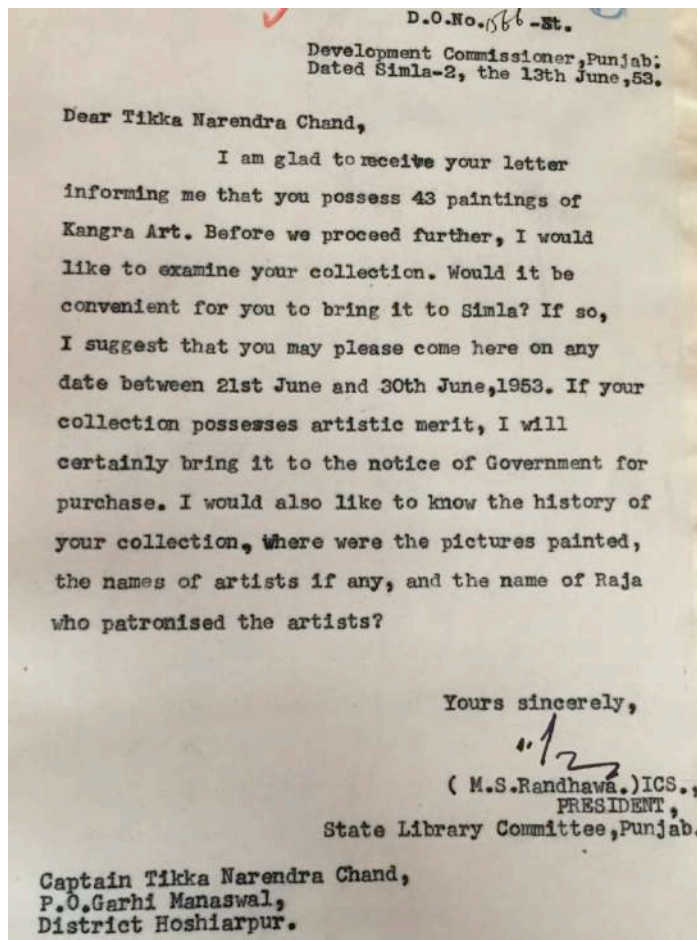


Left: Acc no. 298; Right: Acc no. 300

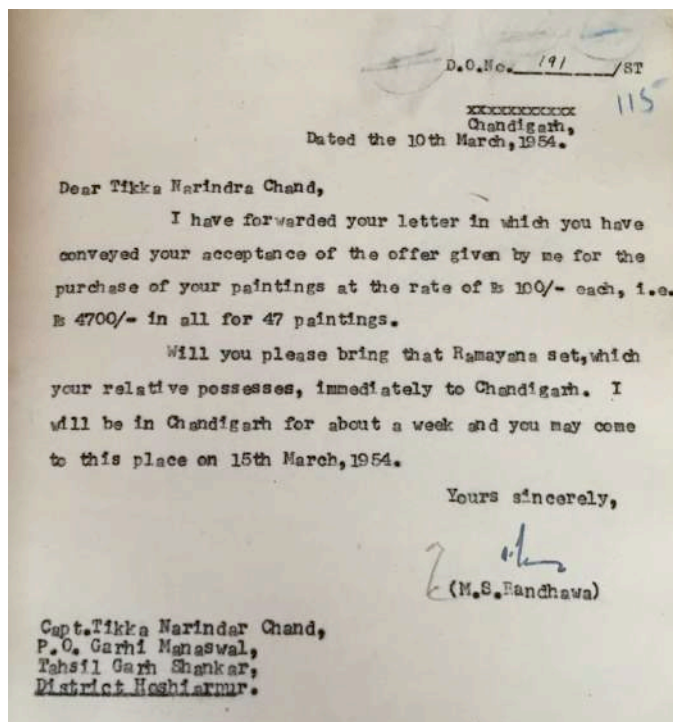


Acc no 316, verso and recto.

Letter from Volume 2: Art Correspondence, 1953-1954



Letter from Volume 3: Purchase of Paintings, 1953-1954



Garhi Manaswal
Dist Hoshiarpur
10. 2. 1954

My dear Randhawa Sahib,

I had written once before but received no reply so far. As I have fixed up the marriage date of my daughter for 18th of May 54, so I want to know if I can get the price of my paintings before May, 54. I want to get definite information so that I may manage accordingly.

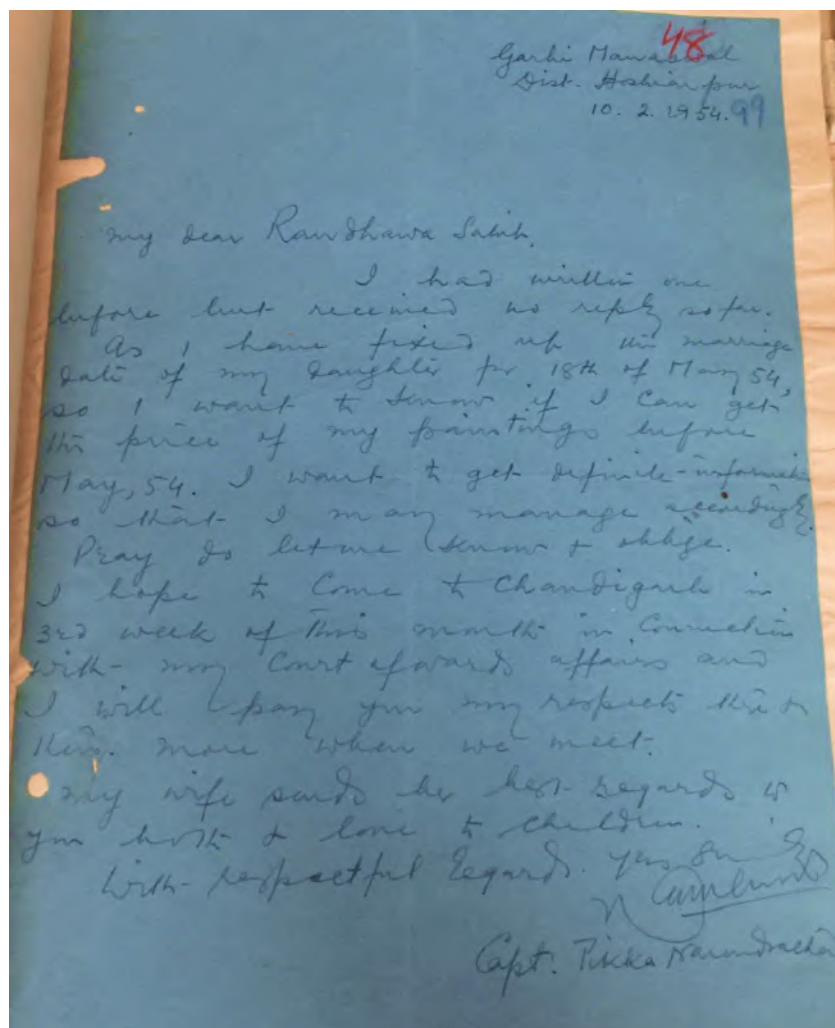
Pray do let me know & oblige.

I hope to come to Chandigarh in 3rd week of this month in connection with my court of wards affairs and I will pay you my respects then and there. More when we meet.

My wife sends her best regards to you both and love to children.

With respectful regards yours sincerely

(Signed)
Capt. Tikka Narender Chand



Thakur Ram Singh – Bhawarna, district Kangra

- Year of acquisition: 1954-1955, 1955-1956
- Randhawa's classification: Family collection
- Accession numbers: 344-358, 490-599, 600-773, 899-900



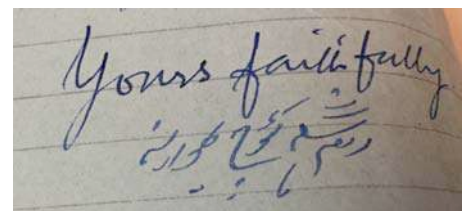
“The road now flanks the village of Bhawarna where lived Mian Ram Singh from whom I purchased a large series of Kangra paintings. A mile below this is a place which provides a grand view of the Dhauladhar...”¹

In *Indian Paintings*: “Ram Singh of Bhawarna, a descendent of Raja Sansar Chand, was in need of money for the marriage of his daughter...I purchased Ram Singh's collection and presented it to P. N. Thapar, the Administrator of Chandigarh Capital Project for the Museum which was to be built in due course at Chandigarh. The news that ancient paintings are being purchased spread, and persons who had collection started visiting me.”²



Extract from a letter to Randhawa, dated 22nd November 1952:

...Perhaps I need not say that the aforesaid paintings are a token of our heritage, de[s]cended down from Maharaja Sansarchand our dynastic Rajput ruler of Kangra. These paintings comprise of our invaluable asset and hence their price can hardly be estimated by me. As a matter of face the workmanship in illustrating the Poranic ethics of Hindus is unequalled. Keeping in view the masterly work done by the artist deserves an honourarium no less than Rs. 300/- per portrait...³



Accession
number

Accessioned in 1954-1955		
1.	344	Celebration of Holi
2.	345	A Darbar Scene

¹ M. S Randhawa, *Travels in the Western Himalayas in Search of Paintings* (New Delhi: Publication Division, 1974), 48.

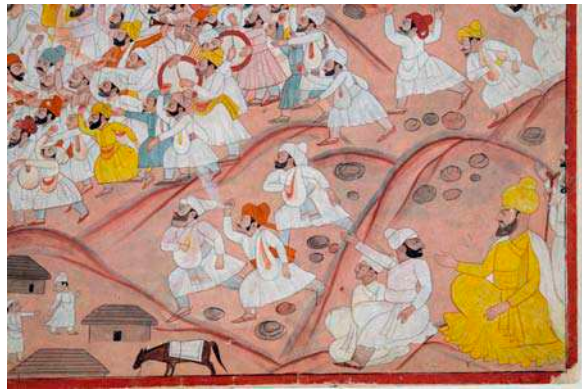
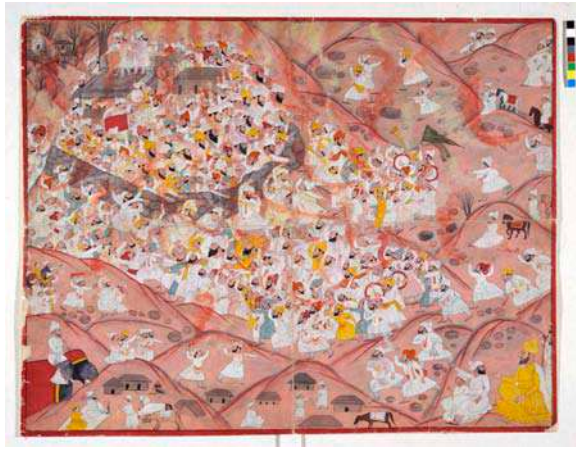
² M. S. Randhawa, *Indian Paintings: Exploration, Research and Publications* (Chandigarh: Govt. Museum & Art Gallery, 1986), v.

³ From Volume 1: *Purchase of Paintings, 1951-1954*. Kept in the Reference Library of the GMAG, Chandigarh

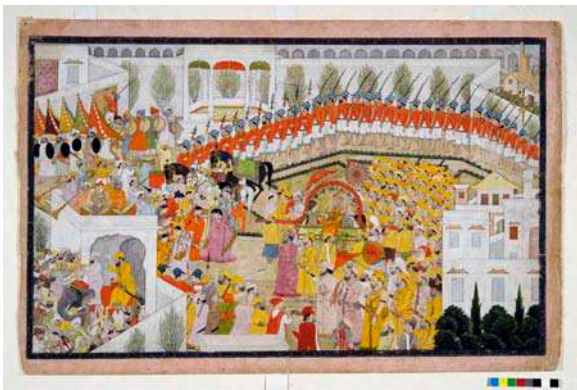
3.	346	Raja Sansar Chand with his Courtiers
4.	347	The young Sansar Chand celebrating with his courtiers
5.	348	Sansar Chand celebrating Janam Ashtami
6.	349	Conquest of Kangra Fort
7.	350	Kanwar Anirudh Chand with his army
8.	351	Maharaja Sansar Chand and family celebrating holi
9.	352	The wedding procession of Kanwar Ranbir Chand, son of Anirudh Chand
10.	353	Wedding procession of Anirudh Chand
11.	354	Wedding procession of Mian Fateh Chand
12.	355	Maharaja Sansar Chand playing holi with courtiers
13.	356	Raja Ghamand Chand and Tek Chand
14.	357	Maharaja Sher Singh
15.	358	Maharaja Sansar Chand riding
16-125.	490-599	Folios of the <i>Skanda Purana</i> ⁴
126-299.	600-773	Folios of the <i>Devi Mahatmya</i>
<i>Accessioned in 1955-1956</i>		
300.	899	Mahraja Sansar Chand at Nadaun
301.	900	Mian Anirudh Chand at a dance party



⁴ Folios from both series published in B. N. Goswamy and Eberhard Fischer, *Pahari Masters Court Painters of Northern India* (Delhi: Niyogi Books, 2009).



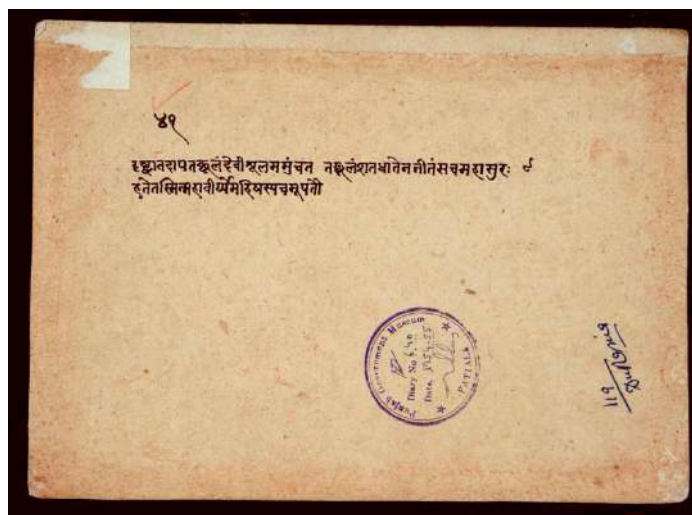
Acc. No. 344 (with detail)



Acc. No. 352 (with detail)



Acc. No. 558 (with detail): Shiva being shown his image in the mirror after the gods dress him for his wedding



Acc. No. 640 (front and back): Death of Chikasura, Sanskrit inscriptions are present on the backs of some of the folios.



Letter from Volume 1: Purchase of Paintings, 1951-1954

14/1/52

D.O.No.129-St.
Office of the Commissioner, Ambala Divn.
Ambala Cantonment.
Dated the 17th January, 1952.

My dear Luthra,

Mian Pam Singh of Bhauarna possesses a valuable collection of paintings. I have seen his collection and I am of opinion that this should find place in our proposed art gallery at the Capital site. Mian Ram Singh came to Ambala during the Cultural Festival and I asked him what price he would charge for his set of paintings depicting the life of Shiva. There are 110 paintings in this set. He originally demanded a sum of Rs.250/- per paintings, but on persuasion he agreed to accept a sum of Rs.19,000/- for the complete set. Will you kindly call him and persuade him to accept a lesser sum as these paintings are being purchased for the nation. It should be possible for you to obtain a further reduction of Rs.1,000/- or so.

Yours sincerely,
M.S. Randhawa
I.C.S.,
(M.S.Randhawa.)

Shri Ram Nath Luthra, M.A.,
Deputy Commissioner,
Kangra.

P. o. Bawarna
(KANGRA DISTT.)
29th Mar, 1951.

My dear Rameshwar Sahib,

Jai Bhawani; I was recieved an order by your good self through Tehsildar Sahib Palampur; that the price of the picture set must be reduced; & It was told to me that some decreasement is necessary; It was told by me that I am agree to accept Rs 1800/- . But after that I have not recieved any information that what has decided by your majesty. Please inform about your decision on an earlier date & oblige. Thanking you very much.

Yours faithfully,
Sd/ Ram Singh Katoch
Vd P. o. Bawarna
Teh; Palampur; (Kangra Distt)

RECEIVED
No. 1057-P.
4-APR-1951
DIVISION
Sd/

SH: RAJA RAM SINGH.
BEING THE RIGHT DESCENDENT OF MAHARAJA SANSAR CHAND.
THE STATE WAS ANNEXED TO THE BRITISH TERRITORY DURING THE LIFE TIME OF
RAJA PROMODH CHAND
.....
PORTRAITS OF MAHARAJA SANSAR CHAND BAHADUR & HIS DESCENDENTS
MAHARAJA ANIRUDH CHAND, RANBIR CHAND ETC: RULERS IN THE 19TH CENTURY
OF TRIGRAT DESH (KANGRA, HOSHIARPORE & ADJOINING HILL STATES.)
PREPARED BY ORDER OF:- MAHARAJA SANSAR CHAND.
WHO PREPARED.....Not known.
HOW PREPARED.....BY HAND.
HOW THE PORTRAITS CAME INTO POSSESSION OF)
THE PRESENT OWNER SH: THAKUR RAM SINGH of)
V&PO BAWARNA(KANGRA).)

This album of Family portraits came down as hereditary right to Raja Parbhan Chand V&PO ALAMPOR BAGH(KANGRA) from his father Maharaja Ranbir Chand on the confiscation of Ruling right due to his uncle Raja Parmodh Chand's ill term with Br: Govt: After his demise father of the owner had them.

✓
Rameshwar Sahib
Katoch

182

Dr. Paira Mall – Amritsar, Punjab

- Year of acquisition: 1954-1955
- Randhawa’s classification: Art collector
- Accession numbers: 359-368

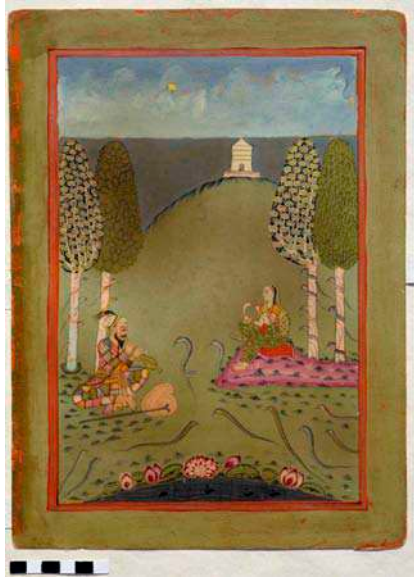
In one of his letters to the Chief Engineer (Capital Project) Randhawa writes about Dr. Paira Mall as having a long association with Dr. A. K. Coomaraswamy, “who was his life long friend and to whom he supplied a fairly large number of Kangra Paintings for Boston Art Gallery” [MFA, Boston]. (See the letter from Volume 9, reproduced below.)



	Accession number	
1.	359	Ragini Asavari
2.	360	Todi Ragini
3.	361	Durga killing Mahishasura: from a <i>Devi Mahatmya</i>
4.	362	Radha and Krishna (drawing) [on the verso: stamp of S. Bahadur Shah, art dealer, Lahore]
5.	363	Sketch of a hermit (drawing), another drawing on the back
6.	364	A Sikh noble seated on a terrace (S. Mahan Singh Sukarchakia)
7.	365	Two men talking
8.	366	A woman with a veena
9.	367	Krishna with his different wives
10.	368	Ram, Sita and Lakshman during their exile



Detail of the verso of 362



Acc no. 359



Acc no. 360

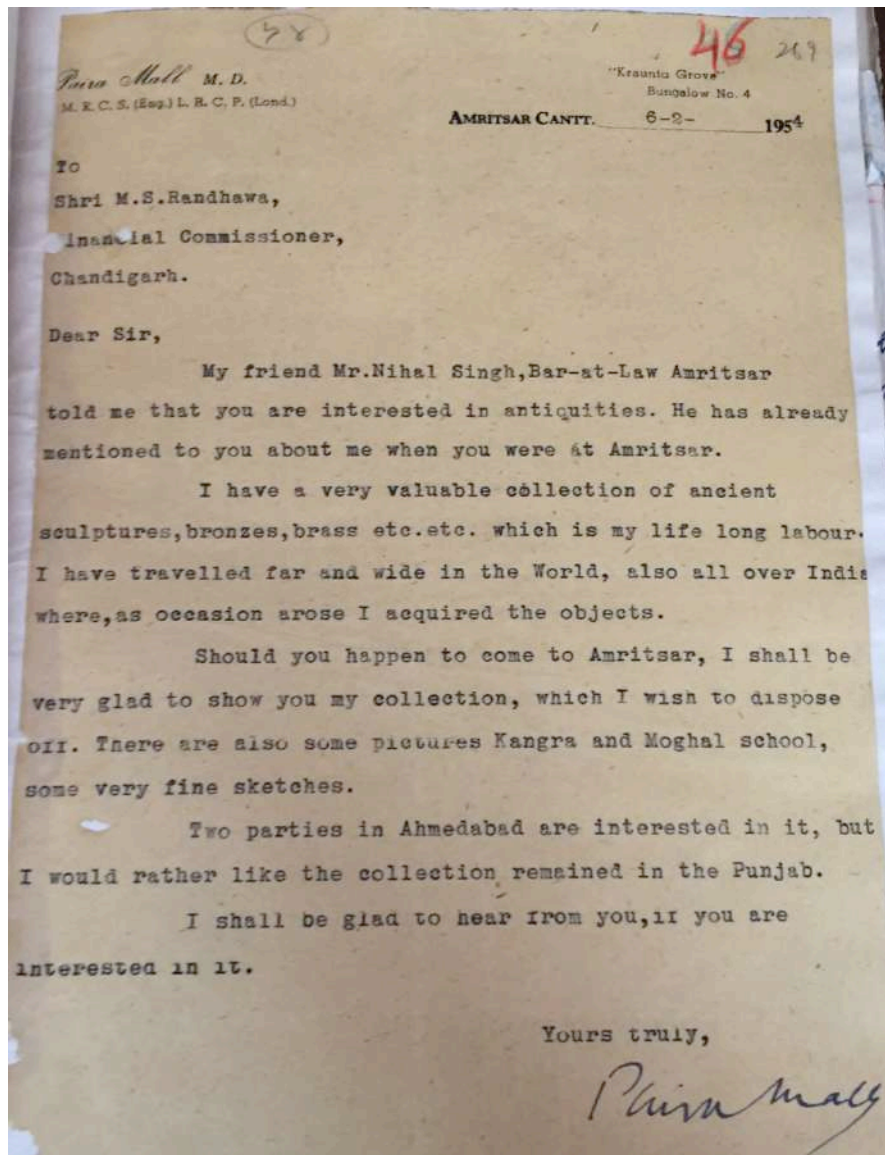


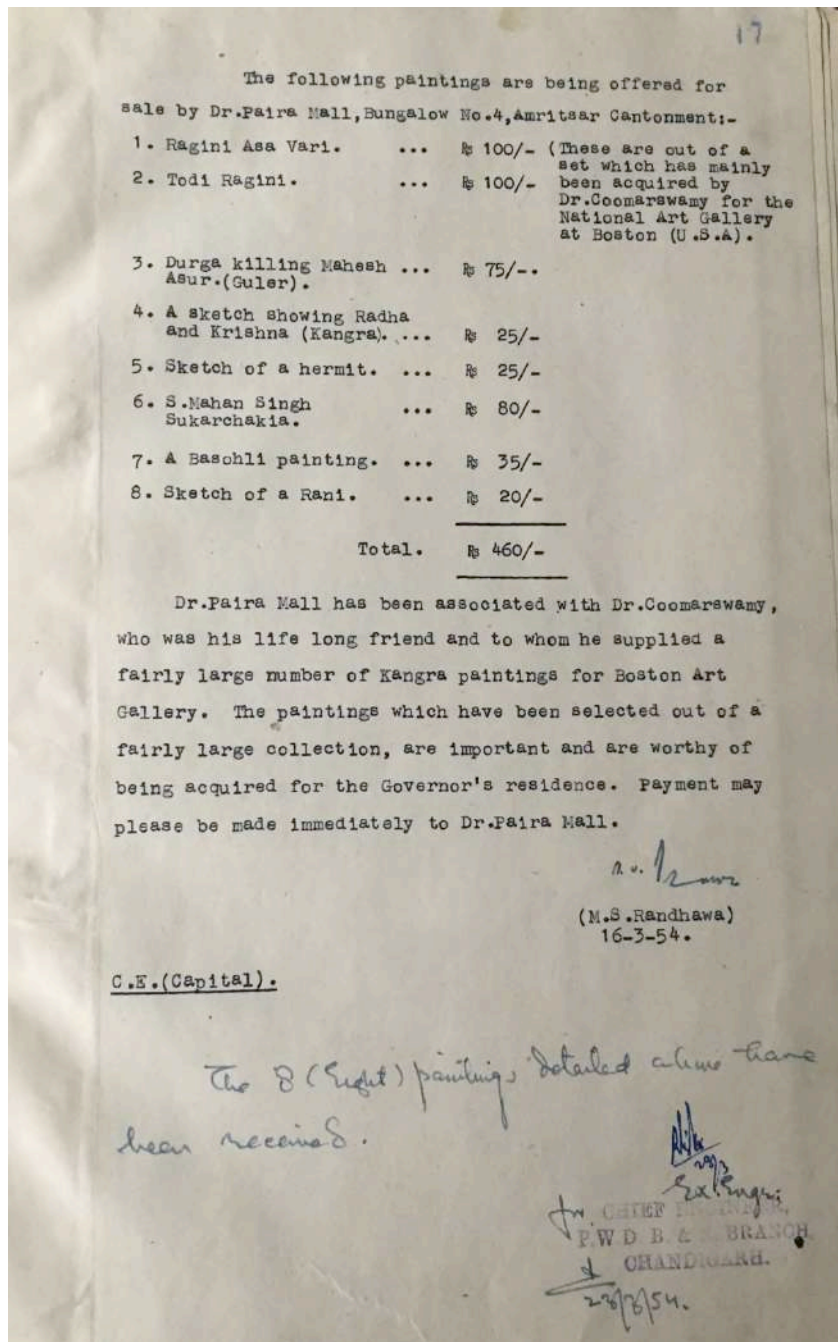
Acc. No 363, front and back.



Acc. No 367

Letter from Volume 3: Purchase of Paintings 1953-1954





Netri Kishore – Haripur (Guler), district Kangra

- Year of acquisition: 1954-1955
- Randhawa’s classification: Art collector
- Accession numbers: 369-372

There is not much information available on Netri Kishore, other than that these paintings were the possessions of his father. He accompanied Randhawa, Mulk Raj Anand, and perhaps also Archer, on their visit to Haripur, Guler but is not mentioned in Randhawa’s published account of the visit. The “kerchiefs” offered for sale, and returned, are probably Chamba rumals or something similar.



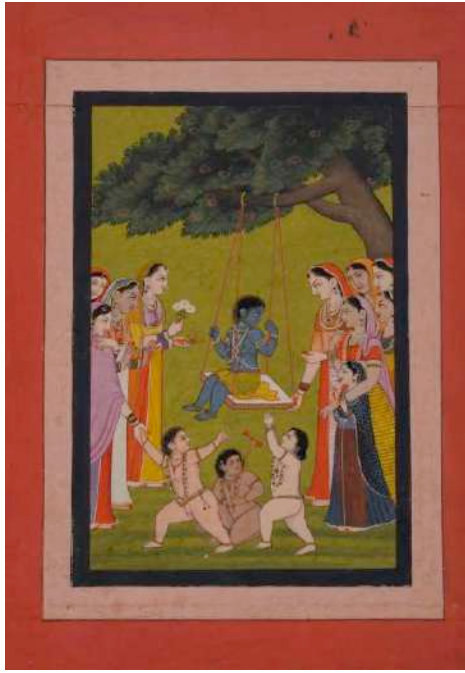
Accession number		
1.	369	Swami Narain, Mahant of Damtal
2.	370	A lady with attendants
3.	371	Rama on swing
4.	372	Ragini Sandhuri Hindol



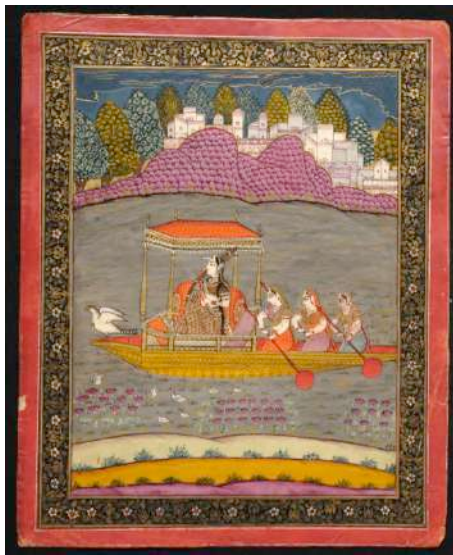
Acc no. 369



Acc no. 370



Acc. No 371.



Acc. No 372, front and back.



Dharamsala
Date 7th April 1954

OM

Most respected Randhawa Sahib,

With due respect I send this letter to your honour to bring to your notice that I received a cheque of Rs 325/- for my offerings – 4 kerchiefs, 4 paintings & one comb from museum from S. D. O. Stores Sub Division Chandigarh.

In obedience to your honour I accompanied you to Haripur & there within a short while showed & then handed over some of the old monuments my dear father possessed. He was reluctant to part with & he told me (that, I then & then sounded to your honour) that even for Rs. 200/ for one painting, he would not part with when once an Englishman offered to him. And now he was extremely shocked to find this poor appreciation which is of course is a discouraging one.

A piece of art – a thing of beauty is a joy for ever. I sacrificed my eternal joy for Rs 325/- only. It is a disgrace to me & to my love of art.

I would not get any longer a piece embroidered by my grandmother who is dead some 75 years ago & who is said to have worked it within a year. The very (illegible) for keeping it for a century meant a lot. It is a priceless thing & when is appreciation – it does pinch a lover of art.

Without hesitation I may pen that Rs 325/- is not even the worth for keeping carefully the old monumental art, not to speak of their price(?).

I left no doubt the settlement of prize in your hand but it should not have been based upon shopping manner. I had expected the appreciation worth more than its double or triple even.

I am detaining the cheque which has not been got cashed yet, with a hope to receive a revised assessment.

With due apology & best regards,

Yours faithfully,
Netri Kishore M. A.
(of Haripur)
at present Nav Bharat College
Dharamsala.

126 09. 126
DHARMASALA 217
DATE 7th April, 1954.

Most respected Ranthawa Sahib,

With due respect I send this letter to you hoping to bring to your notice that I received a cheque for Rs 325/- for my offerings — 4 kerchiefs, 4 paintings & one comb for museum from S.D.O. Sirsa & Division Chandigarh.

In addition to you having accompanied me to Hainpur where within a short while I had handed over some of the old monuments ^{deep} my father possessed. He was reluctant to part with ^{deep} what he told me (that, then when I handed to you having) that even for Rs 200/- for one painting, he would not part with when an Englishman offered to him. And now he was extremely shocked to find this poor appreciation which is of course is a ^{disappointment} to me.

A piece of art — a thing of beauty is a joy for ever. I sacrificed my eternal joy for Rs 325/- only. It is a disgrace to me ^{my} love of art.

I would not get any longer a piece embroidered by my grandmother who is dead some 75 years ago & who is said to have worked it within a year. The very

126

even for keeping it for a century meant a lot. It is a priceless thing & when is appreciation — it does fetch a lover of art.

Without hesitation I may say that Rs 325/- is not even the worth for keeping carefully the old monumental site, not to speak of their price.

I left no doubt the settlement of price in your hand but it should not have been based upon shopping manner. I had expected the appreciation worth more than its double ~~was~~ a triple even.

I am detaining the cheque which has not been got cashed yet, with a hope to receive a revised assessment.

With due apology & best regards,

Yours faithfully,

Netri Kishore M.A.
(of Hainpur)
at present Nav Bharat College.
Dharmasala.

P.O. No.

st. 1385(4)

XXXXXXXXXXXX
Chandigarh.
9th April, 1954.

Toll

Dear Mr. Netri Kishore,

Reference your letter dated the 7th April, 1954.
The price of your paintings was fixed at Rs. 50/- each
by Mr. W.G. Archer. However, I gave you much more as you
would have noticed in view of the trouble you took to
accompany us to Haripur. You may also contact Mian Devi
Chand of Wadaun, who has sold 7/valuable paintings for Rs. 175/-.
The kerchiefs have already been returned to you. As regards
the kerchiefs which were taken by Dr. Anand, you may
kindly send him a bill, and he will be glad to pay you for
the same. His address is given below:-

Shri Mulk Raj Anand,
Editor 'Marg', Bombay.

I hope the comb has also been received by you. It was
returned by Shri Kaistha, Superintendent, F.Cb. Office.

Yours sincerely,

(M.S. Randhawa)

Sant Ram – Haripur, district Kangra

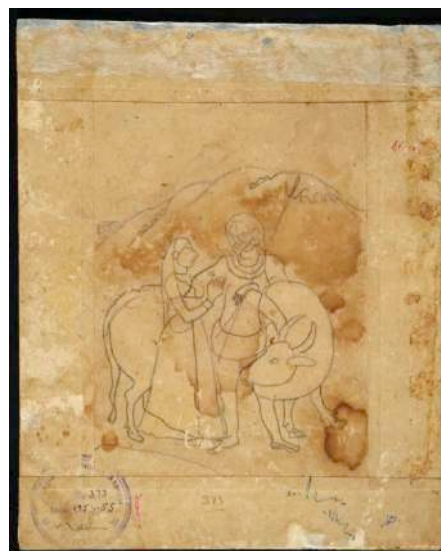
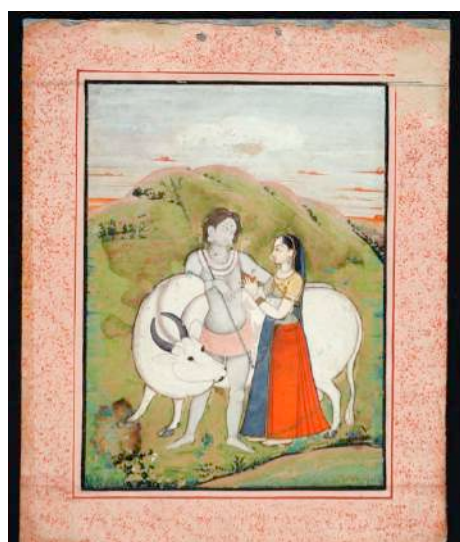
- Year of acquisition: 1954-1955
- Randhawa's classification: Not included in the list
- Accession number: 373

Randhawa met Sant Ram on a visit to Haripur.



Accession
number

1	373	Shiva and Parvati with Nandi
---	-----	------------------------------



Letter from: Art Purchase Correspondence, 1954

13 7

On my visit to Haripur Jamadar Sant Ram of Haripur
produced ^{an} interesting Guler picture of Shiva and Parvati.
Its price has been assessed by Mr. W.G. Archer as Rs.75/-.
A sum of Rs.75/- be sent by money order to Jamadar Sant
Ram immediately out of the grant of Rs.36,000/- which has
been sanctioned for the purchase of Kangra paintings.

M.S. Randhawa
(M.S. Randhawa)
9.3.54.

C.E. Capital Project.

Received one painting as above.
PA. to CB.



Captain Sundar Singh – Mirthal, district Gurdaspur

- Year of acquisition: 1954-1955, 1955-1956
- Randhawa's classification: Family collection
- Accession numbers: 374-413, 905-910

In *Indian Paintings*, Randhawa refers to Sundar Singh as a “descendant of Dhian Singh, Wazir of Guler Rajas.”¹



Extract from a letter to Randhawa, dated 25th February 1953:

...The stuff in my possession is not a collection by me, it is the only wealth inherited to me by my ancestors, who were Wazirs of Raja of Guler. These paintings were presented to the Rulers of the Time, in Haripur Kangra Distt: For certain these Paintings were made before the year 1777, when my ancestors left Haripur for some reasons.

You are a lover of Art, and will no doubt understand Far better than myself. Work was much admired by the Curator of Victoria Memorial in Calcutta when I showed him in 1924. Pity it does not bear the Signature of maker, and the date it was made, other wise it would have increased its value.

It is not a thing to see in moving Train or a Dark Room. Must wait for the Bright sunshine Day, and will take at least One hour for a person of you Qualification, to see with the help of Magnifying glass, that I have kept with the stuff. Hoping to hear your programme.²

With best wishes and speedy recovery
Yours Sincerely
(Signed)
Sundar Singh



Accession
number

<i>Accessioned in 1954-1955</i>		
1.	373	Shiva and Parvati
2.	374	Todi Ragini (Stolen in 1970, returned)
3.	375	Ashram of Markandeya Rishi (from a <i>Devi Mahatmya</i> series but not the same as 377-403)
4.	376	Raja and Minister at the Ashram of Markandeya Rishi (from a <i>Devi Mahatmya</i> , same as 375)
5.	377	Emergence of Durga Bhawani (<i>Devi Mahatmya series till No.403, including 412</i>)

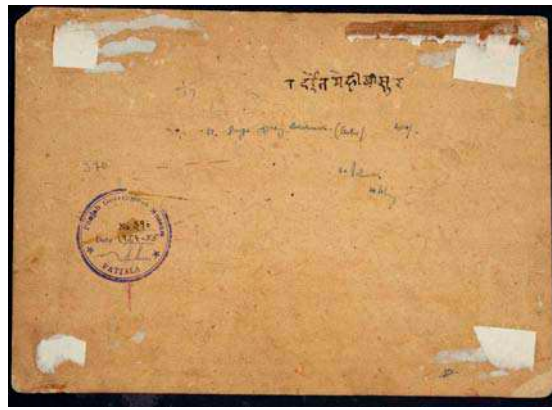
¹ M. S. Randhawa, *Indian Paintings: Exploration, Research and Publications* (Chandigarh: Govt. Museum & Art Gallery, 1986), v.

² From Volume 11: *Art Correspondence, 1954-1955*. Kept in the Reference Library of the GMAG, Chandigarh.

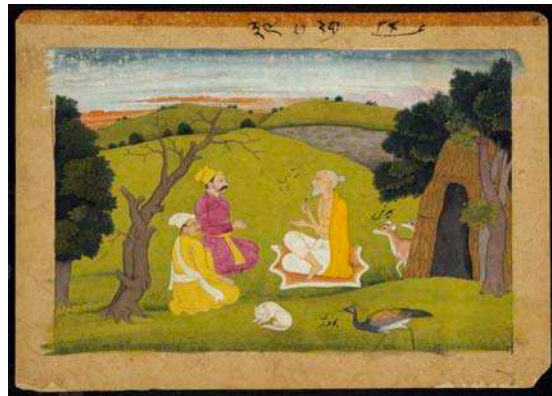
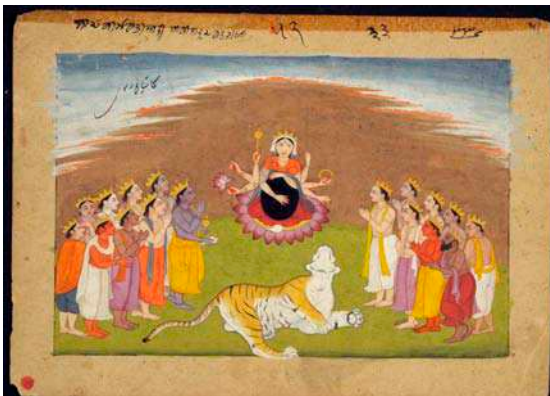
6.	378	Birth of Durga Jwala Mukhi
7.	379	Assembly of Gods
8.	380	Emergence of Kali
9.	381	Durga fighting Nisumbha
10.	382	Sumbha listening to a messenger
11.	383	Durga fighting demon
12.	384	Durga fighting Nisumbha
13.	385	The demon Chief ordering the soldiers
14.	386	Durga fighting Mahishasura
15.	387	Durga fighting Mahishasura
16.	388	Durga fighting Mahishasura
17.	389	Durga fighting Vismukha
18.	390	Durga fighting Mahishasura
19.	391	Durga and Shakti fighting Demons
20.	392	Durga and Kali fighting demons
21.	393	Darbar of Nimsumba
22.	394	Devas Praising Durga
23.	395	Gods Praising Durga
24.	396	Vanishing of Durga
25.	397	Durga fighting Mahishasura
26.	398	Gods and holy men worshipping Durga
27.	399	Victory of Gods
28.	400	Smukha visiting Durga

29.	401	Vanishing of Durga
30.	402	Two demons visiting Durga
31.	403	Raja and Markandeya Rishi
32.	404	Radha and Krishna
33.	405	Radha and Krishna
34.	406	Raja and Rani
35.	407	Gayatri Devi
36.	408	Goddess
37.	409	Hindu Deity
38.	410	Devi
39.	411	Panchmukhi Hanuman
40.	412	Devas praising/worshipping Parvati; Ambika (Kaushiki Devi) emerges from her (<i>Devi Mahatmya series, same as 377-403</i>)
		<i>Accessioned in 1955-1956</i>
41.	905	Utka Nayika
42.	906	Vasakasayya Nayika
43.	907	Ragini Todi
44.	908	Radha and Krishna on the bank of river Yamuna
45.	909	Scaling the Garden wall (stolen in 1970)
46.	910	Prositapatika Nayika (stolen in 1970)

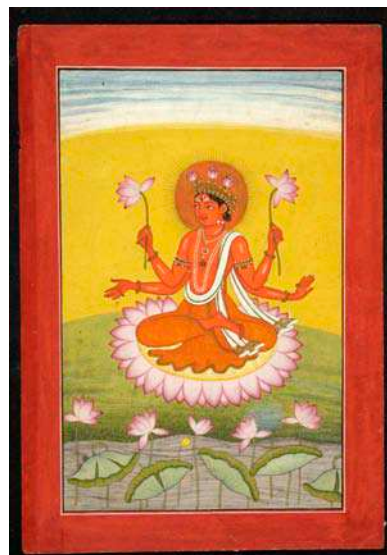
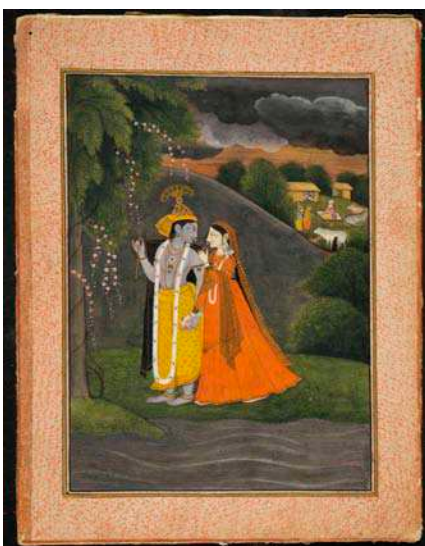




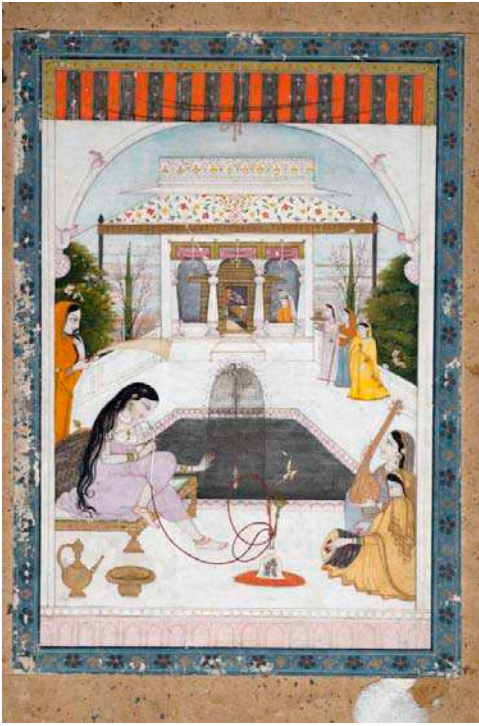
Acc. No. 390 (front and back)



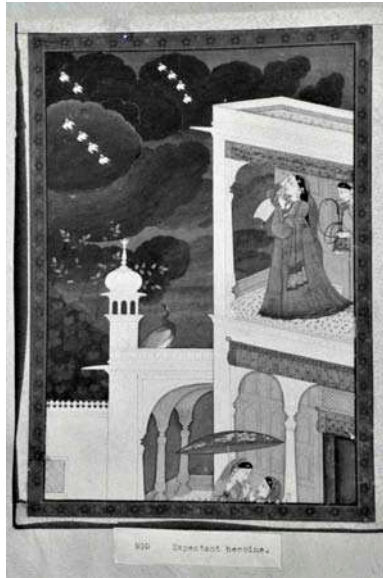
Acc. No. 395 (left); Acc. No. 403 (right)



Acc. No. 405 (left); Acc. No. 409 (right)



Acc. No. 906 (left); Acc. No. 907 (right)



Acc. No. 909 (left); Acc. No. 910 (right)



Letter from Volume 1: Purchase of Paintings, 1951-1954

Mirthal, Distt: Kangra Pur.
Latter 19th April 1954.

My Dear Shriraman *Randhawa Sahib*

Many thanks for your enquiry from Hatan Sindi, and I am glad, you are keeping my name in remembrance, I think I expressed my desire to sell the paintings, provided I get a good price for them, and that will be up to you to see.

I would have refused to part with such valuable stuff, but when I think over the subject, that if I keep these for my future generation, they may not have the value of these things and might lose them for nothing.

Another thing, that I did not collect money, being issueless in my early days, and now I want cash for young children.

I leave it in your decision, whatever you will get me, will be appreciated.

I am greatly improved now, since we last met, and think I am on my feet again.

With best wishes

Yours Sincerely
Sunder Singh

Letter from Volume 3: Purchase of Paintings, 1953-1954

57

D.O.No. 582 / A-15.
Punjab Government Museum,
The House, Simla-1.
Dated Simla, the 10th March, 54.

My dear *Chandhari Sahib*,

Shri M. S. Randhawa, I.C.S., Development Commissioner, Punjab has been pleased to inform this office that you propose to present a collection of Kangra paintings to be acquired from Capt. Sunder Singh of Mirthal to the State Museum to be built at Chandigarh. I wish to thank you for your deep personal interest in the development of the Cultural Institution which contains one of the most renowned collections of paintings, especially Kangra, in the country. Your valuable gift will indeed be gratefully received.

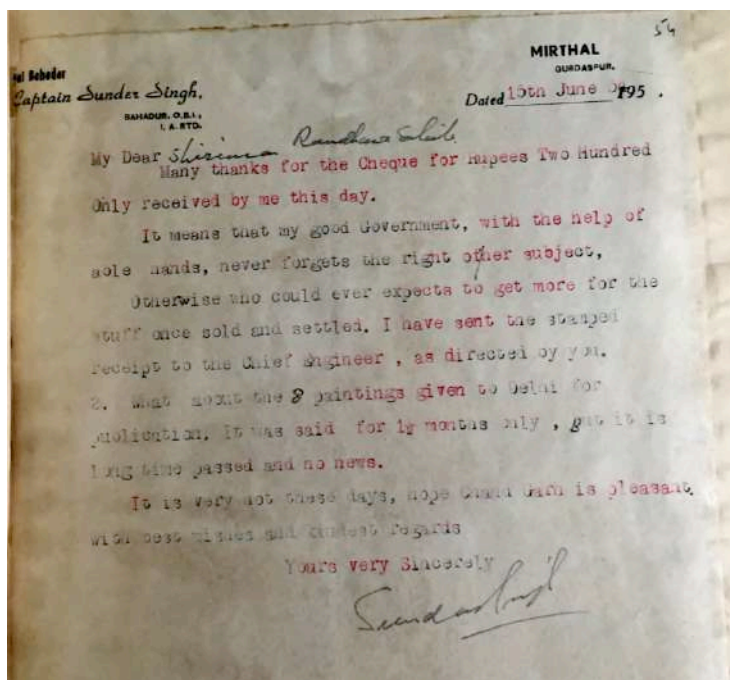
Yours Sincerely,
-SD/- *V. S. Suri*,
Curator,
Punjab Government Museum,

Ch. Kesho Das, M.L.A.,
'Dhaki',
Pathankot.

No. 582 / A-15.

Copy forwarded to Shri M. S. Randhawa, I.C.S., Development Commissioner, Punjab, with reference to his D.O.No. 164/ST, dated 4-3-54, for information.

V. S. Suri
Curator,
Punjab Government Museum,



Tikka Gajinder Singh – Garhi Manaswal, district Hoshiarpur

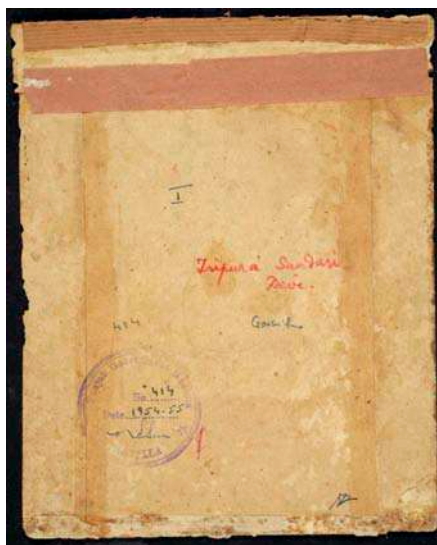
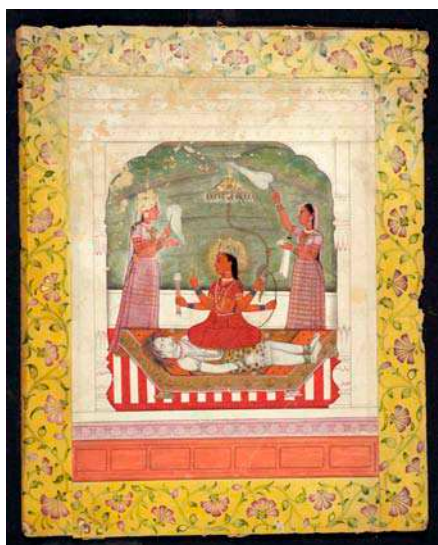
- Year of acquisition: 1954-1955
- Randhawa's classification: Family collection
- Accession number: 414

Tikka Gajinder Singh was related to Tikka Narendra Chand, from whom paintings with accession numbers 292-343 were acquired, as well as Kanwar Prahlad Singh (accession numbers 415-418). Exact relationship between the three is unclear from the letters and documents though at least one of them was Narendra Chand's son.



Accession
number

1	414	Tripura Sundari Devi
---	-----	----------------------



Letter from Volume 11: Art Correspondence 1954-1955

8-54/927(12) 64
XXXXXXXXXXXX
Chandigarh,
11th June, 1954.
T4

Dear Tika Gajinder Chand,

Herewith a cheque (No. 274013 dated 8.6.54) for Rs. 100/- on account of the paintings purchased from you. Enclosed please also find cheque (No. 274012 dated 8.6.54) for Rs. 175/- in favour of Kewar Parkal Singh. Please hand it over to him, and send stamped receipts to the Chief Engineer, P.W.D., D.& R., Punjab, Chandigarh, direct.

Yours sincerely,
Sd/-.
(N.S. Randhawa)

Tika Gajinder Singh,
Gardi Manasial,
District Hoshiarpur.

No. 8-54/928
A copy is forwarded to the Chief Engineer, P.W.D. D.& R., Chandigarh, for information with reference to his memo. No. 251/CPT(a-544) dated 9th June, 1954.

[Signature]
Development Commissioner, Punjab.



Kanwar Prahlad Singh – Garhi Manaswal, district Hoshiarpur

- Year of acquisition: 1954-1955
- Randhawa's classification: Art dealer
- Accession numbers: 415-418

Kanwar Prahlad Singh was related to Tikka Narendra Chand, from whom paintings with accession numbers 292-343 were acquired, as well as Tikka Gajinder Singh (accession number 414). Exact relationship between the three is unclear from the letters and documents though at least one of them was Narendra Chand's son. (See the letter reproduced in the section on Gajinder Singh for the letter that mentions Prahlad Singh.)



	Accession number	
1	415	Shiva and Parvati with their children Ganesh and Karitkeya
2	416	Ganesh
3	417	Adoration of Vishnu
4	418	Shiva and Parvati with Nandi



Acc. No. 415 (left); Acc. No. 416 (right)



Acc. No. 417 (left); Acc. No. 418 (right)



Justice A. N. Sen – Kolkata and New Delhi

- Year of acquisition: 1954-1955
- Randhawa's classification: Family collection
- Accession numbers: 419(1)-419(50), 420-442



In discussing the various collectors of Indian art in Kolkata who had acquired works from the Bharany family of art dealers, Pratapaditya Pal mentions Sen:

Another eminent collector with scholarly interest mentioned by Chhotelal [Bharany] in his reminiscences was Justice A.N. Sen (d. 1954). A close professional colleague and friend of Gangoly, he was a consummate aesthete who began collecting late in his career when he was in poor health. Nevertheless, he continued to collect Indian paintings passionately until his death. As Gangoly noted, despite the fact that pictures at the time were leaving the country at an alarming rate, Sen was able to form a great collection of rare and beautiful examples. During his long illness he always asserted to Gangoly that it was the passion for collecting that kept him alive rather than the potions prescribed by his doctors, which makes us recall Chhotelal anecdote of his father recovering from illness after looking at his favourite pieces of art. The fate of Justice Sen's collection remains unknown.¹

Bharany himself remembers Sen fondly, “He was such an art lover that when in his old age he was restricted to a wheelchair he would still come...accompanied by a nurse to have a look at art pieces.”²

Sen, a retired judge from the Kolkata High Court, was staying with his son in Delhi at the time of his correspondence with Randhawa. Amongst the artworks purchased from him are important drawings, including one by Manaku, a few by Nainsukh, and maybe others by artists from the family. A lot of the drawings appear to be a part of a visual aid, of sorts, that contains the basics of compositions that were referred to by artists when rendering the same subject. 419(10) and 419(11) also contain notations on colours.

In one of the letters, reproduced below, Sen mentions that all the objects in his collection “almost 400 in number” have been priced and signed by Archer. I could not find this on any of the paintings and drawings that are in the Chandigarh museum. The present location of the rest of the 300+ artworks that were not purchased by Randhawa could not be determined.



	Accession number	
1.	419(1)	Mahabharata – Battle scene (drawing)
2.	419(2)	Rukmani haran (drawing)
3.	419(3)	Compositions for <i>Ragamala</i> paintings? (drawing)
4.	419(4)	Compositions for <i>Ragamala</i> paintings? (drawing)
5.	419(5)	Compositions for <i>Ragamala</i> paintings? (drawing)

¹ *A Passionate Eye*, ed. Giles Tillotson (Mumbai: Marg Publications, 2014), 27.

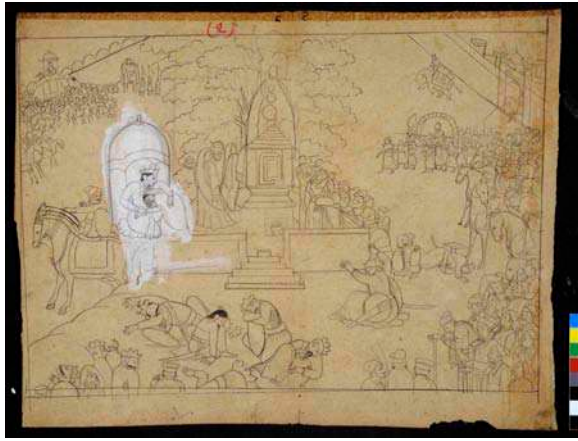
² *Ibid* 60

6.	419(6)	Compositions for <i>Ragamala</i> paintings? (drawing)
7.	419(7)	Compositions for <i>Ragamala</i> paintings? (drawing)
8.	419(8)	Farewell of the bride and groom (drawing)
9.	419(9)	Radha and Krishna (drawing)
10.	419(10)	Baramasa (<i>Asy</i>) (drawing)
11.	419(11)	Baramasa (<i>Chaitra</i>) (drawing)
12.	419(12)	Saraswati – page from a manuscript
13.	419(13)	Adoration of Saraswati
14.	419(14)	Jaina manuscript
15.	419(15)	Unidentified Tirthankara
16.	419(16)	Jaina manuscript
17.	419(17)	Compositions for <i>Ragamala</i> paintings? (drawing)
18.	419(18)	Compositions for <i>Ragamala</i> paintings? (drawing)
19.	419(19)	Compositions for <i>Ragamala</i> paintings? (drawing)
20.	419(20)	Goddess Kali (drawing)
21.	419(21)	Ushering the bride into grooms chamber (drawing)
22.	419(22)	Raja Balwant Singh of Jasrota receiving a petitioner (drawing) [Attributed to Nainsukh]
23.	419(23)	Mian Zorwar Singh of Jasrota watching the dancing girl Zafar (drawing) [Attributed to Nainsukh]
24.	419(24)	Raja Balwant Singh coming castle at night (drawing) [Attributed to Nainsukh]
25.	419(25)	Raja Balwant Singh hawking from the palace window (drawing) [Attributed to Nainsukh]
26.	419(26)	Raja Balwant Singh of Jasrota entertained by a party of male musicians (drawing) [Attributed to Nainsukh]
27.	419(27)	Unidentified (drawing)
28.	419(28)	Warrior and a woman
29.	419(29)	Shiva and Parvati

30.	419(30)	Ten Avatars of Vishnu
31.	419(31)	Two Horses (drawing)
32.	419(32)	Two ducks (drawing)
33.	419(33)	Baba Shri Chand
34.	419(34)	Raja witnessing the performance of yagna [from Manaku's <i>Bhagavata Purana</i> drawings]
35.	419(35)	Wrestling
36.	419(36)	Krishna and Balarama (drawing)
37.	419(37)	Portrait of a Prince (drawing)
38.	419(38)	Hunting Scene (drawing)
39.	419(39)	Portrait (drawing)
40.	419(40)	Weaver
41.	419(41)	A Mughal noble
42.	419(42)	Portrait of a lady
43.	419(43)	A ram
44.	419(44)	Khwaja Momin Khan
45.	419(45)	Five faced Shiva
46.	419(46)	A lady with an old man
47.	419 (47)	Prince riding on an Elephant
48.	419(48)	Blind folded messenger (drawing)
49.	419(49)	Royal procession (drawing)
50.	419(50)	Raja and Rani listening to music (drawing)
51.	420	Saraswati
52.	421	Love Scene (stolen in 1970, returned?)
53.	422	Krishna and Radha (drawing)

54.	423	Nayika
55.	424	Lady and attendant
56.	425	Manini Nayika
57.	426	Lady plucking flowers in a garden
58.	427	Toilette Scene
59.	428	Shiva and Mohini
60.	429	Rukmani writing to Krishna
61.	430	Rukmani receiving/sending Krishna's message
62.	431	Krishna receiving Rukmani message
63.	432	Prince riding a horse
64.	433	Radha and Krishna
65.	434	Ganika
66.	435	Krishna waiting for Radha in a garden (stolen in 1970)
67.	436	Raja Bahadur Singh on horseback in a procession
68.	437	Scene from Hindu Mythology
69.	438	Shiva in a trance
70.	439	Unidentified portrait
71.	440	Lifting of Mount Govardhan
72.	441	Ladies hunting
73.	442	Rama and Sita

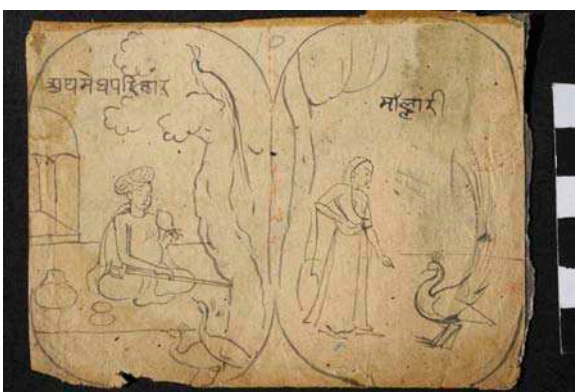




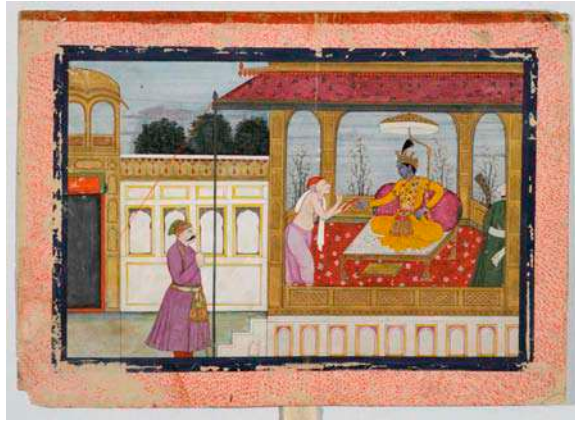
Acc. No. 419(2)



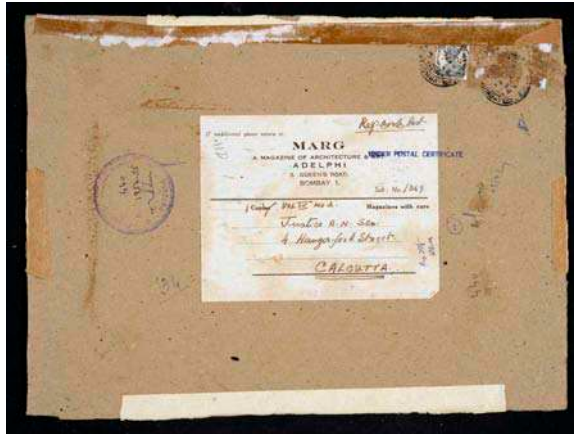
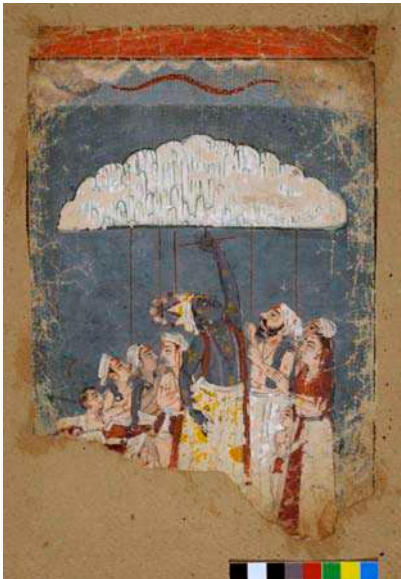
Acc. No. 419(10) and 419(11)



Acc. No. 419(18) [front and back]



Acc. No. 419(45) [left]; 431(right)



Acc. No. 440 (front and back)



11 Jorbagh Nursery
Lodi Road
Safdarjang
New Delhi.

Dear Mr Randhawa,

I had better introduce myself first. I am Amarendra Nath Sen, Retired Judge of the Calcutta High Court. Sir William Archer very kindly came to see my collection of old Indian Paintings. He said that it was a very good collection and that you would probably be inclined to purchase it or a part of it for your Museum. He also said he would write to you about this. The collection consists of Kulu, Kangra, Moghul, Persian, Jaina and early Rajasthani paintings - about 400 in number. Sir William Archer has priced each of them. I shall be thankful if you will kindly let me know when it would be convenient for you to see the collection. I am staying with my son P. C. Sen of Burma Shell at the above address. The company is giving him another house in a short time so it would be better if you wrote

to revert to me c/o his office address which is as follows: - Burma Shell House, Connaught Place, New Delhi. I could then arrange to bring you to his house. His telephone Nos are Residence 45-210
Office 40051.

I have also a collection of old Indian gold enamel jewellery which may interest you.

Hoping to hear from you soon; with kind regards

Yours sincerely
Amarendra Nath Sen

11 Jorbagh Nursery
Lodi Road
Safdarjang
New Delhi

Dear Mr Randhawa,

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Office---

I have also a collection of old Indian gold enamel jewellery which may interest you. Hoping to hear from you soon, with kind regards.

Yours sincerely
(signed)

TELEGRAMS - BURMAH-SHELL
TELEPHONE NO. 40051

C/o. P. C. SEN.
BURMAH-SHELL HOUSE,
CONNAUGHT CIRCUS,
NEW DELHI-1.
25.3.54.

98

My dear Mr. Randhawa,
Many thanks for your letter of the 18th March.
I would have been delighted to go to Chandigarh for the pleasure of meeting you but unfortunately this is not possible just now as I am unwell and have to take things easy.
For my part, it would be most convenient, if you could kindly nominate some person in Delhi, who could see my

paintings & decide on the price etc. Please let me know whether this is possible.
If it is not, I might be able to arrange to send the paintings to you through a messenger. You will I think agree that it would not be entirely safe to have these valuable and irreplaceable paintings entirely to the Post office!
You might be interested to know that Sir William ARCHER of the Victoria & Albert Museum was good enough to examine my entire collection while he

TELEGRAMS : BURMAHSHEL
V. THE No. 40051

BURMAH-SHELL HOUSE,
CONNAUGHT CIRCUS,
NEW DELHI-1.

was in Delhi early in March.
Each painting bears a price
suggested by him and his
signature.

I now wait for your
reply.

With kind regards.

Yours Sincerely
A. N. Sen

A. N. SEN
Retired Judge,
Calcutta High Court.

TELEGRAMS : BURMAHSHEL
V. THE No. 40051

BURMAH-SHELL HOUSE,
CONNAUGHT CIRCUS,
NEW DELHI-1.

1st April, 1954

Dear Mr. Randhawa,

My father has asked me to thank you for your
letter D.O.No.234/ST of 29th March from which he
notes that you have instructed the Chief Engineer,
Chandigarh to forward my father a cheque for Rs.3990/-
being the cost of pictures selected by you from
my father's collection.

There has been a sudden change in my
father's plans and he is leaving Delhi on the 4th
April for Calcutta. As it is unlikely that the
Chief Engineer will be able to effect payment to my
father at Delhi before his departure, would you be good
enough to instruct the Chief Engineer to kindly send
the cheque for Rs.3990/- under registered cover to the
following address:-

Shri A. N. Sen,
Retired Judge Calcutta High Court,
Suite No. 17,
233, Lower Circular Rd.,
Elgin Road P.O.
Calcutta.

With kind regards.

Yours sincerely,
P. C. Sen.

Shri M.S.Randhawa,
Development Commissioner,
(Punjab)
CHANDIGARH.

Kanwar Devi Chand – Nadaun, district Hamirpur

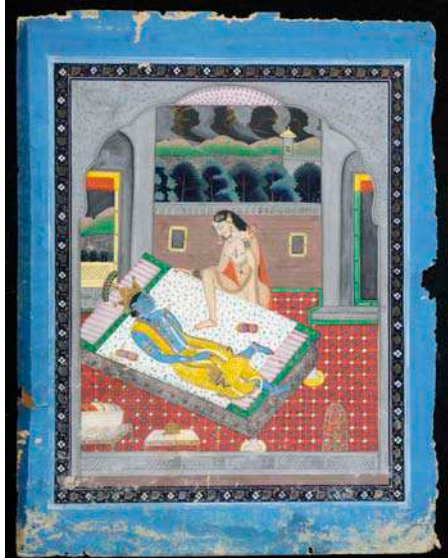
- Year of acquisition: 1954-1955
- Randhawa's classification: Family collection
- Accession numbers: 443-449



	Accession number	
1	443	Radha and Krishna
2	444	Ras Mandal
3	445	Hunt
4	446	Jodhbir Chand on horseback
5	447	Women fetching water
6	448	Radha and Krishna
7	449	Shiva and Parvati



Acc. No. 443 (left); Acc. No. 444 (right)



Acc. No. 448 (left); Acc. No. 449 (right)

Letter from Volume 9: Art Purchase 1954

45

Immediate.

Herewith a set of seven paintings which has been acquired by Deputy Commissioner, Kangra, from Kanwar Devi Chand of Nadaun. He has settled the price of these paintings at Rs. 175/-. A cheque for Rs. 175/- may please be issued immediately. The details of these paintings are given below :-

	Price Rs.
1) Radha and Krishna.	25/-
2) Rasa Mandel.	25/-
3) A Shikar picture.	25/-
4) Jodhbir Chand on horse-back.	25/-
5) Women fetching water from Yamuna.	25/-
6) Radha and Krishna.	25/-
7) Faras Ram Avtar.	25/-

Total Rs. 175/-

(M.S. Randhawa)
8.4.54.

Chief Engineer,
Capital Project.

Received under orders of C.E.C, the seven paintings as above for keeping in the Library.

D. S. S. S.
8/4/54

OFFICE OF THE CHIEF ENGINEER
LIBRARY
CAPITAL PROJECT.

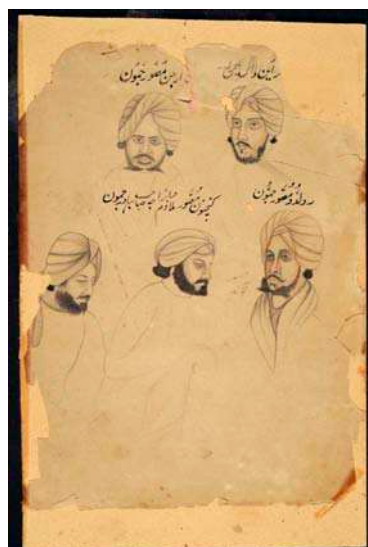


Kailash Chand Jain – Fateh Bazar, Kapurthala

- Year of acquisition: 1954-1955
- Randhawa’s classification: Family collection
- Accession numbers: 450-454



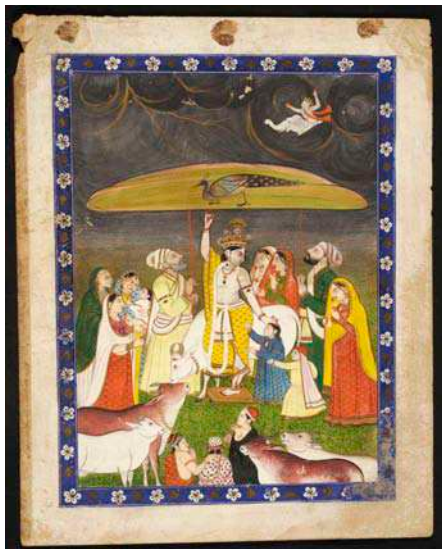
Accession number		
1	450	Drawing of Rama and Lakshmana attacking a demon
2	451	Sketch of Jammu artists
3	452	Guru Harkrishan Dev
4	453	A lion and a crocodile
5	454	Krishna lifting mount Goverdhana



Acc. No. 450 (left); Acc. No. 451 (right)



Acc. No. 452 (left); Acc. No. 453 (right)¹; Acc. No. 454 (below)



¹ Compare with IS.236-1952 in the collection of the V&A Museum, London.
<http://collections.vam.ac.uk/item/O432116/painting-unknown/>

Letter from Volume 11: Art Correspondence 1954-1955

Respected Randhawa ji
Jai Hind

I have reminded you earlier, that the five paintings that you have purchases, for those Rs. 210 are still due to me. Please tell me when I can expect the money.

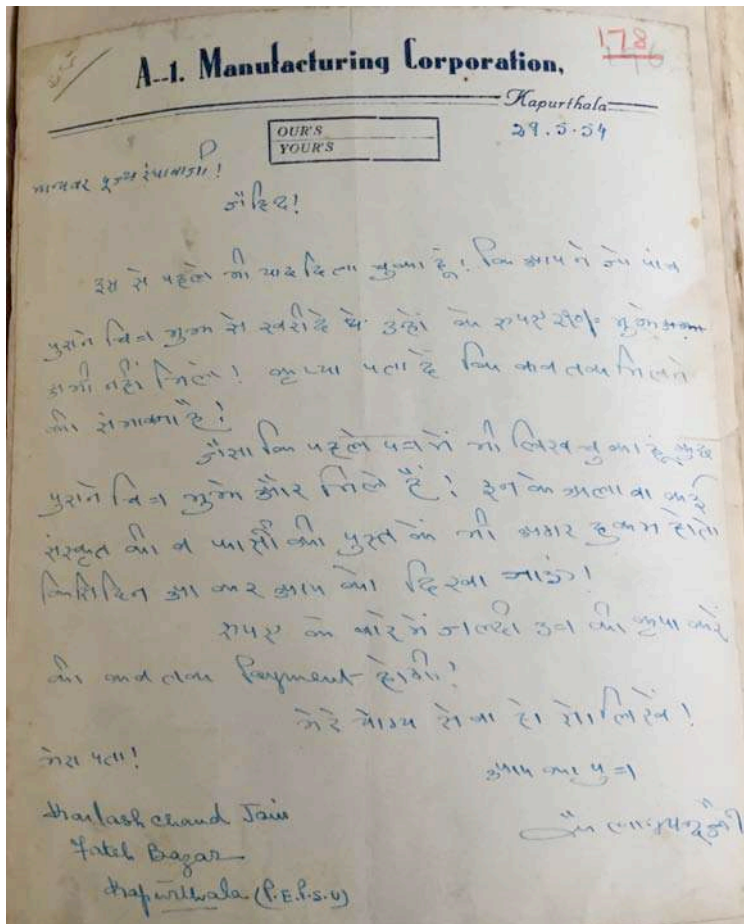
As I have written in my previous letter, I have found some old pictures. Other than those, some Sanskrit (...) books are also there, I can show them to you some day.

Kindly hurry in giving me my rupees and paisas, when else will the payment be made?

Please let me know how I can be of service

(Signed)
Kailash Chand Jain

My address
Kailash Chand Jain
Fateh Bazar
Kapurthala (P.E.P.S.U)



Uttam Singh Rao – Sangrur, Punjab*

- Year of acquisition: 1954-1955, 1968-1969, 1979-1980, 1981-1982, 1982-1983, 1986-1987
- Randhawa's classification: Art collector
- Accession numbers: 456-458; 3686-3690, 3722, 4065(i)-4072(vii), 4205-4206, 4290-4292, 4431(a)-4431(c)

*The address during the accessions of later years for Uttam Singh Rao changes to a Chandigarh address, and then to a location in Panchkula.



Accession number		
<i>Accessioned in 1954-1955</i>		
1.	456	Sardar Kehar Singh Hans
2.	457	Sardar Uttam Singh Kalika
3.	458	Sardar Hira Singh
<i>Accessioned in 1968-1969</i>		
4.	3686	Guru Harkrishan
5.	3687	Sangat Singh of Jind ¹
6.	3688	Raja Gazpat Singh of Jind
7.	3689	Raja Sarup Singh of Jind
8.	3690	Raja Narinder Singh ruler of Patiala
9.	3722	Portrait of Maharaja Ranjit Singh with his princes and ministers by Imam Baksh of Lahore ²
<i>Accessioned in 1979-1980</i>		
10.	4065(i)	A folio from <i>Janam Sakhi</i>

¹ B. N. Goswamy, *Piety and Splendour: Sikh Heritage in Art* (New Delhi: National Museum, 2000), 147.

² *Ibid.*, 126.

11.	4065(ii)	A folio from <i>Janam Sakhi</i>
12.	4065(iii)	A folio from <i>Janam Sakhi</i>
13.	4072(i)	A folio from <i>Janam Sakhi</i> : Disciples of the Jogi Balnath approach Guru Nanak ³
14.	4072(ii)	A folio from <i>Janam Sakhi</i> : Guru Nanak comes upon the Sanyasi Dattareya
15.	4072(iii)	A folio from <i>Janam Sakhi</i> : A King pays homage to Guru Nanak
16.	4072(iv)	A folio from <i>Janam Sakhi</i> : Guru Nanak Sub dues Kaliyuga
17.	4072(v)	A folio from <i>Janam Sakhi</i> : Guru Nanak with a group of Sadhus
18.	4072(vi)	A folio from <i>Janam Sakhi</i> : Guru Nanak in conversation with two Muslim holy men
19.	4072(vii)	A folio from <i>Janam Sakhi</i> : Guru Nanak and Khatri Dinanath
<i>Accessioned in 1981-1982</i>		
20.	4205	Baba Nanak
21.	4206	Baba Nanak
22.	4290	Baba Guru Nanak
<i>Accessioned in 1982-1983</i>		
23.	4291	Guru Nanak with his sister Nanaki
<i>Accessioned in 1986-1987</i>		
24.	4431(a)	Rama and Sita worshipped by Hanuman
25.	4431(b)	A scene from Mahabharat
26.	4431(c)	Unidentified



³ Ibid., 17-27. All from 4072(i) to 4072(vii) have been published. Goswamy compares these paintings to some of the drawings acquired in 1960-61, from P. K. Kapoor. Accession numbers: 2301-2377. The corresponding drawings are published alongside the paintings.



Acc. No. 3686 (front, back and detail of Rao Uttam Singh's stamp).



Acc. No. 3690 (front, back); Acc. No. 3722 (below)

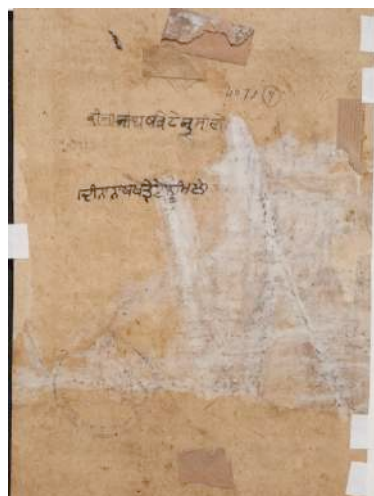




Acc. No. 4065(i); 4065(ii); 4065(iii)



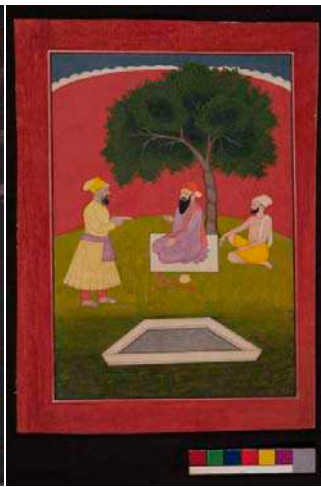
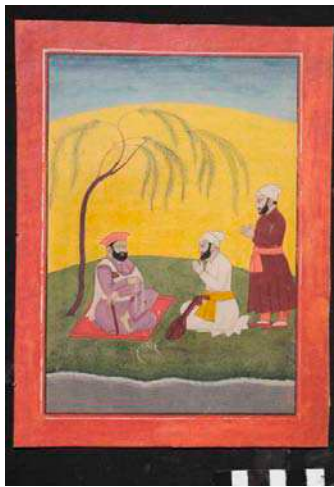
Acc. No. 4072(i); 4072(ii); 4072(iii)



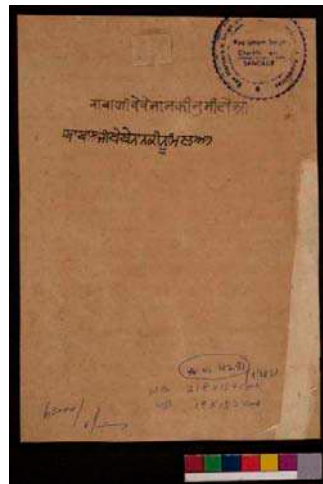
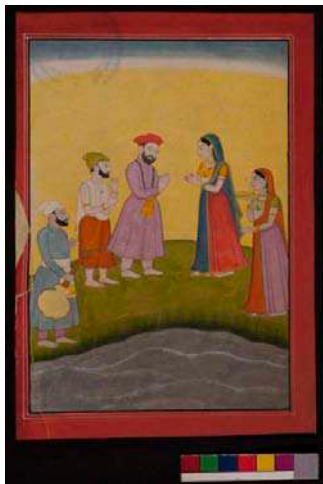
Acc. No. 4072(vii) front and back.



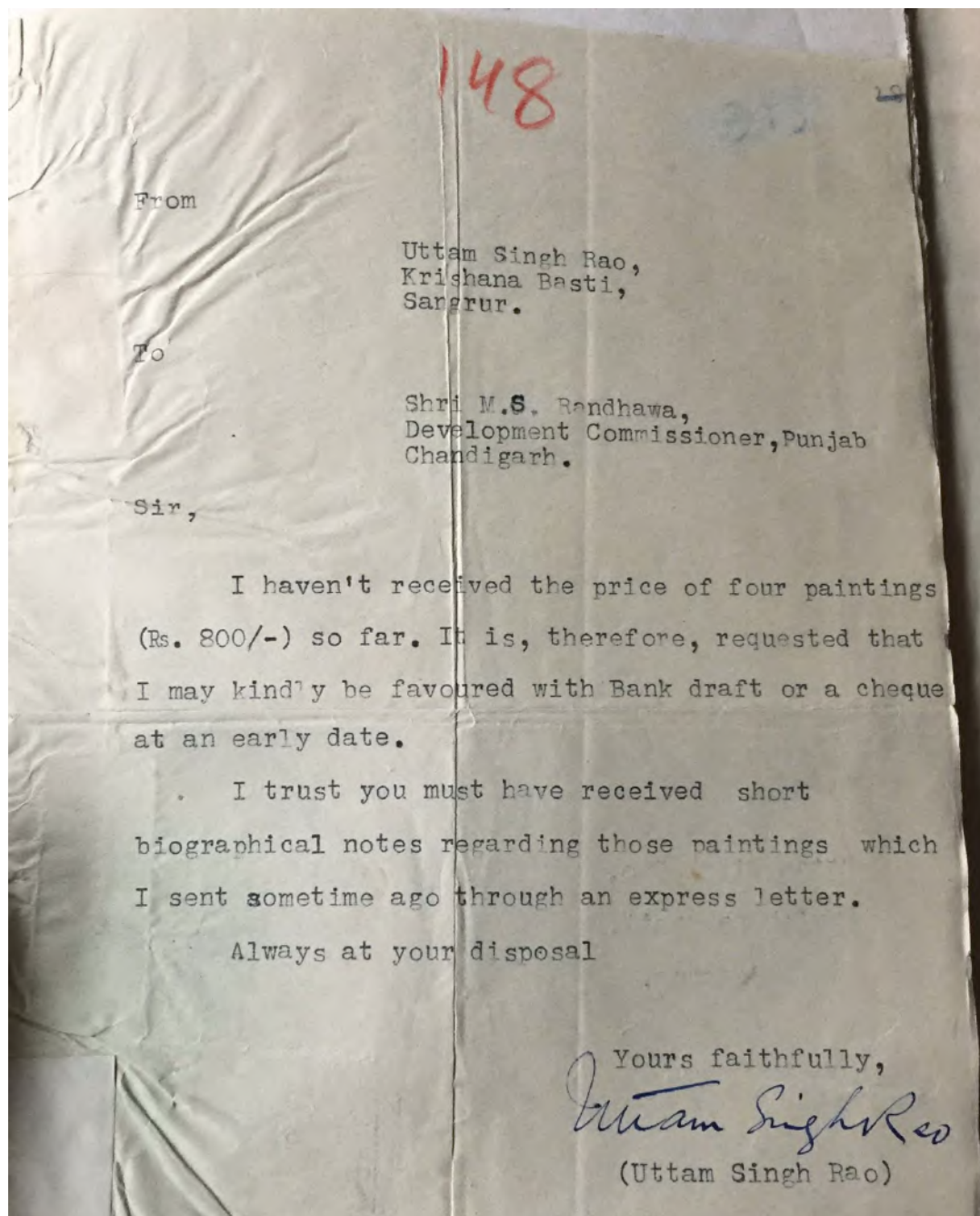
Acc. No. 4205



Acc. No. 4206 (left); 4290 (right)



Acc. No. 4291 (front and back).



Justice Jai Lal – Shimla and Delhi

- Year of acquisition: 1953-1954, 1955-1956
- Randhawa's classification: Art collector
- Accession numbers: 459-476, 938-970



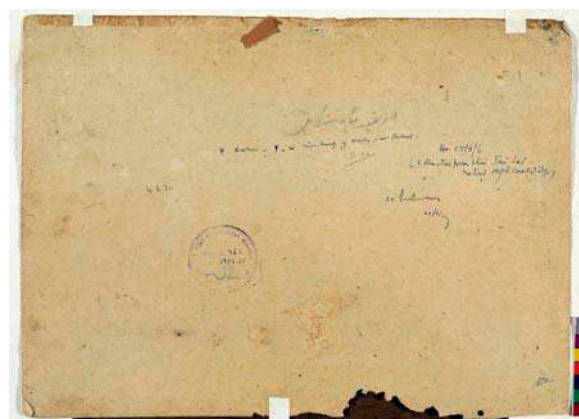
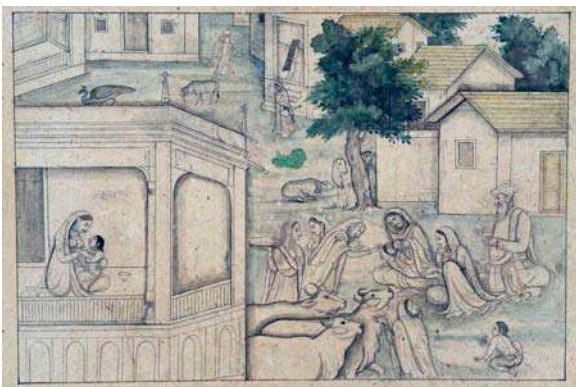
Apart from selling his own collection to the museum, Jai Lal was also Randhawa's contact to get in touch with the Raja of Nadaun. The drawings and paintings acquired from Lal have "from Shri Jail Lal High Court Judge Retired" inscribed on the versos, some also have titles.



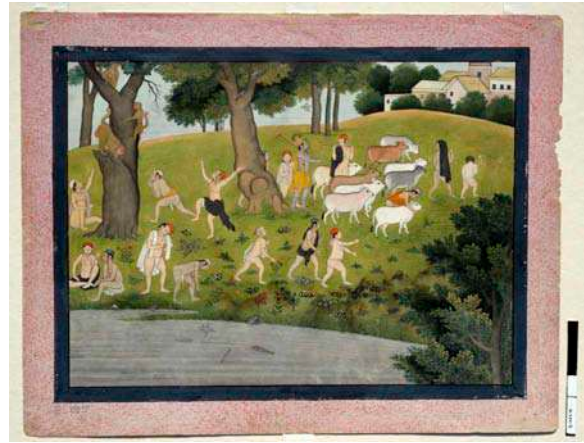
	Accession number	
1.	459	Krishna's horoscope is cast (from a <i>Bhagavata Purana</i>)
2.	460	Krishna kills Saktasura? (from a <i>Bhagavata Purana</i>)
3.	461	Krishna and Balrama with Nanda and Yashodha (from a <i>Bhagavata Purana</i>)
4.	462	Krishna as an infant (from a <i>Bhagavata Purana</i>)
5.	463	Yagna for baby Krishna (from a <i>Bhagavata Purana</i>)
6.	464	Krishna and Balrama playing with their parents (from a <i>Bhagavata Purana</i>)
7.	465	Krishna and gopas herding the cattle in the forest of Vrindavan (from a <i>Bhagavata Purana</i>)
8.	466	Krishna killing a demon (from a <i>Bhagavata Purana</i>)
9.	467	Krishna and gopas playing in the forests of Vrindavan (from a <i>Bhagavata Purana</i>)
10.	468	Krishna and cowherds coming home with cattle (from a <i>Bhagavata Purana</i>)
11.	469	Krishna stealing butter (from a <i>Bhagavata Purana</i>)
12.	470	Krishna being tied to a mortar (from a <i>Bhagavata Purana</i>)
13.	471	Krishna killing Bakasura (from a <i>Bhagavata Purana</i>)
14.	472	Feast in the forest (from a <i>Bhagavata Purana</i>)
15.	473	Nanda and his kinsmen camping on a river bank (from a <i>Bhagavata Purana</i>)
16.	474	Krishna feeding monkeys (from a <i>Bhagavata Purana</i>)

17.	475	Krishna uprooting yamla and arjuna trees (from a <i>Bhagavata Purana</i>)
18.	476	Krishna killing Aghasura (from a <i>Bhagavata Purana</i>)
<i>Accessioned in 1955-1956</i>		
19.	938	New bride
20.	939	Hunting scene
21.	940	Rukmani going to worship Ambika Devi
22.	941	Shiva dancing before Parvati
23.	942	Holi celebrations
24.	943	Ascetic with disciples
25.	944	Radha and Krishna playing with a ball
26.	945	Radha and Krishna
27.	946	Laila and Majnu
28.	947	Ali Shah Qalandur
29.	948	Sudama on his way to Krishna
30.	949	Rani with musicians in a garden
31.	950	Krishna stealing butter
32.	951	Radha and Krishna sheltering from rain
33.	952	Nayika ("Vassayja Nayika" inscribed on verso)
34.	953	Krishna killing Kaliya naga
35.	954	Lakshmi Narayana
36.	955	Prince and Princess in dalliance
37.	956	Manini Nayika
38.	957	Lady with peahens
39.	958	Domestic scene

40.	959	Bhangra dance
41.	960	Wrestling in a mela
42.	961	Rani with musicians watching monsoon clouds (stolen in 1970, returned)
43.	962	Rani being entertained with music
44.	963	Feeding the pheasants in the spring (stolen in 1970)
45.	964	Birth of Parvati: <i>Kumarasambhava</i>
46.	965	Parvati going to perform penance: <i>Kumarasambhava</i>
47.	966	Brahma with the assembly of gods: <i>Kumarasambhava</i>
48.	967	Burning of Kamadeva: <i>Kumarasambhava</i>
49.	968	Parvati performs penance in the mountains: <i>Kumarasambhava</i>
50.	969	The gods in heaven: <i>Kumarasambhava</i>
51.	970	Cupid revived: <i>Kumarasambhava</i>



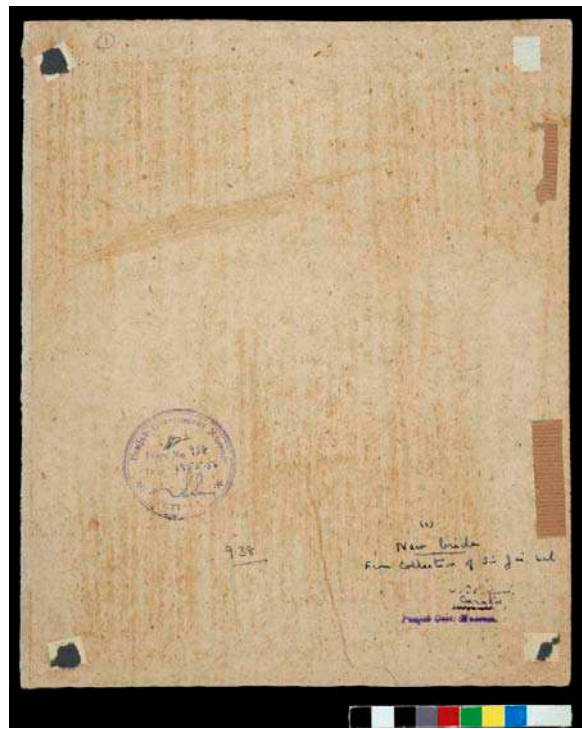
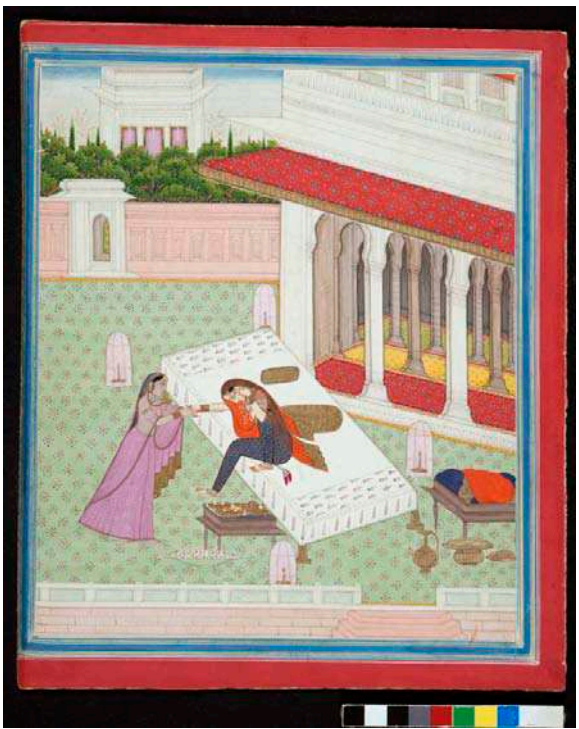
Acc. No. 462, front and back.



Acc. No. 468, and I-197 (received from Lahore)



Acc. No. 475



Acc. No. 938 (front and back)



Acc. No. 968 (left) and 969 (right)



Letter from Volume 1: Purchase of Paintings, 1951-1954:

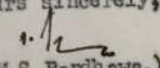
D.O. No. 1452-St.
 Commissioner, Ambala Division,
 Ambala Cantonment.
 Dated the 30th May, 1953.

Dear Sir Jai Lal,

I am very thankful to you for so kindly writing to the Raja of Nedam. When I visit Kangra district next I will make it a point to see his collection after making an appointment with him. My sole object is that these paintings which are an important item in the cultural heritage of this State should go to the Art Gallery at Chandigarh rather than to a millionaire in a foreign country.

2. As regards your own collection I can give you the same advice that so far as possible let the authorities who will organise the Gallery purchase your collection so that it is seen by the largest number of persons. It would be a pity if it merely goes to the hands of ignorant rich people.

With good wishes,

Yours sincerely,

 (M.S. Randhawa.)
 Chairman,
 Central Library Committee, Punjab

Sir Jai Lal,
 Ellerslie Cottage,
 SIMLA-4.

Lakshmi Buildings
Connaught Circus
New Delhi

15 March 1954

My dear Mr Randhawa,

Mr Suri the curator of the Punjab Government Museum has asked me if I would be prepared to sell the sketches depicting the life of Lord Krishna. He proposes to display them at the Raj Bhawan at Chandigarh. I have written to him as you know ...if I sell them at all I will like to keep one in my collection...selling 18. But before I make up my mind I wish to know the ...as to the price that I should ask. I have so far refused to sell my paintings but if I set a reasonable offer I will be ... to part with them because they will be ...government ...

A very early reply will oblige –

Thanking you ...

King regards

Yours sincerely
(Signed)

65 Lakshmi Buildings
Connaught Circus
New Delhi
15 March 1954
My dear Mr Randhawa
Mr Suri the Curator of the Punjab Government Museum has asked me if I would be prepared to sell the sketches depicting the life of Lord Krishna. He proposes to display them at the Raj Bhawan at Chandigarh. I have nine in of them as you know & if I sell them at all I will like to keep one in my collection, selling 18. But before I make up my mind I wish to know the price that I should ask. I have so far refused to sell my paintings but if I set a

64
A reasonable offer I will be prepared to part with them because they will be entirely in the Government Hand
A very early reply will oblige -
Thanking you & with
Kind regards
Yours sincerely
Jm Lal

68

No. 212/81

XXXXXXXXXXXX
Chandigarh,

Dated the 18th March, 1954.

Dear Sir Jia Lal,

This is in reference to your letter dated 15th March, 1954. Sketches similar to yours were purchased by me from Dr. Paira Hall, a well-known art dealer at Amritsar, at ₹ 20/- each. However, in view of the fact that your sketches are slightly superior, I think, their appropriate price would be ₹ 40/-. I suggest that you should sell your collection to Chandigarh Art Gallery, where it will be seen by a large number of persons.

Yours sincerely,

(Handwritten signature)
(M.S. Randhawa)

Sir Jia Lal,
Lakshmi Buildings,
Connaught Circus,
New Delhi.

No. 218/81 Dated. 18.3.54.

A copy is forwarded to Shri V.S. Suri,
Curator, Punjab Government Museum, Simla for
information.

(Handwritten signature)
Development Commissioner,
Punjab.

141
D.O.No. 268 /ST

~~XXXXXXXXXX~~
Chandigarh,
Dated the 24th April, 1954.

My dear Sir,

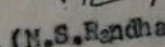
Thanks for taking prompt action regarding the purchase of Bhagvat paintings from Sir Jai Lal. I have asked the Chief Engineer(Capital) to issue a cheque for Rs 1000/- in favour of Sir Jai Lal.

As regards 5 paintings received from Lucknow, kindly let me know what is their price and what you think is reasonable.

I suggest that you should also buy some of the remaining good paintings from Sir Jai Lal particularly those showing the Navika of various types. Also settle the price of paintings showing Coomarsambaw legend. Send all these paintings immediately after writing the price at the back of each painting.

Please also contact the Raja of Arki, who lives at Simla whether he would like to sell his paintings. I have made a preliminary selection of some paintings in his possession and you should also negotiate their prices.

Yours sincerely,


(N.S. Randhawa)

Shri V.S. Suri,
Curator,
Panjab Government Museum,

196
D.O.No. 257/SI-54

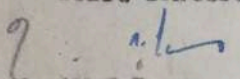
Dated the 19th January, 1955.

Dear Sir Jai Lal,

This is to acknowledge your letter dated 15-12-54. With a good deal of effort I have been able to persuade the Punjab Government to make provision for purchase of Kangra paintings. Now the budget provision has been made and payment will be made to you in the month of April. I greatly appreciate your kindness in making available such a valuable collection at such a moderate price. Your name will be associated with collection of paintings when it will be placed in the Art Gallery at Chandigarh and I would greatly appreciate if you will kindly wait a little.

With all good wishes and with my kind regards,

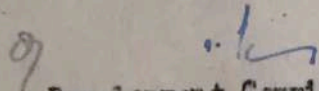
Yours sincerely,


(M. S. Randhawa)

Sir Jai Lal,
89, Main Market,
New Delhi.

No. 2528t Dated. 19.1.55

A copy, along with a copy of the letter replied to, is forwarded to Shri V. S. Suri, Curator, Punjab Government Museum, The Manser, Simla, for information. Please collect the paintings from the Chief Engineer (Capital) and make payment when funds become available. At the recent discussions provision was made for purchase of Kangra paintings.


Development Commissioner,
Punjab.

Gauri Prasad Saksena – Lucknow, Uttar Pradesh

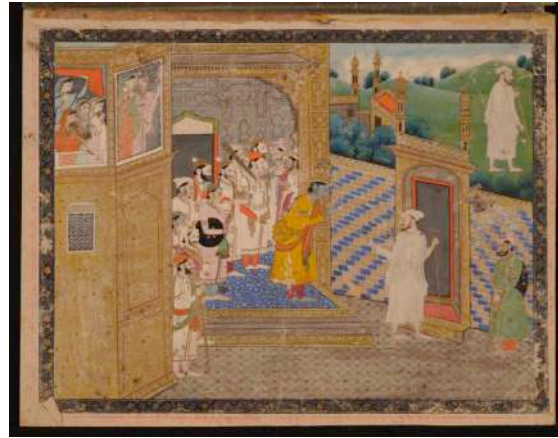
- Year of acquisition: 1954-1955
- Randhawa's classification: Art collector
- Accession numbers: 477-481



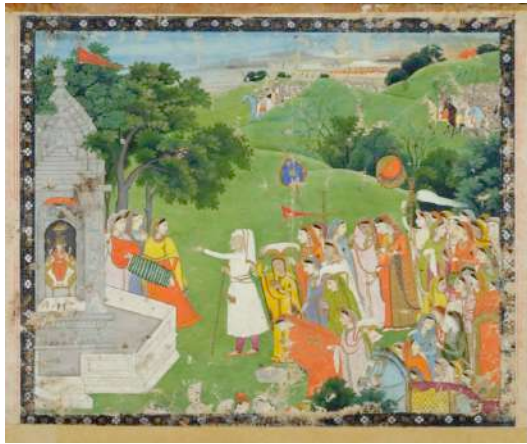
Accession number		
1	477	Rukmani taking in confidence the Brahmin messenger
2	478	Rukmani delivering a secret letter to the Brahmin
3	479	Krishna receiving Rukmani's letter
4	480	Krishna bidding farewell to Sudama
5	481	Rukmani on her way to the temple of the Devi



Acc. No. 477 (left); Acc. No. 478 (right)



Acc. No. 479 (left); Acc. No. 480 (right); Acc. No. 481 (below)



From
Shri V. S. Suri, M. A.,
Curator,
Punjab Government Museum,
Simla.

To
The Chief Engineer,
P. W. D., Buildings and Roads Branch,
Capital Project, Chandigarh.

Memo. No. 113/P-19
Dated Simla-1 the 26th May, 1954.

Subject:- Purchase of paintings for Raj Bhawan Chandigarh.

In continuation of this office Memo. No. 99/P-19, dated 15.5.54 of the subject cited above it may be reported that Shri M. S. Randhawa, I.C.S., Development Commissioner, Punjab was pleased to assess the price of five paintings (Depicting the abduction of Rukmani by Krishna) received from Shri Gauri Prasad Saksena of Lucknow @ Rs. 200/- each. The owner was accordingly informed and was requested to intimate whether or not he would be prepared to part with these for Rs. 1000/- for the whole set. He has agreed to sell them at the rate offered to him. The relevant bill in duplicate is enclosed herewith. It is requested that payment may be made to him for the paintings already in your custody direct at the following address and this ^{office} may be advised as and when payment is effected to the owner.

Shri Gauri Prasad Saksena,
Saksena Building,
Manshukgunj, Lucknow.

Sd/- V. S. Suri,
Curator,
Punjab Government Museum.

D.A.
Bill in duplicate

No. 114/P-19

Copy forwarded to Shri M. S. Randhawa, I.C.S., Development Commissioner, Punjab Chandigarh Capital, in continuation of this office endorsement No. 100/P-19, dated 15.5.54, for information.

M/S
2.6.54

V. S. Suri
Curator,
Punjab Government Museum.

B



G. S. Jaura – Jalandhar, Punjab

- Year of acquisition: 1954-1955
- Randhawa's classification: Not included in the list
- Accession numbers: 482-489

[Unclear if there is any connection to Prithipal Singh Jaura or S. L. Jaura]



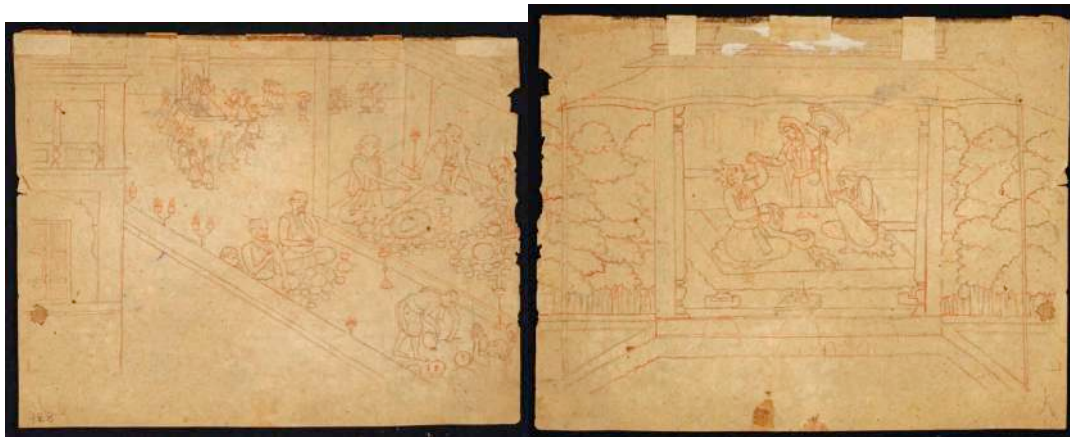
Accession number		
1	482	Mahakdarne (?) (drawing)
2	483	Ragini Desakh
3	484	Ragini Dev Gaudhari
4	485	A raja worshipping Vishnu and Lakshmi
5	486	Adoration of Vishnu and Lakshmi
6	487	A young prince or raja looking into a mirror (drawing)
7	488	Recto - A feast, Verso - Krishna with Sudama (drawings)
8	489	Radha approaching Krishna



Acc. No. 482 (left); 486 (right)



Acc. No. 487



Acc. No. 488 (front and back)

Letters from Volume 3: Purchase of Paintings, 1953-1954

DELIVERY.

D.O. No. 471/A-15 44
Panjab Government Museum,
The Manse, The Mall,
Simla.
Dated the 9th January, 1954.

My dear *Randhawa Sahib*,

Shri G. Singh Jaura, a collector of paintings and antiquities, called on this office with a collection of old paintings and sketches. He reported that he had been directed by you to deposit the articles with the Museum for their eventual purchase by government. In the absence of any instructions from you to this effect I have prepared a list of the paintings etc. offered for sale by him but have requested him to keep them in his possession. He would be contacted if and when funds requested to be provided for the purchase of such objects would be made available sometime in the next financial year. He still appeared to be very keen about leaving his collection here on approval. I shall be grateful if you will kindly let me know if it is desired by you to take over the articles reported to have been selected by you. I have hesitated to do so because there is already a sizeable collection of paintings acquired from parties on approval. Pending receipt of your instructions in the matter Shri Jaura is staying on at Simla.

With respectful regard,

Yours sincerely,
V. S. Suri
(V. S. Suri).

Shri M. S. Randhawa, I.C.S.,
Development Commissioner,
Panjab Government,
Chandigarh Capital.

D.O.No. 54 / ST 93

XXXXXXXXXXXX
Chandigarh,
Dated the 22nd January, 1954.

My dear Suri,

Reference your D.O.No.471/A-15 dated the 9th January, 1954.

During my last visit to Simla I examined the paintings which Shri G.S.Jaura possesses. Some of these are of interest and I suggest that you may settle the price with him.

Yours sincerely,
M.S. Randhawa
(M.S.Randhawa)

Shri V.S.Suri,
Curator,
Panjab Government Museum,
The Manse, The Mall,
Simla.

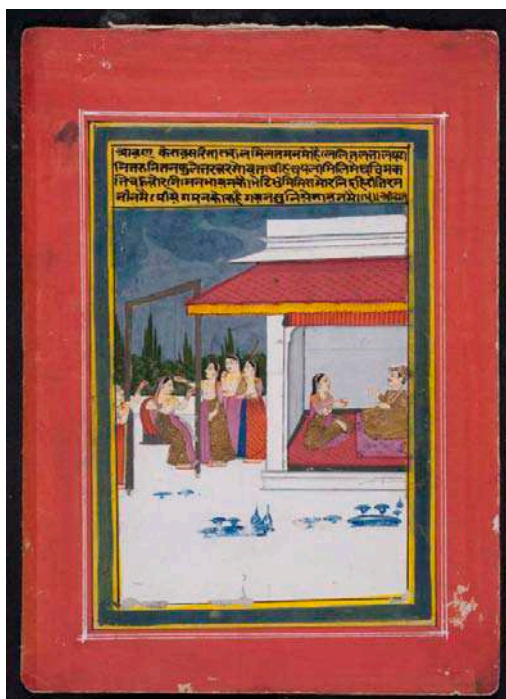
Rao Birendra Singh – Rewari, Haryana

- Year of acquisition: 1954-1955
- Randhawa's classification: Family collection
- Accession numbers: 789



Accession
number

1	789	Drawing of Rama and Lakshmana attacking a demon
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M. R. Bharany and Sons – Amritsar, Punjab

- Year of acquisition: 1955-1956, 1966-1967, 1968-1969
- Randhawa's classification: Art dealer
- Accession numbers: 823-824, 3433-3456, 3665-3669, 3674

M. R. Bharany was from the famous art dealing family and the cousin of C. L. Bharany. Chotelal's father, Radha Krishna, had the original Bharany shop in Amritsar. When Chhotelal expanded the business to Kolkata and New Delhi, Mohanlal began overseeing operations in Amritsar:

I often travelled to Amritsar, it being my birthplace and a great centre of my collecting. There was another man from Tibber, Gyan Chand, who used to bring very beautiful paintings...If I was not there he used to bring them to my cousin, Mohanlal Bharany, who too had a very good eye. He was also brought up by father [Radha Krishna Bharany] and developed a great interest and taste in art. Dealers of Guru Bazaar, Batti Hatta, were his financiers. He had a very good reputation in the market and the financiers had great faith in him. They trusted his eye and integrity. If he fixed any price for a lot, the financiers would not question him. If Mohanlal said, "This one is for 15 rupees and 8 annas", then it was 15 rupees and 8 annas. When the cash came in, Mohanlal would put aside his profit and give the rest to the supplier. He was a gentle and honest soul but he had one strange habit. He had taken an oath never to touch money. So when he had to collect or make payment he would tie a knot at one end of a long *dupatta* and give that end to a servant or a hired person, holding the other end himself lest the servant run away. He would then ask the person concerned to put in or take out the money from the knot.¹

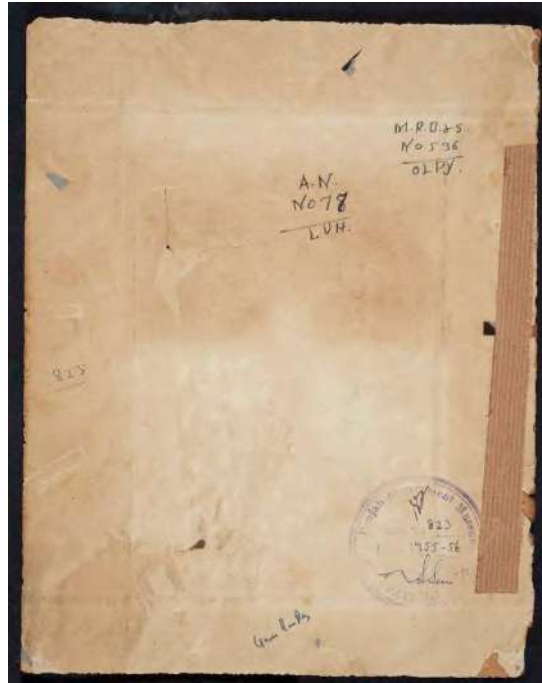
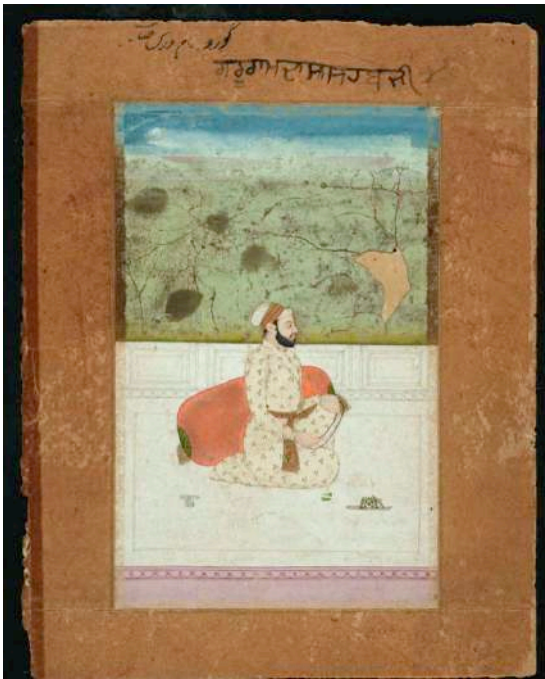


Accession
number

<i>Accessioned in 1955-1956</i>		
1.	823	Guru Ram Das
2.	824	Demon Sambara and Rati
<i>Accessioned in 1966-1967</i>		
3.	3433	The killing of Kansa
4.-24.	3436-3456	Folios from an illustrated Kashmiri manuscript
<i>Accessioned in 1968-1969</i>		
25.	3665	Silk maker
26.	3666	Wrestlers
27.	3667	Dog (Sketch)
28.	3668	Hawk

¹ *A Paccionate Eye* ed. Giles Tillotson (Mumbai: Marg Publications, 2014), 44
Vrinda Agrawal, Chandigarh Museum

29.	3669	Shrike
30.	3674	Teg Singh paying homage to Baba Sahib Singh of Una



Acc. No. 823 (front and back): “M.R.B. & S. /No 536 / OLPY” inscribed in hand rather than a stamp.

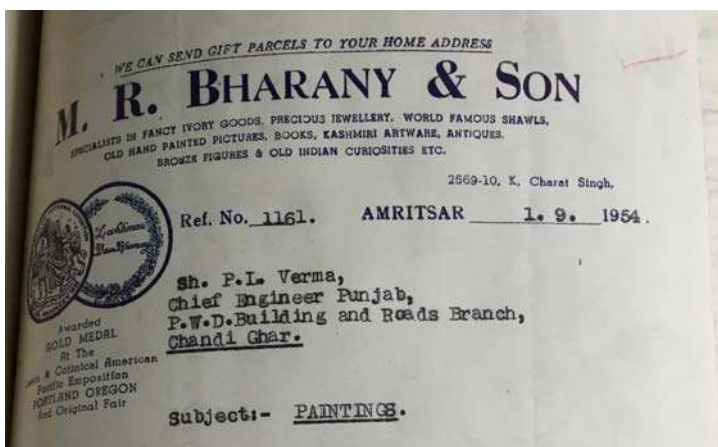
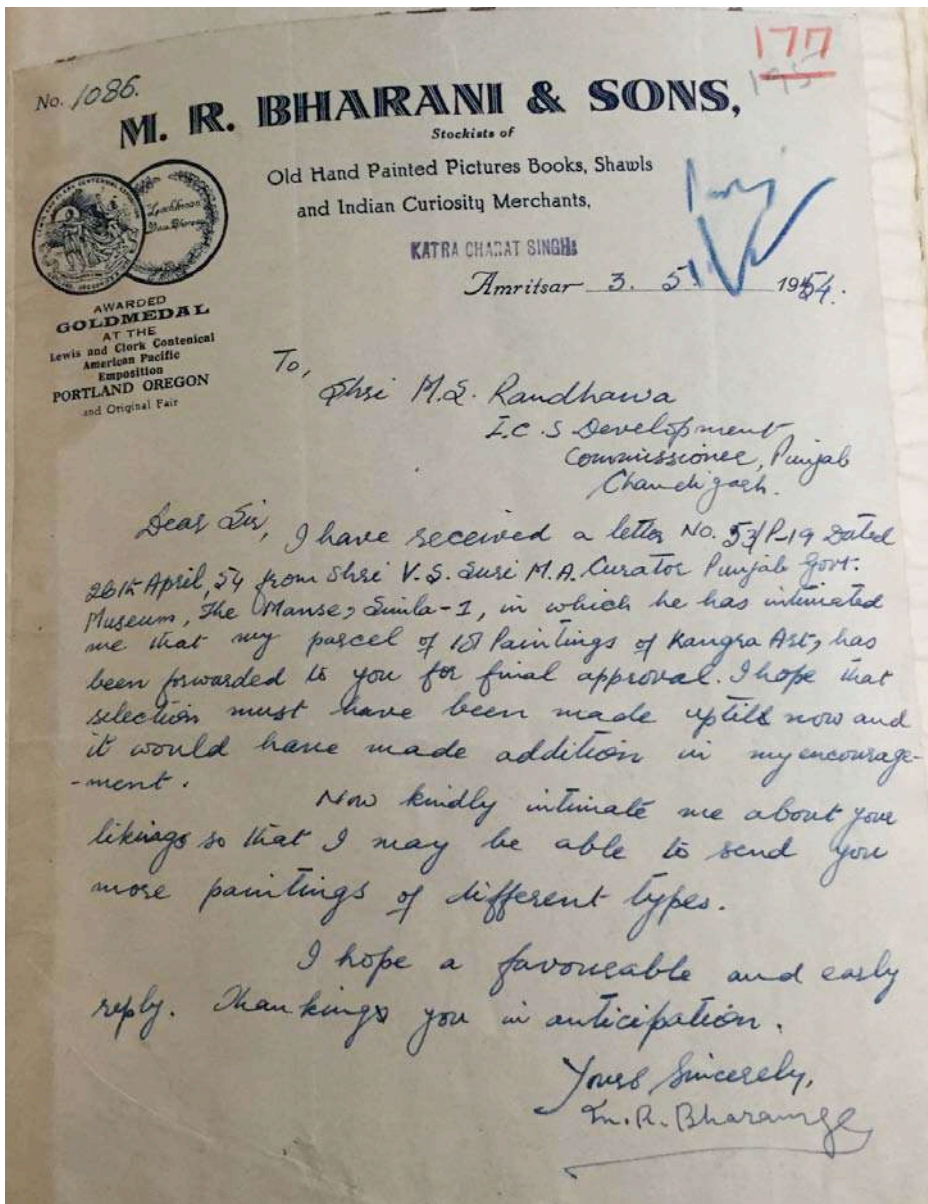


Acc. No. 3433 (left); Acc. No. 3445 (middle); Acc. No. 3447 (right)



Acc. No. 3666 (front, back and detail of the stamps on the back)





* Both letters are from the same year but have two different spellings for Bharany in the letterhead.



Mian (or Kanwar) Chatur Singh – Arki, district Kangra

- Year of acquisition: 1953-1954
- Randhawa's classification: Family collection
- Accession number: 911

The one painting purchased from Chatur Singh appeared as plate 17 in Randhawa's *Kangra Valley Painting*, "The transparent drapery, the soft colours, and the confident, graceful and rhythmical lines mark it out as a masterpiece."¹ It was then acquired for the museum but was stolen in 1970 with about a hundred others paintings.

Randhawa's account of his visit to Arki mostly contains descriptive details of the murals in the palace and the history of the state. He does not mention any specific paintings that he encountered in the raja's collection and none came into the museum. Chatur Singh was the son of Mian Kesar Singh, *wazir* of Arki.² The collection is referenced in J. C. French's *Himalayan Art*.³

In letters and documents the spelling of Chatur is often written as 'Chattar', and he is referred to as both 'Mian' and 'Kanwar'. The official title, however, is 'Assistant Sub Inspector of Police'.



Extract from *Travels in the Western Himalayas*⁴:

After we had seen the collections of paintings and the frescoes we had lunch on a platform shaded by a grape-vine. The Raja sat on this platform on festivals when he met his subjects. The journey to Arid was satisfying in the sense, that not only a large collection of paintings was discovered, showing the evolution of Pahari painting from its Basohli phase through Kangra to its Sikh phase, but we also saw such interesting frescoes which, as a record of contemporary life, have a unique value.

The return journey to Simla like most return journeys was dull as we had seen almost everything which was worth noticing, on our way to Arki.



1 | 911 | Ladies playing chess

¹ M. S. Randhawa, *Kangra Valley Painting* (Delhi: Publications Division, Ministry of Information and Broadcasting, Govt. of India, 1954), 11.

² *Purchase of Paintings, 1953-1954*, Vol. 3, 13. Kept in the Reference Library of the GMAG, Chandigarh.

³ J. C. French, *Himalayan Art*, (London: Oxford University Press H. Milford, 1931), 85-86.

⁴ M. S. Randhawa, *Travels in the Western Himalayas in Search of Paintings* (New Delhi: Publication Division, 1974), 125.

Letter from Volume 2: Art Correspondence, 1953-1954

Quarter No. 3,
Police Lines Kaithu, Simla.
Dated Simla, the 24th Nov. 53.

Respected Shri Ranshawa ji

Jai Hind! Very very thanks for your kind letter No. 217-Lib/St., dated the 12th November, 1953.

It is a matter to great honour of me and to my family that the Government of India have been pleased to select one of my best paintings for reproduction in their book on Kangra Art. It will however not be out of place to mention that by this transaction the painting will lost its original value and its reality. Under the circumstances I cannot help requesting your honour for the reconsideration of this case for the sake of the education of my children and Justice. I will prefer its sale for Rs. 700/- to the Central Government for the Government museum at Chandigarh. In case this can be arranged I shall feel highly obliged.

Yours faithfully
Chatur Singh
(Chatur Singh) Kanwar
Asst. Sub-Inspector Police
Simla

Shri M.S. Ranshawa I.C.S.,
Development Commissioner, Punjab,
Camp Chandigarh.

Letter from Volume 11: Art Correspondence, 1954-1955

Police Lines, Kaithu,
Simla - 3. dated the 28th/8
1954

Subject:- Paintings - "Woman at the Chess"
Reference:- Your letter No 217 Lib/St. dated Chandigarh, November 12, 1953, and my reply on the subject dated 24-11-53 and its remainder dated 21-11-53 -

Respected Shri Ranshawa ji

Jai Hind! It is no doubt, a great matter of honour to me and to my family that the Government of India have been pleased through your patronage to select one of the best paintings I have got, for reproduction in their book of Kangra Art, and also I have noticed its publication in the recent issue of the 'March of India' May 1, under these circumstances request the favour of your very kindly taking the matter for reconsideration and remittance of its value to me at your earliest convenience as lately arranged by your honour when we at Chandigarh.

Thanking you in anticipation for an early reply.

I hope, I shall have the honour to pay my respects to you on your arrival here for the 2nd Simla Festival (Sept 17 to 27) this year.

Yours obediently
Chatur Singh Kanwar
of Arki
Asst. Sub-Inspector of Police
Police Lines - Kaithu - Simla 3.

Nihal Singh – Chamba

- Year of acquisition: 1955-1956
- Randhawa's classification: Family collection
- Accession numbers: 869-898

Nihal Singh's collection was brought to Randhawa's notice by Paira Mall (Acc. Nos. 359-368). There are some very high quality works amongst the thirty paintings that were acquired. Acc. Nos. 873-880 illustrate the story of Usha-Annirudha from the *Harivamsa*. A few of the other folios of this famous series are in the Bhuri Singh Museum, Chamba, the rest have dispersed globally. There are lines of descriptive text on the back, written with orange pigment. Nihal Singh has signed all the versos.

*Compare the painting of Krishna and Sudama (Acc. No 887) to the drawing (Acc. No. 488) of the same composition purchased from G. S. Jaura in 1954-55.



Extract from *Travels in the Western Himalayas*:

We had allowed ourselves three days here, to see the temples, the ancient palaces decorated with murals, the embroideries and the collection of miniatures, both private and public. The news of our arrival, had already reached the ears of most of those who knew something about Kangra paintings, and also, of those who possessed collections. Some years ago I had purchased a series of beautiful paintings of the Krishna-Rukmini theme from Mian Nihal Singh of Chamba, a retired officer of the Provincial Civil Service. The faces of the women in these paintings indicated that the artists from Guler must have migrated to Chamba from the court of Raja Prakash Ghand, who incidentally had a Rani from this place. The painters were patronised by the young Raja Raj Singh, and in a painting we see him listening to music, when he was hardly 16 years of age.

The collections in Chamba indicate a strong link between the local art and that of Guler. One of our visitors showed us a very delightful picture of Krishna sporting with the Gopis on the bank of the Jumna, under the light of the full moon. Unfortunately it was marred by a smear of fat. The picture was indeed a masterpiece and I felt sorry that it had been ruined due to the carelessness of the owner. How many Kangra paintings must have been damaged or lost, through the neglect and indifference of their possessors, who did not realise their worth!¹



Accession
number

1.	869	Raja and Rani
2.	870	Marriage of Krishna and Rukmani
3.	871	Rama and Lakshmana in a chariot
4.	872	Rama and Lakshmana
5.	873	Ganesh

¹M. S. Randhawa, *Travels in the Western Himalayas in Search of Paintings* (New Delhi: Publication Division, 1974) 134

6.	874	Krishna in grief on the disappearance of Anirudh
7.	875	Banasura dancing for Shiva and Parvati ²
8.	876	Krishna consulting Narada
9.	877	Krishna to the rescue of Balabhadra
10.	878	Bringing of Balbhadara from Banasura's palace
11.	879	Shiva and Parvati playing in lotus lake
12.	880	Banasura asking Shiva for help
13.	881	Raja making an offering to Durga
14.	882	Infant Krishna and Balarama with Nanda and Yashodha
15.	883	Greeting with warrior prince on his return home
16.	884	Churning milk
17.	885	Moon riding a chariot driven by black bucks
18.	886	Krishna sitting under a tree with gopas
19.	887	Krishna eating rice presented by Sudama
20.	888	Krishna washing the feet of Sudama
21.	889	Krishna receiving Rukmani's letter from the Brahmin messenger
22.	890	Rama and Sita in durbar
23.	891	Krishna and Shishupal in conflict
24.	892	Narsimha Avatar
25.	893	Panch mukha Ganesha
26.	894	Kaliya Daman
27.	895	Krishna and Radha

² Harsha V Dehejia and Vijay Sharma, *Pahari paintings of an ancient romance: the love story of Usba-Aniruddha* (New Delhi: D K Printworld 2011) 48. Acc. No. 875 on page 46; 879 on page 54; 880 on page 48
 Vrinda Agrawal, Chandigarh Museum

28.	896	Shiva and Parvati
29.	897	Rama and Sita
30.	898	Rama and Sita



Acc. No. 873 (left); 874 (right)



Acc. No. 875 (detail)



Acc. No. 880



Acc. No. 887 (front and back)



Acc. No. 888 (detail)



Acc. No. 893



Letters from Volume 11: Art Correspondence, 1954-1955

D.O. No. M-54/385 156

18th December, 1954.

Dear Mr. Nihal Singh,

I am very glad to receive your letter dated the 16th December, 1954, and to learn about the themes of your paintings. The only purchasers of these paintings have so far been the Government of Punjab and the Government of India, as export of art treasure for foreign countries has been prohibited. We have purchased a number of good paintings from the Kangra Valley, and we shall be very glad to consider your paintings also for purchase. Kindly send me a list of your paintings along with their prices. If you can send the paintings to Chandigarh, I shall be glad to examine them. Either you may bring the paintings yourself or you may send them through somebody, unless you prefer to send them by post duly insured.

Yours sincerely,
1/5
(H.S. Randhawa)

Mian Nihal Singh,
Retired Magistrate,
Chamba. (Himachal Pradesh).

179 Chamba
17th January 1955

My dear M.S. Randhawa ji
 It gave me delight to receive your letter of the 18th Dec 54 on my return to Chamba & therefore the delay.
 Yes I have not sold any paintings outside India & after India became independent there has been no buyer & your letter gives me a chance of selling the few paintings I have.
 List of the paintings are as under & their prices depend on the want of the buyer & I have no doubt they will fetch me excellent price knowing that you & your appreciate old paintings

B (1) Dasrath, Lachman + Ram Ajidhia *very good*
 B (2) Dasrath, Ram, Lachman *marriage of Ram*
 K (3) Krishna, Bhagat, Paranthana, *very good*
 K (4) Krishna, Sudhama, Rukmani *very good*
 K (5) Krishna, Rukmani, Santhi, Rukmani
 B (6) Ram Chander, Sita, Bhani, Lachman, *very good*
 Ravi, Hanuman, Krishna, Sugi, Raj, Laksh after Ram Bas Ajidhia, *excellent*
 K (7) Krishna, Rukmani *marriage very good*
 B (8) Raja, Rukmani *very good*
 S (9) Suvak Raja, *news of a married King*
 K (10) Krishna, Baldev, Chitra, Rakhi, *very good*
 S (11) Sugi, Parvati, Banaras *very good*
 K (12) Krishna, Navad, *very good*
 K (13) Banaras, Suda, Laksh, *very good*
 Krishna, Bai, Baldev, *very good*

K (14) Krishna, Bai, Baldev, *very good*
 S (15) Gansah, Radhi, Bidhi, *very good*
 B (16) Rati, Keesari, *very good*
 E (17) Sugi, Parvati, *very good*
 K (18) Krishna, Navad, *very good*
 S (19) Sugi, Parvati, *very good*
 K (20) Krishna, *very good*
 K (21) Krishna, *very good*
 K (22) Gansah, *very good*
 C (23) Chandana, *very good*
 K (24) *very good*
 K (25) Krishna, *very good*
 K (26) Krishna, *very good*
 K (27) Krishna, *very good*
 S (28) Shiv, Parvati *very good*
 K (29) Krishna, *very good*
 B (30) Ram, Sita, Lachman, *very good*

I only wish to sell them all together for Rupees ten thousand what they would fetch me in foreign countries. Now I have to see what offer comes for them here. I am sure you will give a good offer & accept the price. Thanking you in anticipation. Hoping to hear from you soon with greetings for 1955.

Yours sincerely
 Nihal Singh
 Retired Dst Magistrate
 Chamba

Chamba
17 January 1955

My dear M. S. Randhawa ji
 It gave me delight to receive your letter of the 18th Dec 54 on my return to Chamba & therefore the delay.
 Yes I have not sold any paintings outside India & after India became independent there has been no buyer & your letter gives me a chance of selling the few paintings I have.
 List of the paintings are as under & their prices depend on the want of the buyer & I have no doubt they will fetch me excellent price knowing that you & (?) appreciate old paintings.

[List of 30 paintings with their titles]

I only wish to sell them all together & for rupees ten thousand what they would fetch me in foreign countries. Now I have to see what offer comes for them here. I am sure you will give a good offer and accept the price. Thanking you in anticipation. Hoping to hear from you soon. With Greetings for 1955.

Yours sincerely
 Nihal Singh of Chamba
 Retired Dst Magistrate
 Chamba



Kartar Singh – Basa Waziran, Nurpur, district Kangra

- Year of acquisition: 1955-1956
- Randhawa's classification: Family collection
- Accession numbers: 912-915

Kartar Singh brought his collection to Randhawa when he was in Nurpur on a visit with W. G. Archer and Mulk Raj Anand (see extract below). Out of the four paintings purchased for the museum, three were published in *Kangra Valley Painting*.¹



Extract from *Travels in the Western Himalayas*:

While I was admiring the sublime majesty of the mountains, a visitor turned up carrying a portfolio under his arm. He gave his name as Kartar Singh, a scion of the Wazir family of Nurpur, and claimed to be the grandson of Mian Ram Singh Pathania. He sat on a chair and opened a bundle which contained the coat of mail of Ram Singh. I am not interested in weapons or coats of mail and was impatient to examine the paintings. He opened the portfolio which contained a large collection of paintings, some in good condition but many with burnt edges. This was the first authentic collection from Nurpur, and we were excited over the find.

...

Kartar Singh informed us that the paintings got burnt when Ram Singh's house was set on fire by the British. The smouldering bundle was rescued from the burning house by the ladies of the family. The Rajput nobles, like the Samurai of Japan, were greatly attached to their collections of paintings. When Ram Singh learnt about the damage to his paintings he was greatly grieved and wept bitterly.

Archer was very interested in the burnt fragments of the paintings in the primitive style of the 17th century — a style that prevailed in most hill states. I look for beauty in paintings and mere antiquity is of little interest to me. I found a number of the mid 18th-century paintings with a bright red background and lavish use of cheerful yellow and blue colours. The theme of these paintings was love: a prince enjoying himself in the company of semi-nude women [Acc. No. 912]; a princess eloping with a mahout [Acc. No. 914]; and a thief making love to a half-clad princess. Another lovely painting showed Radha dancing before Krishna and his companions who were watching her with ecstatic delight [Acc. No. 915].²



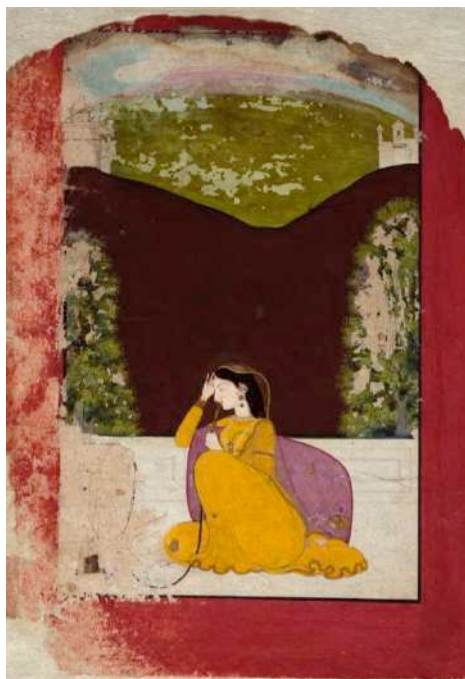
Accession
number

1.	912	Revelry by night
2.	913	A princess smoking hookah
3.	914	Elopement
4.	915	Radha dancing for Krishna

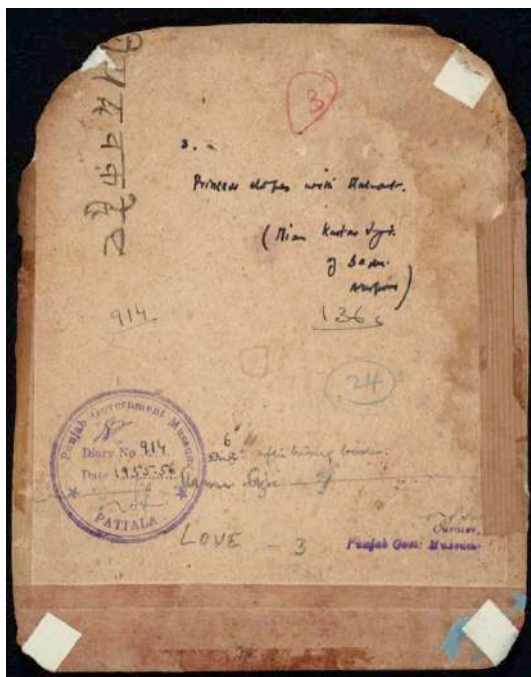


¹ M. S. Randhawa, *Kangra Valley Painting* (Delhi: Publications Division, Ministry of Information and Broadcasting, Govt. of India, 1954). Acc. No. 912 appears as plate 25; 913 as plate 6; 914 as plate 24.

² M. S. Randhawa, *Travels in the Western Himalayas in Search of Paintings* (New Delhi: Publication Division, 1974) 19-20



Acc. No. 912 (left); 913 (right)



Acc. No. 914 (front and back)





Acc. No. 915 (front and back)



Letters from Volume 3: Purchase of Paintings, 1953-1954

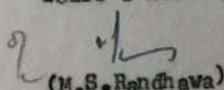
D.O.No. ~~234~~ /ST

CHANDIGARH
Chandigarh,
Dated the 7th April, 1954.

My dear Punjab Singh,

Will you kindly sound Mian Kartar Singh of Basra Waziran whether he would like to sell the paintings which he has given on loan to the Government of India? I am prepared to pay him Rs 200/- for each of these paintings. This money would be in addition to Rs 50/- per painting which he would receive from the Government of India as re-production fee. At present funds are available with me, and I suggest that Mian Kartar Singh should utilize this opportunity, as it will be difficult to get money from Government for a purpose like this.

Yours sincerely,


 (M.S. Randhawa)

Mian Punjab Singh Rais,
Branch office JESSUR,
Via Narpur,
District Kangra.

(24)

Basa Waziran

P.O. Nurpur (Kangra)

Dated 26th April '54.

My dear Raudhawa Sahib,

Mian Punjab Singh

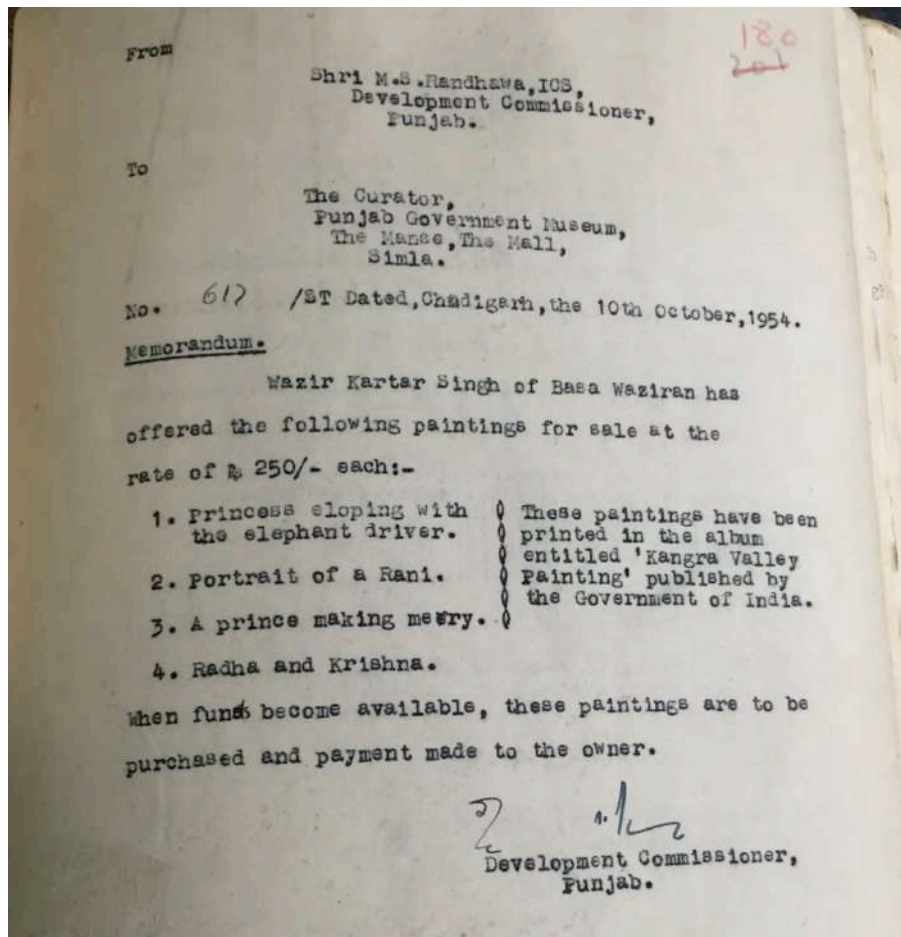
has shown me your D.O. letter no. 256 of 7th April 54 today on the 26th instant.

The paintings in question were taken over by your honour for only seeing purposes and not for sale as promised by you.

Though so many ^{other} high officers did try to see & purchase these paintings but I never agreed to their requests any way, as this is the only ancient memory of my ancestors.

In the end I may add that if your goodself is bent upon to purchase the same, I am at your disposal in accordance with your above referred

with sincere regards
yours sincerely
Kashar Singh



Lachhman Dass – Samloti, district Kangra ~~Kangra~~

- Year of acquisition: 1955-1956
- Randhawa's classification: Not included in the list
- Accession numbers: 937

Lachhman Dass – Rajol, district Kangra

- Year of acquisition: 1955-1956
- Randhawa's classification: Family collection
- Accession numbers: 917-932



The extract from *Travels in the Western Himalayas* mentions both Lachhman Dass of Rajol and Samloti. Randhawa met with Lachhman Dass during his travels with J. K. Galbraith as they researched their book *Indian Painting: The Scene, Themes, and Legends* (1969).

After the discovery that Kangra art was not practiced in Kangra itself, but in the outlying towns of Guler, Tira Sujanpur, Alampur and Nadaun, I decided to contact the living artists of the Valley. The Tehsildar sent for Gulabu Ram and Lachhman Dass from Samloti who still carry on their ancient profession. Samloti is a picturesque village about five miles from Kangra. Lachhman Dass, a simple hill-man carried in a cloth bundle a large collection of paintings drawn by his ancestors. He described himself as a Guleria Mahratta and it was three generations ago that his ancestors migrated from Guler to Samloti. Hazuri who met Mr French in his travels was the father of Lachhman Dass. Lachhman Dass possesses a number of sketches by Hazuri. As compared with the old masters, the line is weak. It seems Hazuri was a prolific painter and his services were in considerable demand for portraits and family groups, as photography was still unknown in the Kangra Valley. There is a portrait of a postman with the mail bag hanging from his neck, delivering a letter to a woman [Acc. No. 937]. There is another sketch of a clerk of Kangra tehsil, seated on a ckarpai with his father, and his wife, daughter, and a son seated in front. The postman and the tehsil clerk did not pay for the paintings and hence they remained in the possession of Lachhman Dass.

Gulabu Ram is a mural painter who decorated the temple of Vajreshwari Devi with the paintings of Durga, and the dance of Krishna and the milkmaids. He has also decorated village temples at Bandla and Paprola. He is commonly employed by the rich men of Kangra for decorating the interiors of their houses. His work is crude and lacks the refinement for which the Kangra painters were well-known. Another painter in the old style was Lachhman of Rajaul.

The work of these painters represents the last phase of Kangra art. The importance of their work lies mainly in the fact that it illustrates the dose of a great art tradition, which languished due to lack of patronage on account of the disappearance of the feudal system. Moreover, they no longer possess that spark of genius which gave such a poetic quality to the works of their ancestors.¹



Accession
number

1.	917	Tiger and its Prey (a goat)
2.	918	Boar Hunt

¹ M. S. Randhawa, *Travels in the Western Himalayas in Search of Paintings* (New Delhi: Publication Division, 1974) 38-39

3.	919	Krishna with cowherd
4.	920	Hunting Scene
5.	921	Snake Charmer
6.	922	Unidentified
7.	923	Two travellers
8.	924	Portrait of a Raja
9.	925	Hill women dancing
10.	926	A family on the move
11.	927	Carrying loads
12.	928	A family on the move
13.	929	Rice husking
14.	930	Snake Charmer
15.	931	Portrait (unidentified) probably Khwaja Khijer
1.	937	Postman delivering a letter (from Lachhman Dass Samloti)



Acc. No. 937



Acc. No. 917 (left); Acc. No. 920 (right)



Acc. No. 925 (above); Acc. No. 932 (below)



Letter from Volume 10: Art Correspondence, 1954-1955 (This volume contains genealogical information on artist families of the former Pahari courts).

(41)

Hari Pur,
30th August, 1954.

Respected Sir,

Allow me to address you a few lines after such a long time. I have ~~been~~ so long moved from one place to the other passing through many village life experiences. The collection of Kangra songs and the ballad of 'Googa Chhatri' is at the verge of completion and will be submitted to you very soon.

I again desire to draw your attention towards Kangra Painters. The attached paper is the genealogical table of the Samloti branch of painters. It is learnt that second line of Kangra painters came from Goaliar who was Maratha by caste. Lachhman Dass is the present painter who is living in a village 'Usterr' near Kangra and has got fine paintings. I have also seen about eleven paintings with Shri Gulabu Ram of Samloti which are, I think, reasonably good. The both lines of Kangra painters have now dwindled in a class of carpenters, they are now/as carpenter by caste and not as Bhadiar Rajputs & marathas.

It is learnt from Shri M.R. Khanna (Public relation officer Kangra) that you have a programme of visiting Kangra and particularly Haripur. It is really a matter of great happiness for us ^{on this occasion} and I propose to hold a display of Kangra songs at Haripur. A group of singers and a singer of Googa ballad have been arranged.

A week ago I was at Suliana with Choudry Parmeshri Dass, who seems to have grown a sadness after the death of his wife but he is alright otherwise.

With deep respects.

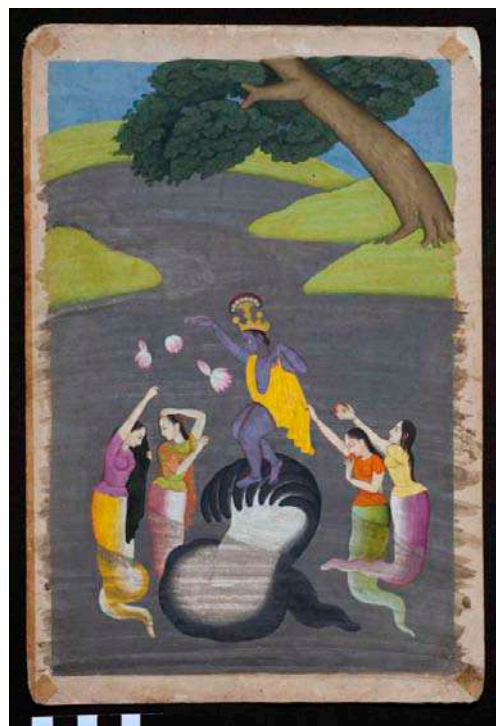
Yours Faithfully,
Kailash Nath Raina
Kailash Nath Raina B.A.,
Haripur (Kangra)

Durga Prasad – Dharamshala, district Kangra

- Year of acquisition: 1955-1956
- Randhawa's classification: Art collector
- Accession numbers: 933-936



	Accession number	
1	933	Krishna Leela
2	934	The quelling of Kaliya
3	935	Durga attacking Mahishasura; Rev. Durga and Mahishasura in different forms
4	936	Radha and Krishna (stolen in 1970)



Acc. No. 933 (left); 934 (right)



Acc. No. 935 (recto)



Acc. No. 935 (verso)



Acc. No. 936



B. C. Mitra – Gallery Assistant at the Punjab Government Museum, Shimla

- Year of acquisition: 1955-1956
- Randhawa's classification: Art collector
- Accession numbers: 973-97

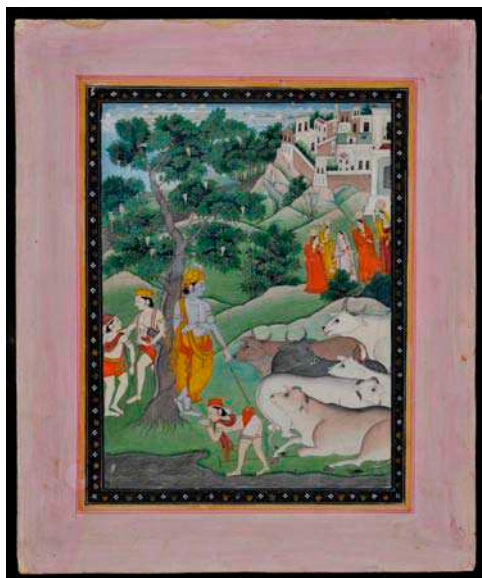


Mitra was associated with the collection of the museum since 1936, when it was in Lahore. Along with Suri, the curator, he was part of Randhawa's efforts to add to the collections. From the letters it seems that he was often dispatched to collect artworks or settle prices when Randhawa or the owner of the collection could not meet directly.



Accession
number

1	973	Krishna with gopas and cows
2	974	Hindu gods with Guru Nanak and Guru Gobind
3	975	The birth of the Ganga



Acc. No. 973 (left), 974 (right)



Acc. No. 975



Letter from Volume 3: Purchase of Paintings, 1953-1954

87

Telegram.

Express. State.

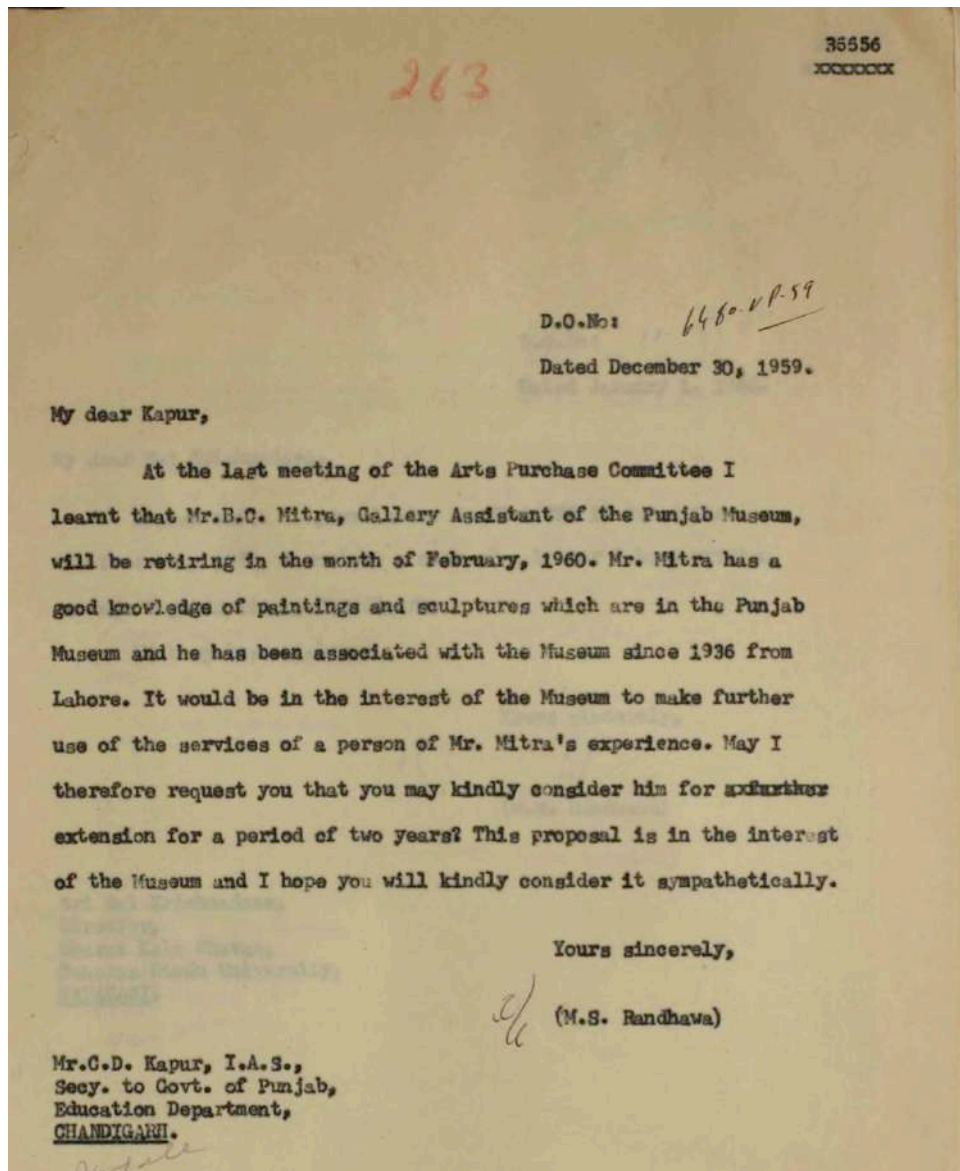
Curator
Punjab Museum
Simla.

No. 249 *Steno*: Send Mitra immediately to Chandigarh
to settle price of paintings belonging to Raja *Jinder*

Development Commissioner.

No. 258 *Steno* Dated 25th March, 1954.
A copy is forwarded by post in confirmation
to the Curator, Punjab Museum, Simla.

[Signature]
(M.S. Randhawa)
Development Commissioner, Punjab.
Chandigarh.



Sham Sundar Bharani and Sons – Amritsar, Punjab

- Year of acquisition: 1955-1956, 1968-1969
- Randhawa's classification: Art dealer
- Accession numbers: 1004-1018, 3660-3664, 3715-3721



Sham Sundar Bharani was also from the family of art dealers. The letterhead is almost identical to that of M. R. Bharany and Sons, and the address “Katra Charat Singh” is the same.

*In 1968-1969, Acc. No. 3660-3664 were purchased from Sham Sundar Bharani and Acc. No. 3665-3669 from M. R. Bharany.



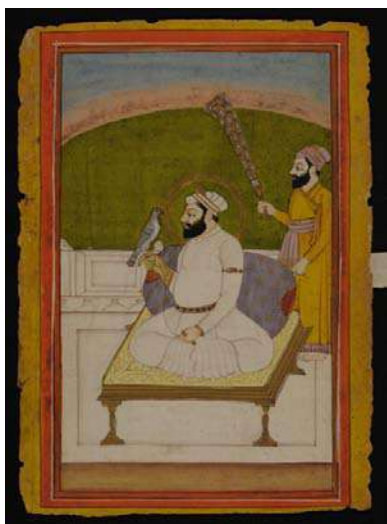
Accession
number

<i>Accessioned in 1955-1956</i>		
1.	1004	Hazrat Suleman
2.	1005	Infant Krishna
3.	1006	Lady with a baby
4.	1007	Nayika
5.	1008	Ganesha
6.	1009	Raga Painting
7.	1010	Portrait (unidentified)
8.	1011	Rani Mehtab Bibi's visit to Mahant Satya Prakash
9.	1012	Guru Gobind (?)
10.	1013	Guru Teg Bahadur
11.	1014	Two ladies and a Lion
12.	1015	A scene from <i>Mahabharata</i>
13.	1016	Elephant fight
14.	1017	A family on the move
15.	1018	Adoration of Shiva

<i>Accessioned in 1968-1969</i>		
16.	3660	Durga on throne
17.	3661	Guru Nanak with Mardana
18.	3662	Sikh Guru
19.	3663	Sikh Guru
20.	3664	Woman with a child, listening to music
21.	3715	Portrait of a Mandi ruler
22.	3716	Portrait of a Mandi ruler
23.	3717	Portrait of a Mandi ruler (Sahib Sen?)
24.	3718	Portrait of Mandi ruler (Suraj Sen?)
25.	3719	Illustration from Khusrau Behram Nama
26.	3720	Devotees of Lord Krishna
27.	3721	Nayika



Acc. No. 1007 (front and back)



Acc. No. 3662 (left); 3718 (right)



Letter from Volume 11: Art Correspondence, 1954-1955

57

SHAM SUNDAR BHARANI & SONS

Stockists of :
 OLD HAND PAINTED PICTURES BOOKS, SHAWLS And INDIAN
 CURIOSITY MERCHANTS

KATRA CHARAT SINGH,
 20.6.54.

REF. No. _____ AMRITSAR _____

Awarded
GOLD MEDAL
 At the
 Lewis & Clark Centennial American
 Pacific Exposition
PORTLAND OREGON
 And Original Fair

—

Maulana ABUL KALAM AZAD
 Minister for Education
 And Chairman of the
 National Art Treasures
 Fund.

—

H. H. The Maharaja of
 TEHRI.

—

H. H. The Nawab of
 HOTI.

—

K. Major Bahadur Shah
 of
 NEPAL

—

Mr. Frank Haberman Esq
 of
 U. S. A.

Shri. M.S. Randhawa, I.C.S.
 Development Commissioner,
Chandigarh.

Dear Sir,

We have received certain other old
 paintings, therefore, it is requested to kindly
 let us know whether we may send them to you at
 Jullundur or at Chandigarh. An early reply is
 requested.

Also please favour us with the
 remittance for the value of the pictures
 already supplied by us. Thanks.

Yours faithfully,
 for Sham Sunder Bharani & Sons,
Sham Sunder

 Proprietor.



Brij Mohan Singh – Nalagarh

- Year of acquisition: 1955-1956
- Randhawa's classification: Family collection
- Accession numbers: 1023-1084

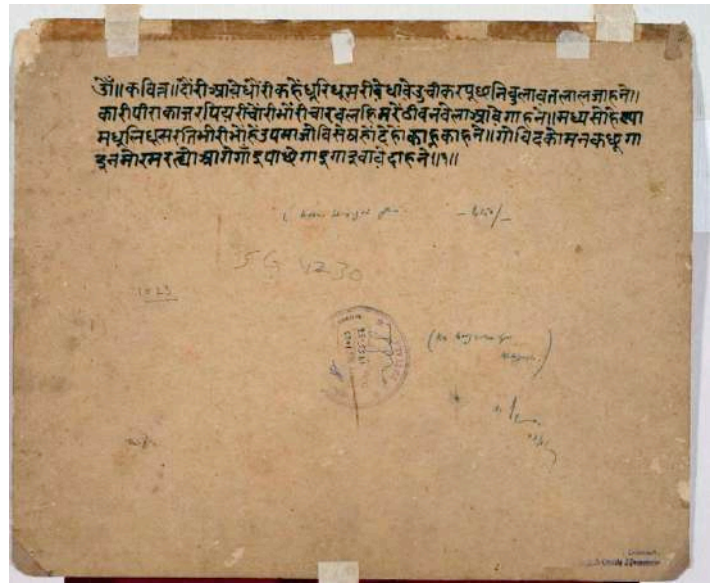
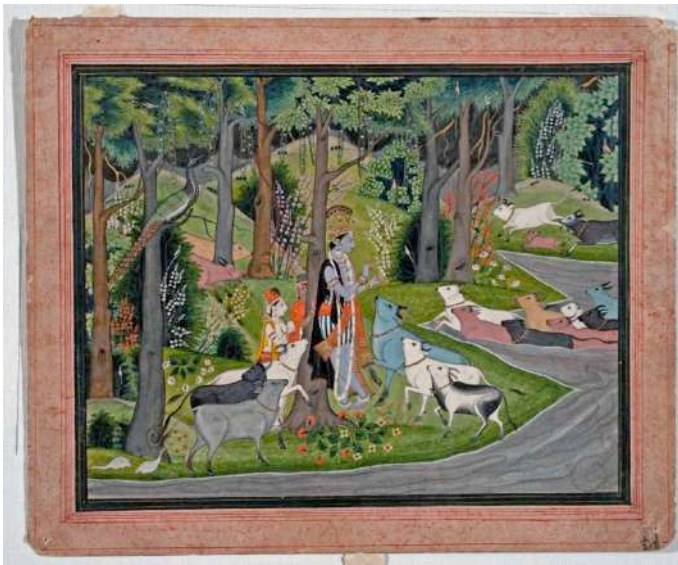


	Accession number	
1.	1023	Cows responding to the call of the Krishna's flute
2.-15.	1024-1037	Folios from a <i>Ramayana</i>
16.	1038	Rama with Sita and Hanuman
17.	1039	Rama, Sita and Lakshman in the forest
18.	1040	Laila Majnu
19.	1041	Radha and Krishna
20.	1042	Lady resting
21.	1043	Nayika
22.	1044	Lady running to rescue a parrot carried away by a cat
23.	1045	Abhisarika Nayika
24.	1046	Nayika
25.	1047	Nayika
26.	1048	Ladies playing chess ¹
27.	1049	Nayika
28.	1050	Utka Nayika
29.	1051	Nayika
30.	1052	Shiva and Parvati
31.	1053	Radha and Krishna
32.	1054	Radha and Krishna

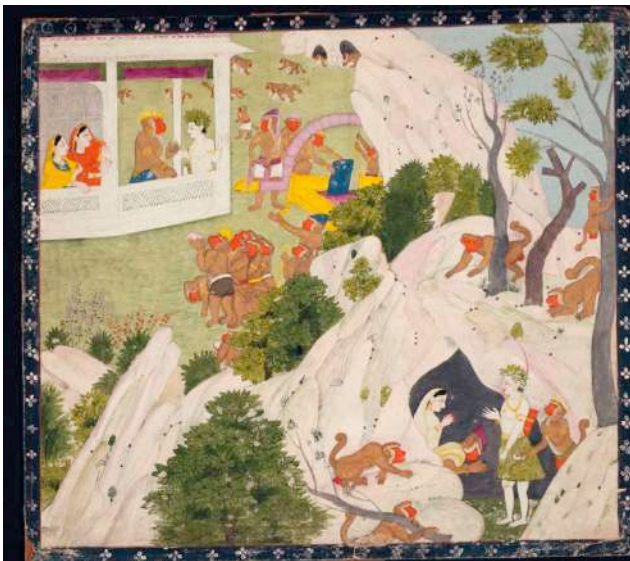
¹ Compare with Acc. No. 911 purchased from Chattar Singh of Arki
Vrinda Agrawal, Chandigarh Museum

33.	1055	Shiva riding a composite horse
34.	1056	Radha and Krishna
35.	1057	Nayika
36.	1058	Vasakasajya Nayika
37.	1059	Nayika
38.	1060	Nayika
39.	1061	Shiva and Family
40.	1062	Raja of Mandi
41.	1063	Jalla Pandit
42.	1064	Raja Dharam Prakash
43.	1065	A ruler of Nalagarh
44.	1066	Mian Krishan Singh S/O Raja Ranjit Singh of Suket
45.	1067	Raja Prabodh Chand, son of Raja Sansar Chand
46.	1068	Raja Balbir Sen of Mandi
47.	1069	Hadi Rani wife of Amar Singh Rathore
48.	1070	Shaikh Sayid of Malerkotla
49.	1071	Malik Gias
50.	1072	Shah Sharaf and Sayed Azmen
51.	1073	Chirag Shah and Khawaja Kutub-ud-din
52.	1074	Unidentified
53.	1075	Amir Khusrao and Shah Behrag
54. -57.	1076(1)- 1076(4)	Page of a manuscript
58.	1077	Raja Ram Saran
59.	1078	Raja Agher Singh of Nalagarh

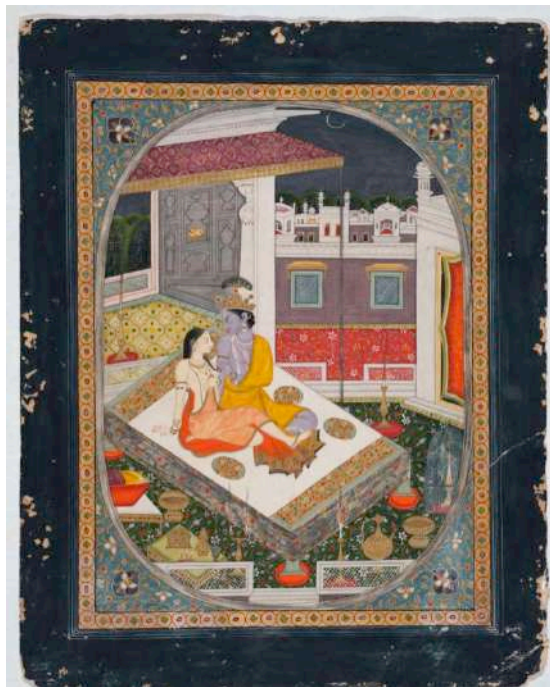
60.	1079	Shah Zulf-Illah
61.	1080	Shah Daula
62.	1081	Pir Wali
63.	1082	Portrait of a ruler
64.	1083	Portrait of a ruler
65.	1084	Khwaja Khizer



Acc. No. 1023 (front and back)



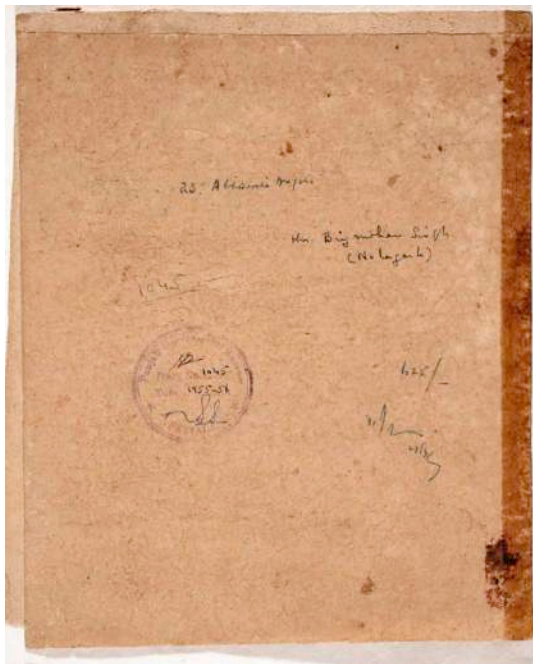
Acc. No. 1032 (left); 1033 (right)



Acc. No. 1039 (left); 1041 (right)



Acc. No. 1043



Acc. No. 1045 (front and back)



Acc. No. 1055 (left); 1076(3) [right]



70

XXXXXXXXXXXX
Chandigarh.
22nd March, 1954.

Dear Raja Sahib,

Your representative, Pt. Jiva Nand, brought the paintings today. These paintings relate possibly to two series:

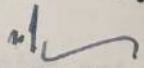
- 1) Krishan Sudama story.
- 2) Possibly Hamir Hath.

However, as regards the second it needs re-verification.

2. The paintings belong to the 19th century as is indicated by the use of pigments, and are of average quality. Kindly let me know whether you would like to sell these to the Chandigarh Art Gallery.

3. I am told Mian Brij Mohan Singh of Nalagarh also possesses some paintings. I will be grateful if you will kindly have these sent to me for my study on any date convenient between 5th and

9th April, 1954.

Yours sincerely,

(M.S. Randhawa)

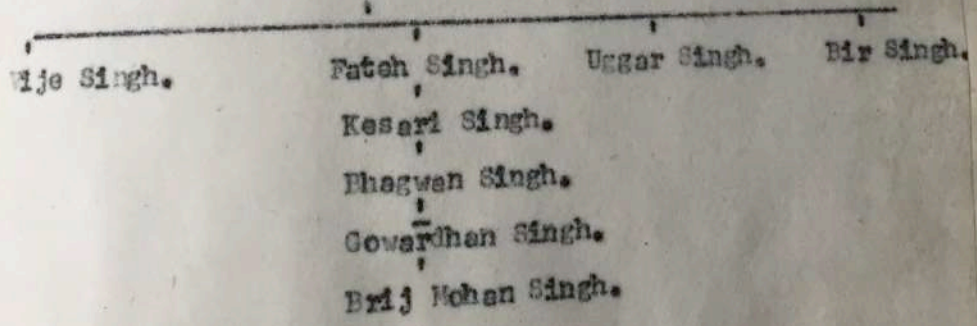
Raja Sahib of Nalagarh.
(Patiala)

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A note on collection of paintings from Malagarh.

There are two collections of paintings with Malagarh. One of these is in the possession of Raja Surinder Singh of Malagarh; and the other is with Kanwar Brij Mohan Singh of Malagarh. The paintings are in three styles. Some are in Basoli style, and the others are in individual Malagarh style, particularly those showing events from Ramayan and from Bhagwat. According to Kanwar Brij Mohan Singh, Hari Singh and Narsing Dass were two painters at Malagarh during the reign of Raja Uggar Singh and Raja Ram Saran Singh. Hari Singh was a Rajput by caste. There is a painting showing Krishna playing flute to the cows in the possession of Raja of Bilaspur, which was possibly taken from Malagarh. The daughter of Raja Ram Saran Singh was married to Raja Parmodh Chand son of Raja Sansar Chand, of Tira Sujanpur. The genealogy of Kanwar Brij Mohan Singh is given below :-

Raja Ram Saran Singh had four sons :



Handwritten notes:
 Kheri
 Kanwar Brij
 1/1/22
 27/2/22

D.O. No. 423 56-54/

52


XXXXXXXXXXXXXX
Chandigarh.
Dated the 17th June, 1954.

My dear Varma,

Reference your endorsement No. 291-CFTL/G/54/(2) dated the 16th June, 1954. The paintings from Kanwar Brij Mohan Singh of Malagarh were purchased on 31st March, 1954. On the same date paintings were purchased from Captain Harindra Chand of Garhi Manaswal as well as from his son. While the cheques were issued to Captain Harindra Chand and his son, Kanwar Brij Mohan Singh could not obtain his cheque as the office was to be closed. The price for the paintings was settled. Kanwar Brij Mohan Singh parted with his paintings, which were received by us, and, as such, the sale transaction was legally completed. Now we cannot back out of this transaction without involving us in litigation. The order of the Government that further Kangra paintings need not be purchased was passed only a few days ago, and does not apply to transactions which had been completed earlier. I have also consulted the Legal Remembrancer, and he is of the same view. As such, it is now our legal duty to make the payment to Kanwar Brij Mohan Singh. Kanwar Brij Mohan Singh is a quiet person, and he relied upon us, and did not even send a reminder all this while, and he also sold his paintings at a very reasonable price. As such, I suggest that a cheque


may please be issued to Kamesh Brij Mohan Singh for his
paintings immediately.

Yours sincerely,

Sd/-.. 
(M.S. Randhawa)

Shri P.L. Varma,
Chief Engineer, Capital Project,
Chandigarh.

A copy is forwarded to Shri V.D. Suri, Curator,
Punjab Museum, Simla, for information and necessary action.


Development Commissioner, Punjab.



Sardar Gurbachan Singh Sodhi – Ropar, Punjab

- Year of acquisition: 1955-1956
- Randhawa's classification: Family collection
- Accession numbers: 1085-1084



All sixty-one paintings purchased from Sodhi are of the same series depicting scenes from the story of Usha and Aniruddha as narrated in the *Harivamsa*.

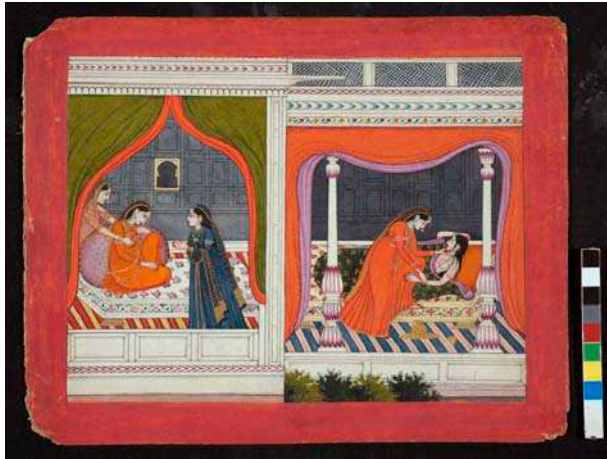


Accession
number

1.-61.	1085-1164	Paintings illustrating the romance of <i>Usha-Aniruddha</i>
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Acc. No. 1085: Banasura sees Kartikeya (left), verso of the painting.



Acc. No. 1096: Usha dreams of Aniruddha



Acc. No. 1097: Chitrlekha makes a portrait of Aniruddha based on Usha's description



Acc. No. 1150: Banasura is defeated by Krishna (left),
Acc. No. 1155: The wedding of Aniruddha and Usha (right)



Kanwar Inder Vijay Singh – Mankot, Uttarakhand

- Year of acquisition: 1956-1957
- Randhawa's classification: Family collection
- Accession numbers: 1194-1417



An extract from *Basohli Painting*:

The Punjab Government purchased a set of paintings, 250 in number, for their museum from Tikka Inder Vijay Singh, a descendant of Mankot Rajas, now settled at Salangari near Bhakra Dam. These painting include two series, one illustrating anecdotes from *Bhagavata Purana*, and the other breeds of horses. Curiously enough we also find portraits of the Moghul emperors in this collection. This gives an indication that these were painted during the reign of Aurangzeb in the period 1680-1690. In this collection are a number of portraits of Rajas, nobles, astrologers, *pandits*, *sadhus* and soldiers, which indicates that Mankot was also a busy centre of painting.¹



June 8, 1965

Chandigarh

My dear Archer,

I have now managed to get all the paintings from Mankot collection photographed. On 7th June, I visited Chandigarh in connection with some other work and contacted Goswamy. Accompanied by him, we jointly checked all the inscriptions. Most of the paintings bear inscriptions in Takri on the top. Inscription in Devanagari which are not contemporary are given on the back of some paintings, possibly written by Thakur Inder Vijay Singh or his ancestors based on their knowledge of persons who were portrayed. In some cases they are wrong. On some paintings, there are inscriptions in Persian script.

I give you some comments on groups of paintings as I sorted them. There are nine paintings of Muslims. One of them bears the inscription Jahangir in Devanagari on the back but it does not look like Jahangir at all. 1195 is of Nawab Samad Khan who finds mention in history. There is an excellent portrait of Mohammed Shah Badshah, two of Nawab Adina Beg, the Arain chief who controlled Jullundur Doab when Ahmad Shah Abdali invaded Punjab. There is a portrait of Ahmad Shah also (1243) with his one-eyed servant standing in front of him. There must be anecdotes about this interesting person in history books. 1244 is a portrait of Nadir Shan Durrani. 1226 could not be identified as there is no inscription. These portraits, particularly of Mohammed Shah, Adina Beg, Ahmad Shah and Nadir Shah relate to the contemporary scene of the artist and also fixes the date of the painting when it was done about 1750 or so.

Then there are five portraits of rulers of Basohli from Sangram Pal to Dhiraj Pal.

The next batch consists of portraits of rulers of Mankot. There are three which are very interesting; 1264 of Maharaja Tedhi Singh, 1255 again the same person, 1347, in which he is shown worshipping the image of Vishnu. The facial formula is the same as is seen in a number of paintings in your collection, which were ascribed to Guler.

There are a number of portraits of Mian Mahipat Mankotia and of Azmat Dev. Paintings of Aparb Singh are in Kangra style. Here you may refer to my article on Mankot paintings.

There are three paintings of Nurpur Rajas; D-112 of Raja Prithvi Sinch of Nurpur, the only one I have seen of him as yet; D-114 shows Bir Singh seated on a terrace and is very similar to a painting from Musee Guimet published on the cover of a small book of paintings; D-113 shows him slightly older. There is an

¹ M. S Randhawa, *Basohli Painting* (Delhi: Publications Division, Ministry of Information & Broadcasting, Govt of India 1959) 14-15

excellent portrait of Govardhan Chand Guleria. This has a black border and is possibly the work of Manak who used such borders.

There is a portrait of Raja Hamir Chand Katoch. I have not seen a portrait of him before.

Then follow a number of paintings of Rajas of Jammu including Ranjit Dev and Brij Raj Dev.

Then follow a large batch of courtiers of Mankot including soldiers, astrologers, shopkeepers etc.

There is a batch of paintings from the *Bhagavata Purana* which I reproduced in my book on Basohli Painting. All these paintings are horizontal. There are 9 photographs of paintings showing the stealing of Parijata tree by Krishna. These are in a different style from the *Bhagavata Purana* paintings. Then follow some paintings which are vertical dealing with the Krishna theme.

There is a painting of Narayan and Bhagwan of Damthal. Then there are some semi-Mughal style paintings showing elephants fighting and a lion attacking an elephant. Then follow a few paintings in Kangra style. I have included four paintings of the set dealing with horses. In these the diseases of horses and their symptoms are described. In fact this is the theme of the entire series.²

...

With my best regards,

Yours sincerely,
M. S. Randhawa



Accession
number

<i>Accessioned in 1956-1957</i>		
1.	1194	Shriman Mahipat Jasrotia
2.	1195	Nawab Samad Khan(?)
3.	1196	Shriman Mahipat seated (stolen in 1970)
4.	1197	Raja Ghansar Dev
5.	1198	Mankot courtier
6.	1199	Prajapat Billauria
7.	1200	Mankot soldier
8.	1201	Mankot courtier
9.	1202	Court pandit

² M. S. Randhawa, *Indian Paintings: Exploration, Research, and Publications* (Govt. Museum & Art Gallery, 1986) 308-309

10.	1203	Hunting Scene
11.	1204	Portrait inscribed for (or by) Meju ³
12.	1205	Mankot courtier
13.	1206	Mankot courtier
14.	1207	Mankot courtier
15.	1208	Mankot courtier
16.	1209	Mankot chief Palu Kotwal
17.	1210	Mankot priest Gokul seated
18.	1211	Mankot courtier
19.	1212	Sardar....(?)
20.	1213	Unidentified
21.	1214	Mankot courtier
22.	1215	Gate keeper
23.	1216	Mankot courtier
24.	1217	Mankot courtier
25.	1218	Unidentified
26.	1219	Unidentified
27.	1220	Jai Ram Pura
28.	1221	Unidentified
29.	1222	Bheem Sen
30.	1223	Nawab Adina Beg
31.	1224	Nawab Adina Beg

³ B. N. Goswamy and Eberhard Fischer, 'The Master at the Court of Mankot, Possibly Meju', in *Masters of Indian Painting* vol 2 2 vols (Zurich: Artibus Asiae 2011) 501-14

32.	1225	Jasrotia Sukhdev
33.	1226	Munawar Khan
34.	1227	Mankot court Astrologer
35.	1228	The Vaishnava saints Bhagwanji and Narain ji (stolen in 1970, returned)
36.	1229	Mankot courtier
37.	1230	Unidentified
38.	1231	Unidentified
39.	1232	Hindal Pal of Basohli standing
40.	1233	Mankot courtier – ‘Pattu Suralia’
41.	1234	Mankot courtier
42.	1235	Mian Amrit Pal Baluria
43.	1236	Mankot Courtier, ‘ <i>Gujar Hath Pania</i> ’
44.	1237	Unidentified
45.	1238	Mian Chhatra Sal
46.	1239	Raja Apurab Singh holding court
47.	1240	Raja Apurab Singh listening to Music at night
48.	1241	Ruler on elephant ⁴
49.	1242	Raja Bhim Singh shooting a stag
50.	1243	Ahmed Shah (?)
51.	1244	Nadir Shah
52.	1245	Raja Bhupat Pal Ballauria of Basohli
53.	1246	Mian Mahipat Dev Mankotia (1650-1680 CE)
54.	1247	Mankot courtier

⁴ Also see Acc. No. 174-181, purchased from Baldev Singh of Guler, that are similar portraits of rulers seated on elephants

55.	1248	Raja Hari Dev Jamwal seated with attendants
56.	1249	Prince (Apurab Singh) on horse ride
57.	1250	Raja Nand Dev Jamwal
58.	1251	Mahipat Mankotia with a courtier and attendants
59.	1252	Raja Ghansar Dev
60.	1253	Raja Ranjit Dev Jamwal conferring with a minister
61.	1254	Jasrotia Raja Bhupat Dev
62.	1255	Raja Tedhi Singh Mankotia
63.	1256	Raja Brij Raj Dev Jamwal smoking
64.	1257	Mian Brij Raj De Jamwal smoking
65.	1258	Maharaja Dalil Singh Jamwal
66.	1259	Maharaja Ajmat Dev Mankotia
67.	1260	Raja Apurab Singh with his son, brother and his son, outside a temple
68.	1261	Unidentified
69.	1262	Shri Mian Sangram Pal Ballouria
70.	1263	Mian Zorawar Singh Jasrotia
71.	1264	Raja Tedhi Singh of Mankot smoking
72.	1265	Raja Kirpal Pal of Basohli smoking with two girl attendants (stolen in 1970)
73.	1266	Mian Raje Ajmat Dev of Mankot smoking (stolen in 1970, returned)
74.	1267	Nanda receiving congratulations on the birth of Krishna: a folio from the horizontal Mankot <i>Bhagvata Purana</i> ⁵
75.	1268	(Vastara Haran) Krishna stealing clothes: a folio from the horizontal Mankot <i>Bhagvata Purana</i> (stolen in 1970, returned)
76.	1269	Killing of Pralamba by Balarama: a folio from the horizontal Mankot <i>Bhagvata Purana</i>

⁵Also see Acc. No. 113 and 114, purchased from Basant Lal, that belong to the same series. Many folios of this *Bhagavata Purana* have been published by B. N. Goswamy in *Masters of Indian Painting* (see footnote 3) and *Picty and Splendour* (2000)

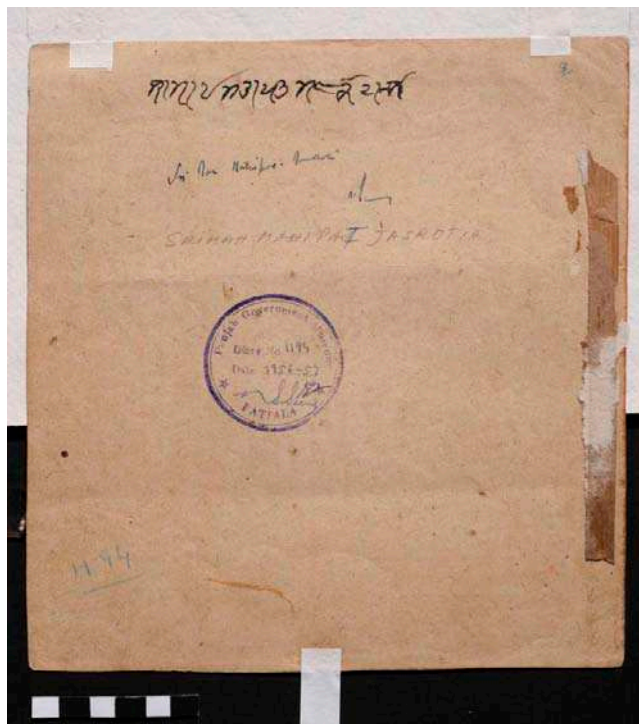
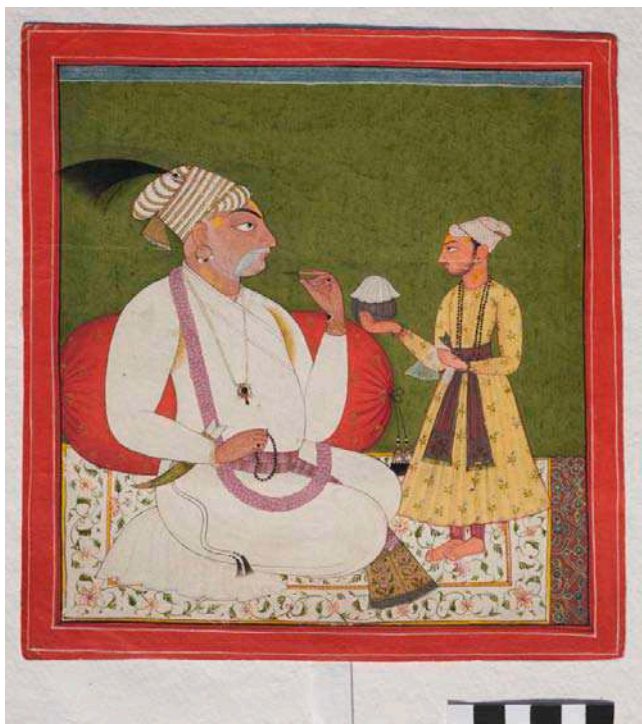
77.	1270	Krishna killing Keshi, the horse-demon: a folio from the horizontal Mankot <i>Bhagvata Purana</i>
78.	1271	Vasudeva takes the infant Krishna across Yamuna River: a folio from the horizontal Mankot <i>Bhagvata Purana</i>
79.	1272	Krishna and Trinavrata, the demon: a folio from the horizontal Mankot <i>Bhagvata Purana</i>
80.	1273	Vasudeva returning with daughter after delivering Krishna to Yashodha and Nanda: a folio from horizontal Mankot <i>Bhagvata Purana</i>
81.	1274	Killing of Musshtika and Charur by Krishna and Balarama: a folio from the horizontal Mankot <i>Bhagvata Purana</i>
82.	1275	Musicians: a folio from the horizontal Mankot <i>Bhagvata Purana</i>
83.	1276	Kansa's attempt to kill Devaki: a folio from the horizontal Mankot <i>Bhagvata Purana</i> (stolen in 1970, returned)
84.	1277	Krishna grants a vision of himself as Vishnu to Parents before birth: a folio from the horizontal Mankot <i>Bhagvata Purana</i> (stolen in 1970, returned)
85.	1278	The child Krishna uproots two trees: a folio from the horizontal Mankot <i>Bhagvata Purana</i>
86.	1279	Balarama diverts the Yamuna: a folio from the horizontal Mankot <i>Bhagvata Purana</i>
87.	1280	Giri Govardhan: an episode from the <i>Bhagavata Purana</i> (stolen in 1970, returned) [same series as 1285 and 1286 'vertical']
88.	1281	Killing of Kansa's washer man: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
89.	1282	Killing of Kansa by Krishna: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
90.	1283	Swallowing of forest fire by Krishna, an episode from a <i>Bhagavata Purana</i>
91.	1284	Rama taking leave of his father Raja Dasharatha
92.	1285	Lakshmi and Narayana on Sheshnaga [same series as 1280 and 1286, 'vertical']
93.	1286	Balarama [same series as 1280, 1285, 'vertical']
94.	1287	Satyabhama arranges to perform Parijata-virata ceremony, from another <i>Bhagavata Purana</i> series
95.	1288	Narada receiving alms, from another <i>Bhagavata Purana</i> series
96.	1289	Narada leaving Krishna's house, from another <i>Bhagavata Purana</i> series
97.	1290	Krishna on Garuda engaged in a fight with Indra, from another <i>Bhagavata Purana</i> (stolen in 1970, returned)
98.	1291	Rukmani touching Narada's feet, from another <i>Bhagavata Purana</i> series
99.	1292	The rooting out of Kalpa tree by Krishna, from a <i>Bhagavata Purana</i> series

100.	1293	Krishna fanning Rukmani, from another <i>Bhagavata Purana</i> series (stolen in 1970, returned)
101.	1294	Unidentified scene of Krishna
102.	1295	Krishna being adorned by Kubja: a folio from the horizontal Mankot <i>Bhagavata Purana</i> (stolen in 1970, returned)
103.	1296	Krishna on a chariot: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
104.	1297	Krishna being pursued by Kaljama: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
105.	1298	Adoration of Krishna by Kubja: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
106.	1299	Krishna kills the elephant Kuvalayapida: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
107.	1300	Krishna applying <i>tilak</i> on the forehead of Ugar Sen, his maternal grandfather: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
108.	1301	Krishna stealing butter: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
109.	1302	Killing Bakrasura by Krishna: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
110.	1303	Killing of Basudhar: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
111.	1304	Infant Krishna crawling to meet Shiva: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
112.	1305	Priest performing yagna: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
113.	1306	Yashodha rushing out of house to prevent infant Krishna from holding the tail of a calf: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
114.	1307	Infant Krishna showing his <i>viratrupa</i> to his mother: a folio from the horizontal Mankot <i>Bhagavata Purana</i> (stolen in 1970, returned)
115.	1308	Infant Krishna killing Shaktasur: a folio from the horizontal Mankot <i>Bhagavata Purana</i>
116.	1309	Yudhishtra talking to Arjuna
117.	1310	Unidentified
118.	1311	Shiva, Brahma and Vishnu in one form
119.	1312	Unidentified
120.	1313	Goddess
121.	1314	Unidentified
122.	1315	Mahadeva (Sada Shiv)
123.	1316	Krishna and Balarama
124.	1317	Hari-Har
125.	1318	Foot diagram
126.	1319	Lakshmi and Narayana enthroned
127.	1320	Shiva and family

128.	1321	Mythical creature
129.	1322	Mythical creature
130.	1323	Matsaya Avatar
131.	1324	Foot diagram
132.	1325	Rasa Lila
133.	1326	Shiva
134.	1327	Raja Dasharatha
135.	1328	A raja worshipping Krishna
136.	1329	Deity with heads of animals
137.	1330	Shiva's family
138.	1331	Elephants fighting
139.	1332	Krishna meeting Garg
140.	1333	Dashratha's durbar (a folio from the 'Bahu' Ramayana?)
141.	1334	A tiger attacking an elephant
142.	1335	A lion attacking an elephant
143.	1336	Unidentified
144.	1337	Rupmati and Baz-Bahadur
145.	1338	Laila Majnu
146.	1339	Raja Jagat Singh (of Nurpur, 1618-1646) offering prayers to Vishnu and Lakshmi
147.	1340	Infant Krishna with Yashoda
148.	1341	Narada talking to Rukmani
149.	1342	Brahma
150.	1343	Sapta Rishi – the seven great sages
151.	1344	Sadhu
152.	1345	An intoxicated Punnu being carried away (cut from a larger folio)

153.	1346	Durga and Mahishasura
154.	1347	Adoration of Vishnu as Narayana by Tedhi Singh
155.	1348	Narada talking to Ugrasen
156.	1349	Surya
157.	1350	Unidentified
158.	1351	Narada and Ugar Sen
159.	1352	Sapt Rishi
160.	1353	Adoration of an unidentified deity
161.	1354	Unidentified
162.	1355	Emperor Shah Jahan
163.	1356	White hawk
164.	1357	Rama, Lakshmana and Sita in exile
165.	1358	Sita Swayamwara
166.	1359	Wedding of Rama and Sita
167.	1360	Rama and Sita
168.	1361	Rama–Ravana yudha
169.	1362	The court of Rama (a folio from the ‘Bahu’ Ramayana?) [stolen in 1970, returned]
170.	1363	Narasimha avatar
171.	1364	Varaha avatar
172.	1365	Vamana avatar
173.	1366	Kalaki avatar
174.	1367	Slaying of Sahastrabahu by Parashurama (stolen in 1970, returned)
175.- 223.	1368-1417	A series of folios on horses and their ailments

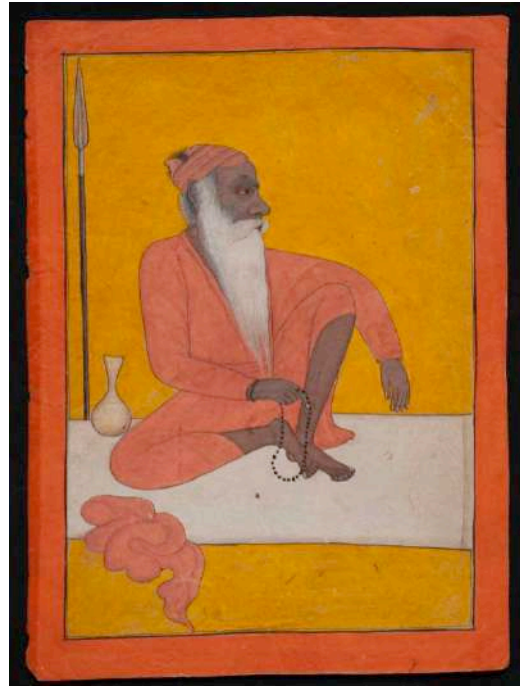
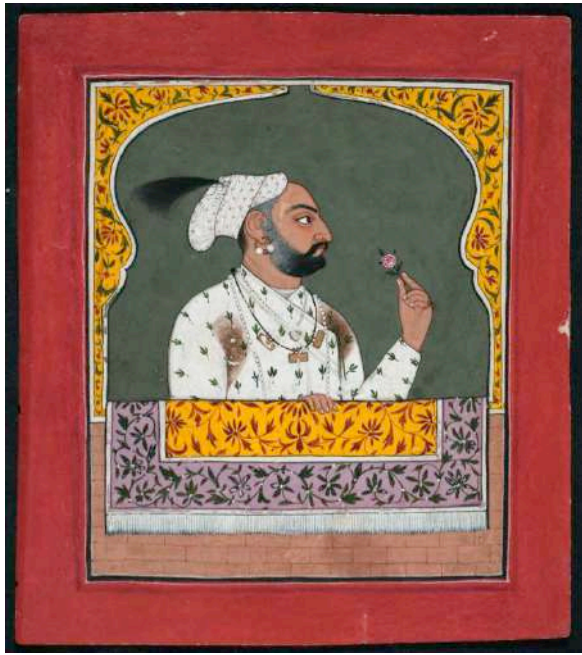




Acc. No. 1194 (front and back)



Acc. No. 1198 (left); 1206, front and back (right)



Acc. No. 1219 (left): 'Jahangir' is inscribed on the verso in Devanagari. Acc. No. 1220 (right)



Acc. No. 1241 (left); Acc. No. 1269 (right)



Acc. No 1280.



Acc. No. 1292 (left). Acc. No. 1368 and 1417 (below).



S. P. Singh – Unknown

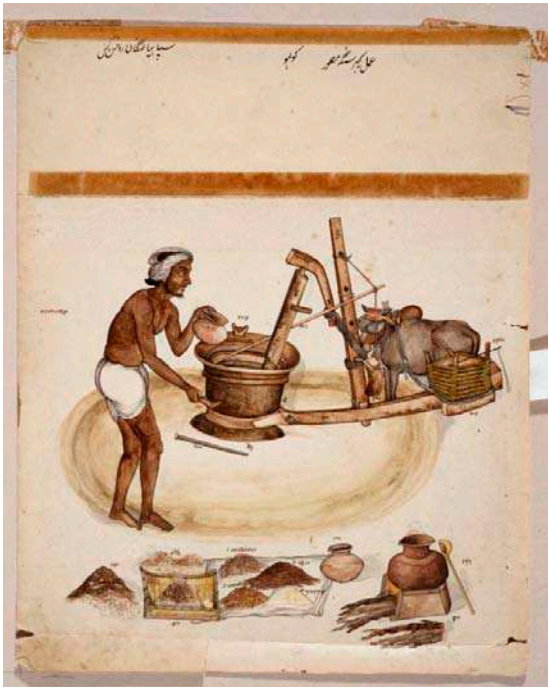
- Year of acquisition: 1956-1957
- Randhawa's classification: Art Collector
- Accession numbers: 1418-1432



Accession number		
1.	1418	A thread-maker (?) at work ¹
2.	1419	A scene of oil crushing
3.	1420	Two ladies in a horse-drawn carriage
4.	1421	A workman
5.	1422	Taking water from the well
6.	1423	A man and woman
7.	1424	Women baking bread in a tandoor
8.	1425	A dyer at work
9.	1426	A man and woman
10.	1427	A die-stamper (?) at work
11.	1428	Dost Mohammad Khan of Kabul
12.	1429	Two wandering jogis
13.	1430	A man and woman
14.	1431	A carpenter at work
15.	1432	Block printer



¹ B. N. Goswamy, *Piety and Splendour : Sikh Heritage in Art* (New Delhi: National Museum, 2000), 222. Acc. No. 1420 on 226; Acc. No. 1425 on 220; Acc. No. 1427 on 221; Acc. No. 1429 on 218; Acc. No. 1431 on 219; Acc. No. 1432 on 223.



Acc. No. 1419 (left); Acc. No. 1426



Acc. No. 1428



Acc. No. 1430



C. L. Bharany, Curio House – New Delhi (Sundar Nagar) and Kolkata (Great Eastern Hotel)

- Year of acquisition: 1956-1957, 1957-1958, 1963-1964, 1966-1967
- Randhawa's classification: Art dealer
- Accession numbers: 1433-1442, 1682-1711, 2845-2868, 2959-2984, 3059-3063, 3147-3150



C. L. Bharany was the son of Radha Krishna Bharany who ran the original Bharany “curio” shop in Amritsar. Chhotelal expanded the business to Kolkata and New Delhi while also keeping the original location in Amritsar. In his chapter in *A Passionate Eye* he reminisces about Randhawa:

Although my father was the real “discoverer” of Pahari painting and Coomaraswamy its first scholarly exponent, it is Dr M.S. Randhawa [1909-88] to whom the real credit goes for bringing Kangra painting to the attention of art lovers. His book *Kangra Paintings on Love* [1st edition, 1962] was the first of its kind to be published by the National Museum.

Randhawa was an ICS officer and well known for his expertise in agriculture. Once when he was in Calcutta I showed him some paintings of the Radha Krishna series from Nadaun and later he acquired ten of them, which are now in the Chandigarh Museum that he played a pivotal role in setting up. While I was taking a walk with him in the Victoria Memorial, Calcutta, talking about paintings, he said suddenly to me, “Chhotelal! Don't you think that Kangra paintings are the best in the world?” He was not speaking to show off; his passion and emotional attachment to art made him say these words. I could not but agree with him. While Randhawa put Kangra pictures on the map, it was his friend and fellow ICS officer W.G. (Bill) Archer [1907-79] who became a great authority on Pahari paintings.

Archer may have been initiated into Pahari painting by Randhawa but there is no doubt that they influenced one another...¹



Accession
number

<i>Accessioned in 1956-1957</i>		
1.	1433	Kansa in his palace (all ten folios 1433-1442 are from the same series, also mentioned by C. L. Bharany above)
2.	1434	Vishnu paying homage to Brahma
3.	1435	The punishment of Kansa
4.	1436	Workmen building the palace of Kansa ²
5.	1437	Kansa talking to his courtier

¹ Giles Tillotson, ed., *A Passionate Eye* (Mumbai: Marg Publications, 2014), 54.

² *Ibid.*, 10-11. Acc. No. 1439 is published in the same volume on page 54.

6.	1438	The killing of Dhenukasura
7.	1439	Indra pouring the water of the Ganges on Krishna
8.	1440	Scene of yagna
9.	1441	The return of the gods from the palace of Indra
10.	1442	Vasudeva removing the daughter of Yashodha in exchange for Krishna
		<i>Accessioned in 1957-1958</i>
11.	1682	Radha and Krishna
12.	1683	Scene at Vrindavana (from the same series as 1433-1442)
13.	1684	Durbar of Banasura (coloured drawing)
14.	1685	Guru Nanak
15.	1686	Ganesh Nath Yogi (drawing) [The drawings from Acc. No 1686 to 1711 are very similar to the drawings purchased from S. P. Singh (Acc. No. 1418-1432)]
16.	1687	Kushan Chand: a Jain priest (drawing)
17.	1688	Hambir Singh Nihang (drawing)
18.	1689	Sadhu with a Sitar (drawing)
19.	1690	Pilo Kalandar (drawing)
20.	1691	Landa Kalandar (drawing)
21.	1692	Jawala Nath Jogi (drawing)
22.	1693	Suhalnath yogi (drawing)
23.	1694	Ram Lal Batra (drawing)
24.	1695	A pandit (drawing)
25.	1696	Buta Singh Nihang and Nihangni (drawing)
26.	1697	Ruldu Khoji and Dharamo Boreani (drawing)
27.	1698	Kashmiri man and woman (drawing)

28.	1699	Snake charmer (drawing)
29.	1700	Comb maker (drawing)
30.	1701	Partap Chand Nauharia (drawing)
31.	1702	Nanak, the Potter (drawing)
32.	1703	Karam Baksh (drawing)
33.	1704	Moti Sadhu (drawing)
34.	1705	Mendicant (drawing)
35.	1706	Cooking (drawing)
36.	1707	Sadhu Udasi: Mian Shah Bakia (drawing)
37.	1708	Portrait (drawing)
38.	1709	Dhooni Nath Jogi, a snake Charmer (drawing)
39.	1710	Warrior (drawing)
40.	1711	Ajaib Singh Nihang (drawing)
<i>Accessioned in 1962-1963</i>		
41.	2845	Battle Scene
42.	2846	Radha and Krishna
43.	2847	Rani with musicians
44.	2848	Guru Angad
45.	2849	Unidentified (Sham Sen of Mandi)
46.	2850	Nayika Painting
47.	2851*	Four scenes (drawing)
48.	2852	Mendicant and woman (drawing)
49.	2853	Two women and man (drawing)
50.	2854*	Radha and Krishna (drawing)

51.	2855	Guru Teg Bahadur (drawing)
52.	2856	Two serpents (drawing)
53.	2857*	Krishna with Gopies (drawing)
54.	2858*	Raja Balwant Singh of Jammu ³
55.	2859*	Mahatma Anand Ghan
56.	2860*	Raja and Rani
57.	2861*	Portrait of a Lady
58.	2862*	Lady with a child
59.	2863*	Maharaja Ranjit Dev
60.	2864	Unidentified
61.	2865*	Raja Sansar Chand
62.	2866*	Kalki Avatar
63.	2867*	Raja and Rani enjoying music
64.	2868*	Court Scene
		<i>Accessioned in 1963-1964</i>
65.-89.	2959-2984	Miscellaneous drawings of traders and craftsmen, including some portraits of unidentified Sikh aristocrats
90.	3059	Guru Angad
91.	3060	Guru Ram Dass
92.	3061	Guru Teg Bahadur
93.	3062	Guru Har Rai
94.	3063	Baba Sahib Singh Bedi of Una(?)
95.	3147	Raja Ranjit Dev of Jammu
96.	3148*	Guru Gobind Singh
97.	3149*	Unidentified
98.	3150*	Princess smoking a hookah
		<i>Accessioned in 1966-1967</i>
99.	3333	Gopis singing

³ B. N Goswamy, *Nainsukh of Guler: A Great Indian Painter from a Small Hill-State* (Zurich, Switzerland: Artibus Asiae Museum Riethero 1997).
 Vrinda Agrawal, Chandigarh Museum

100.	3334	Guru Gobind Singh
101.	3335	Ravana's durbar
102.	3336	Krishna washing the feet of Sudama
103.	3337	Radha dressed as Krishna
104.	3338	Birth of a child
105.	3339	Garden
106.	3340	Priest
107.	3341	Drawings of the ten Sikh Gurus
108.	3342	Guru Nanak: stencil for drawing
109.	3343	Draing of Guru Harkishan (eighth Guru)
110.	3344	Lady with dog
111.	3345	Lady with flowers
112.	3346	Guru Nanak and Mardana
113.	3347	Sikh Guru or Chief
114.	3348	Sikh ruler sitting on a chair
115.	3349	Sikh Raja on horse back
116.	3350	Sikh Chief eating fruits
117.	3351	A palm leaf from an illustrated manuscript from Orissa
118.	3352(1)	Prince on horse back with attendant
119.	3352(2)	Maharaja Kharak Singh
120.	3352(3)	Maharaja Sher Singh
121.	3431	Jat Raja Suraj Mal
122.	3432	An illustration of the <i>Sursagar</i>

[The accession numbers with * do not have a confirmed source of acquisition in the museum's records but I

believe them to be purchased from Bharany based on the presence of the 'Curio House' stamp on some of them]



Acc. No. 1434 (left), detail (right)



Acc. No. 1683 (left); 1694 (right)



(Left) Back of 1685 with the stamp of 'Curio House/ Great Eastern Hotel/ Calcutta' and also handwritten: 'Radha Krishna Bharany/ Amritsar'. Acc. No. 2859 (right)



Letters from Volume 14: Archer's visit and Art Purchase, 1959-1960

Bharany's

CURIO HOUSE
GREAT EASTERN HOTEL
CALCUTTA

PHONE : CITY 4372

GAM : "CURIODELER"

Associated Office :
ORIENTAL GEM & JEWELLERY CO.
GRAND HOTEL
CALCUTTA

27th September, 1956

1. "Enchanting Paintings - have given me unusual pleasure."
Mrs. CASEY.
25.5.44.

2. "Obtained many good things at reasonable prices."
A. K. COOMARASWAMY
Curator, Boston Museum.
14.11.13.

3. "Nobody possesses such an extensive collection".
KARL J. KHANDALA-WALA.
12.6.42.

4. "Best paintings in the greatest Museums of U.S.A., Europe and India have passed through their hands."
STELLA KRAMRSCH,
14.5.44.

5. "Most interesting & informative experience".
JEAN GORDON LEE,
Curator Philadelphia Museum.

6. "Very much pleased with what I have bought."
D. J. TATA,
21.12.17.

7. "my look for this type of art was awakened."
Edward Gruner,
Consulting Engineer,
Basle, Switzerland to the D. V. C., India.
24.8.50.

8. "Fine collection of Indian Paintings."
Theodore Francis Green,
U. S. Senator from Rhode Island. 18.12.50.

9. "Fine shop and prices reasonable by comparison."
Albert Coons,
V. President, Allied Stores Corp., New York

10. "Found Mr. Bharany to be an intelligent, pleasant and reasonable with a fine knowledge of Indian art."
Dr. A. STONES,
New York,
W.H.O. Consultant

Mr. M. S. Randhawa, I.C.S.,
Vice President,
Indian Council of Agricultural Research,
Queen Victoria Road,
New Delhi.

Dear Sir,

Many thanks for your D.O. No. 4490-56-VP dated 18. 9. 56.

Mr. Bharany is out of Calcutta. He will be reaching here on the 3rd of the next month, when he will attend to your letter.

Thanking you once again.

Yours faithfully,
For Curio House
H. S. Bharany

OLD INDIAN PAINTINGS—EVENING BAGS—SCARVES—IVORY—JEWELLERY AND CURIOS.

112

GRAM: "CUIROQUELER"

PHONE: 23-2233

C. L. Bharany

137, Great Eastern Hotel
CALCUTTA-1

10th Septr. 1959

Mr. Randhawa, I.C.S.,
7, Tinnurthi Lane,
New Delhi.

*Copy of I.P.P. programme in
Calcutta has been sent to
Mr. C. L. Bharany 10/9/59*

Dear Sir,

As my brother told me you might be
visiting Calcutta after a few days, I
shall be very much grateful to you if you
let me know a bit earlier about your
programme so that I may be at your service
as I too might be out of Calcutta for a few days.

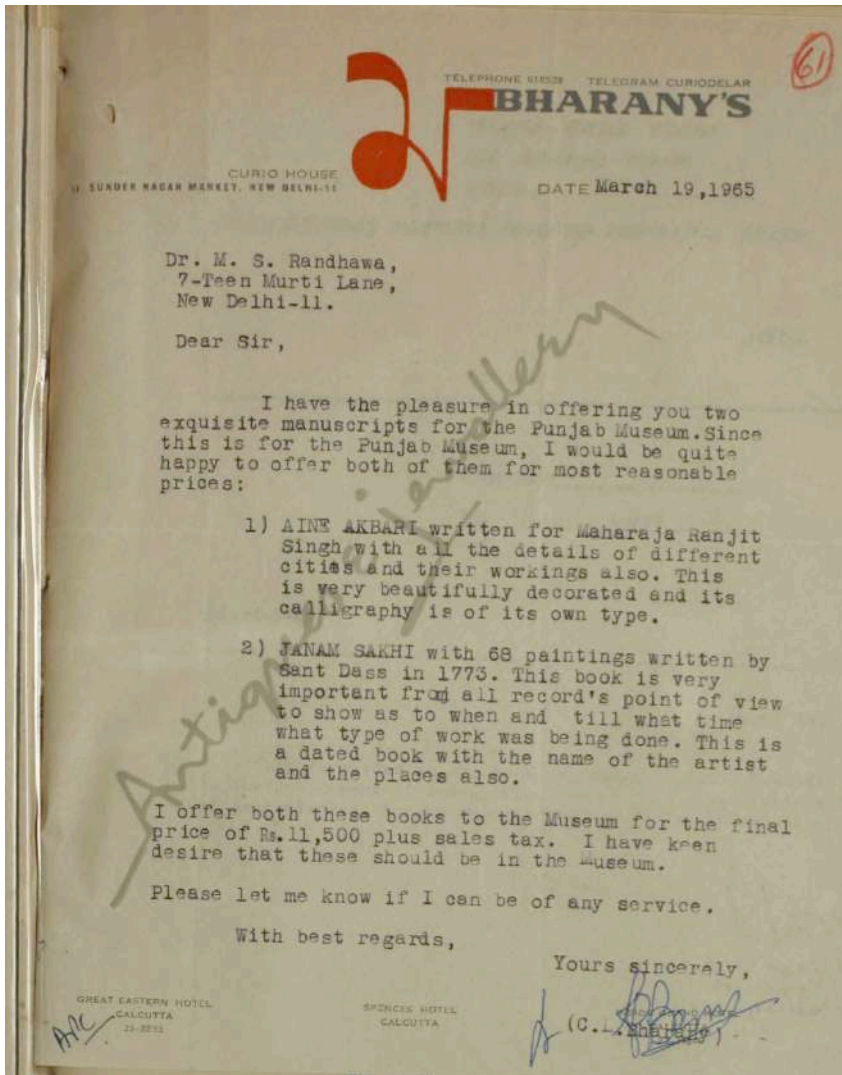
Thanking you,

Yours faithfully,

[Signature]

C. L. Bharany

*It was wonderful to read to your two articles
in Illustrated Weekly - I suppose Kampa
did the soul of Indian art shall
reach all loving and loving people
& the delicacy & poetry of its colours
appreciated. I heartily congratulate you
on this great service to their art
in general & especially to the
W. W. Kampa School.*



R. G. Vijavargiya – Jaipur, Rajasthan

- Year of acquisition: 1957-1958, 1962-1963
- Randhawa's classification: Art collector
- Accession numbers: 1628-1688, 2528



The art dealer, C. L. Bharany, was closely associated with R. G. Vijavargiya. Vijavargiya was also an artist in addition to being an art dealer – one of his paintings 'Kukubh Ragini' (Acc. No. 2199) is part of the museum's collection of modern and contemporary art. It quite likely that Randhawa and Vijavargiya came in contact through Bharany.

The artist Ram Gopal Vijavargiya [1905–2003], fondly known as “Masterji”, gave new expression to Rajasthani painting. His father, Bhanwar Lal, ... got him admission in the Jaipur School of Arts and Crafts, which was founded by Maharaja Sawai Ram Singh in 1866...He was awarded the Padma Shri in 1984.

Today Jaipur is a great market for art products and handicrafts. In my eyes the credit for this goes to one person Ram Gopal Vijavargiya. Without meaning to wrong anyone, I know there were many hawkers who were at the bottom of the ladder but today are millionaires, because “Masterji”, as the Principal of the Art School, single-handedly created a market for miniature paintings.

To me he was a divine person. He was a simple man, attired in a dhoti and kurta...He was the most important instrument for initiating my involvement in Rajasthani painting. As business progressed, I was his major buyer and I am grateful to him for supplying some of the best examples of Rajasthani painting. Sometimes he brought me copied paintings that he had retouched so perfectly it was difficult to make out between genuine and the imitation...¹



Accession
number

<i>Accessioned in 1957-1958</i>		
1.	1628	Dowry given in marriage by bride's father
2.	1629	Nanda going to Mathura to meet Vasudeva
3.	1630	Giri Goverdhan
4.	1631	Target practice
5.	1632	Krishna and gopas with their cattle during heavy rainfall
6.	1633	Vatasura coming towards Krishna

¹ Giles Tillotson, ed., *A Passionate Eye* (Mumbai: Marg Publications, 2014), 56-59. Bharany mentions a few interesting anecdotes about Vijavargiya including some “adventures” in search of paintings

7.	1634	Killing of Putana
8.	1635	Krishna on top of a mountain
9.	1636	Krishna, Balarama return home
10.	1637	Fireworks being fired at an elephant
11.	1638	Elephant riders
12.	1639	Sohni Mahiwal
13.	1640	Lovers
14.	1641	Two ladies
15.	1642	Sohni Mahiwal
16.	1643	Radha and Krishna
17.	1644	Camel riders
18.	1645	Watering the bulls
19.	1646	Raja and Rani
20.	1647	Lovers
21.	1648	Radha and Krishna, seated on a golden throne in a grove
22.-40	1649-1667	Folios from a <i>Gita Govinda</i> series
41.	1668	A lady standing near a lotus pond
		<i>Accessioned in 1962-1963</i>
42.	2528	A Lady with a child





Acc. No. 1630



Acc. No. 1639 (left); 1647 (right)



Acc. No. 1655 (right)




Selected for Approval from the Collection of R.G. Vyawargiya

S.N.	Subject	Price	Source
1.	A Couple	40/-	Jaipur
2-6	Pages from mss of Kaipatitra	20 each	Jaipur
7-18	Series of Bihari Salsai	150 each	Udaipur
19	Geet Govind	120/-	Jaipur
20	Gokul Singh of Jandri of Udaipur State	110/-	Udaipur
21	Ruler of Jodhpur being entertained by a dancing girl	70/-	Jodhpur
22	Rawat Gokuldas on a horse with two dogs	80/-	Udaipur
23-32	Series of Seasons of the year drawn to Purgun	20/- each	Jaipur
		Total	2520/-

रामगोपाल व्यावर्गिया

Thalheran ka Rostri
Jaipur (Rajasthan)



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S. RANDHAWA, D.Sc., F.N.I., I.C.S.,
President, I. C. A. R. & Additional
Secretary to the Government of India,
Ministry of Food & Agriculture



TELEPHONE: 48696
TELEGRAM: AGRISEC

INDIAN COUNCIL OF AGRICULTURAL RESEARCH
QUEEN VICTORIA ROAD
NEW DELHI

D.O.No. PA/VP/58
18th May, 1958
(Camp Jaipur).

My dear Suri,

ayment of

During my visit to Jaipur, I purchased 32 paintings as per list enclosed from Shri R.G.Vijaiwargiya, a well-known artist and art dealer of Jaipur. I have asked him to send these paintings to you by registered insured post. He reported to me that the paintings which were purchased from him last year by the Punjab Museum was greatly delayed. As such, he insists that the payment this time must be made to him within a period of three months.

I hope you will take steps to have the Art Purchase Committee reconstituted and when this is done, a meeting of the same may be arranged at an early date.

All the paintings which have been purchased for the Punjab Museum have been signed by me as well as by Mr.Vijaiwargiya.

Yours sincerely,

(M.S. Randhawa)

Handwritten initials: M.S. Randhawa

Shri V.S.Suri,
Curator,
Punjab Government Museum,
The Mall,
SIMLA.

cc: Shri Ram Gopal Vijaiwargiya,
Thatheron Ka Rasta
JAIPUR. The paintings selected by me should be sent to Mr. Suri by insured post immediately for final approval by the Art Purchase Committee.

(M.S. Randhawa)



Kumar Sangram Singh – Jaipur, Rajasthan

- Year of acquisition: 1957-1958, 1962-1963
- Randhawa's classification: Art dealer
- Accession numbers: 1669-1681, 2540-2557



The letters show that Kanwar Sangram Singh was the director of the Maharaja of Jaipur Museum, City Palace, Jaipur. Randhawa had a long association with him, also relying on his expertise for his publication with John Kenneth Galbraith. Sangram Singh was one of the key people in helping Randhawa organise his tour of Rajasthan: "In 1961 I travelled to Rajasthan and saw the collections of paintings in Alwar, Jaipur, Udaipur, Kishangarh, Jodhpur, Kotah and Bundi. The object of this travel was to select paintings for a book on Rajasthani paintings, which the Publications Division of the Ministry of Information & Broadcasting had assigned to W. G. Archer. Archer, however, could not find time for this book. This tour enabled me to spot out the best paintings of Rajasthan."¹ Most of the correspondence between Randhawa and Singh is about publications and travel plans, there is no discussion of purchase of paintings. The second lot of paintings that was purchased in 1962-1963 all have the stamp of 'Kumar Sangram Singh of Nawalgarh' on the versos, along with 'painting numbers' and also inventory numbers that are alphanumeric.



Accession
number

<i>Accessioned in 1957-1958</i>		
1.	1669	Ladies bathing on the bank of a river
2.	1670	Tiger hunt
3.	1671	Vastra-haran
4.	1672	Princess with an attendant
5.	1673	Maharaja Umed Singh on a ceremonial ride (stolen in 1970)
6.	1674	Two lovers
7.	1675	European figure
8.	1676	A horse rider spying on women bathing
9.	1677	A woman playing with a toy
10.	1678	Women seated in a terrace
11.	1679	The buffalo fight

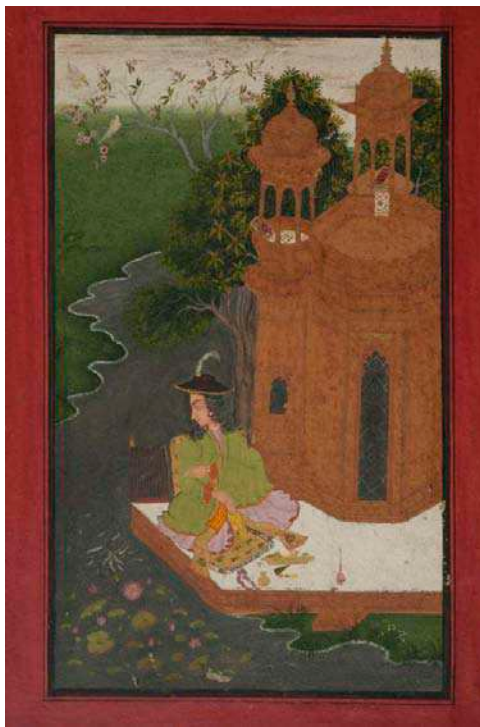
¹ M. S. Randhawa, *Indian Paintings: Exploration, Research and Publications* (Chandigarh: Govt. Museum & Art Gallery, 1986) 270

12.	1680	Lovers
13.	1681	Lakshman fighting a demon
<i>Accessioned in 1962-1963</i>		
14.	2539	Maharaja Pratap Singh
15.	2540	Maharana Jiwan Singh and Rangi Dulip Singh
16.	2541	Sri Hirdaya Nath Ji in consultation with courtiers
17.	2542	Ruler listening to a pundit
18.	2543	Rana of Ratnarampura
19.	2544	Death of Bhishama Pitama in battle field
20.	2545	Lady worshipping Sun
21.	2546	Ravat Devlai Ji
22.	2547	Rajput Ruler
23.	2548	Rav Umed Singh
24.	2549	Maharaja Jagat Singh on horseback
25.	2550	Thakur Kishan Singh
26.	2551	Thakur Naryan Singh
27.	2552	Surya Pooja
28.	2557	Lovers

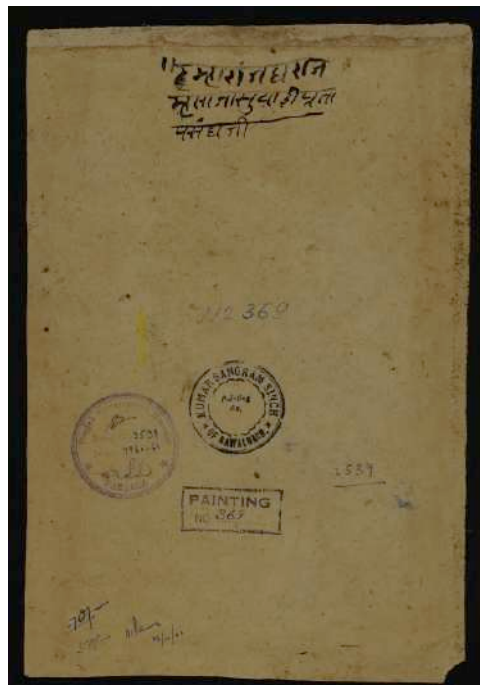




Acc. No. 1671 (left) and 1672 (right)



Acc. No. 1675



Acc. No. 2539 (front and back)



Acc. No. 2540 verso with Sangram Singh's stamp, painting number, and 'G' and '2', Randhawa's signature with price, and the museum's stamp from when the painting was accessioned.



Acc. No. 2540 (recto)

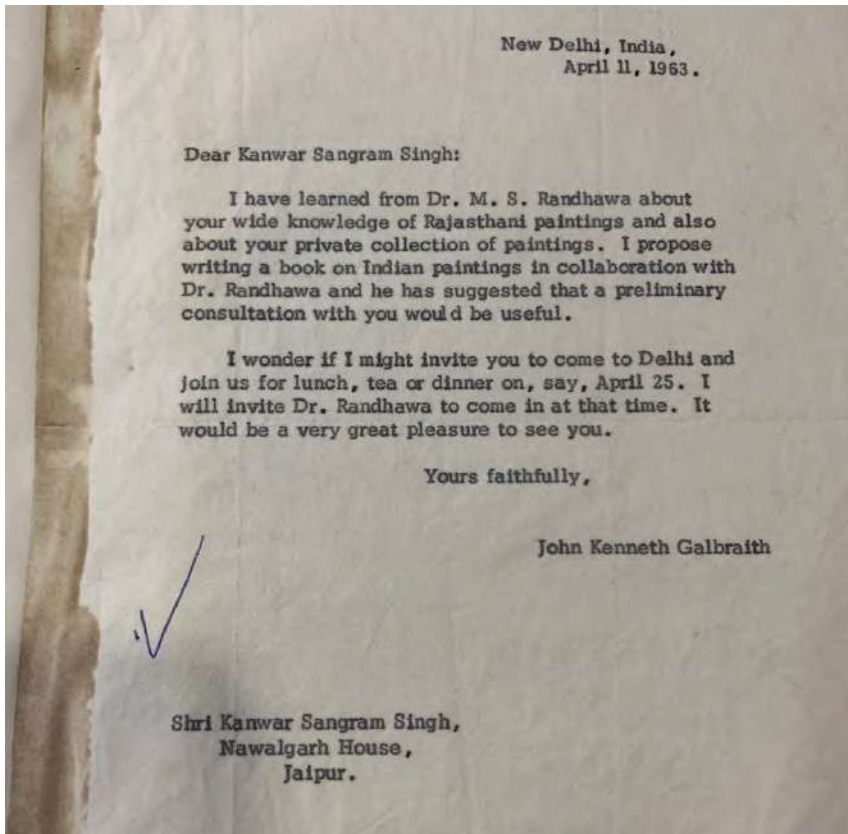
175

Dr. H.S. Pandhawa

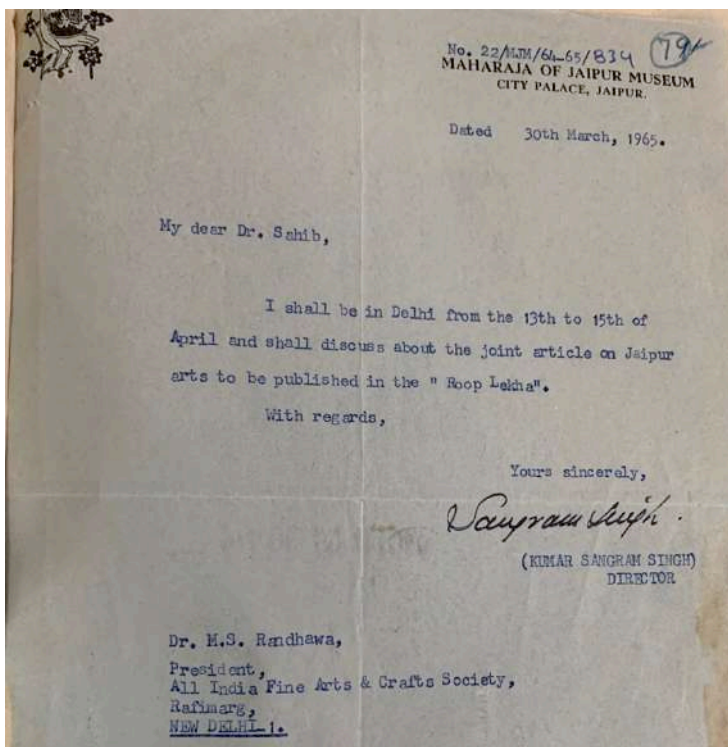
1. Bon Thani (copy 275-0-0
of Kisangark)
2. Procession (J-294) 150-0-0
3. Thula - (No 338) 200-0-0
4. Princess (J-43) 150-0-0
5. Todi (C-11) 40-0-0
6. Lady sinokuiy (M-53) 25-0-0
7. Maffid (W-9) 250-0-0
8. Bangal Sello (M-156) 30-0-0
9. Sekh Shadi (G-141) 15-0-0
10. Kr. Bhopal Singh 30-0-0
(U-9)
11. Suraya Puya (U-24) 25-0-0

Total = 1190-0-0

Letter from Indian Painting Correspondence



Letter from Volume 25: Art Correspondence, 1965



Mohen-jodaro – Sundar Nagar, New Delhi

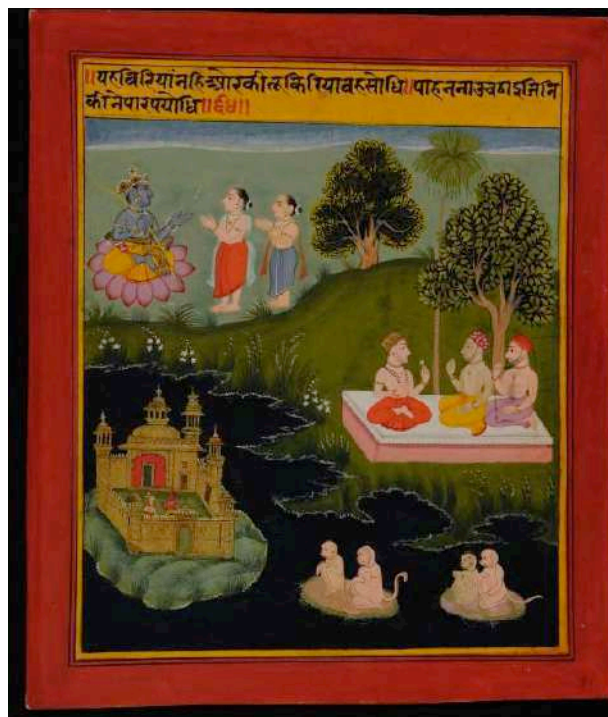
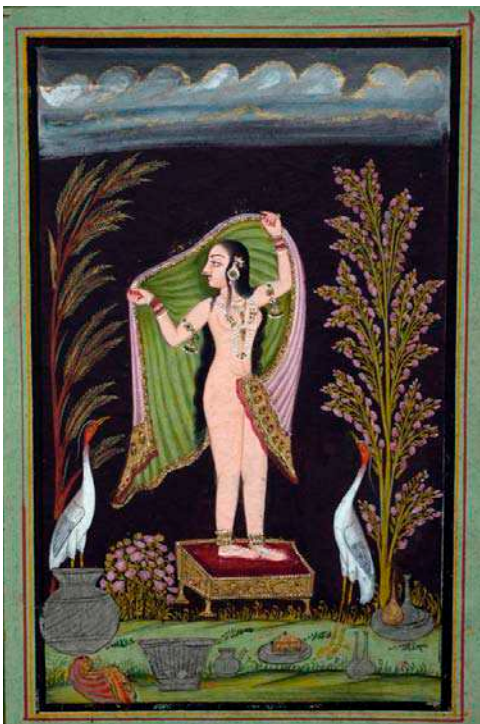
- Year of acquisition: 1957-1958, 1960-1961
- Randhawa's classification: Art dealer
- Accession numbers: 1712-1715, 2048-2072



Accession
number

<i>Accessioned in 1957-1958</i>		
1.	1712	Ragini
2.	1713	Krishna on a shoulder of a playmate
3.	1714	Horse
4.	1715	Radha and Krishna
<i>Accessioned in 1960-1961</i>		
5.	2048	A scene from the life of Guru Nanak
6.	2049	A scene from the life of Guru Nanak
7.	2050	Guru Nanak talking to a group of people
8.	2051	A scene from the life of Guru Nanak
9.	2052	A scene from the life of Guru Nanak
10.	2053	A scene from the life of Guru Nanak
11.	2054	Unidentified
12.	2055	Unidentified
13.	2056	Unidentified (stolen in 1970)
14.	2057	Unidentified
15.	2058	Ragini
16.	2059	Rhinoceros hunt
17.	2060	Unidentified portrait

18.	2061	Nine different scenes (Cycle of karma?)
19.	2062	A king with his consort
20.	2063	Maharaja Jagat Singh of Jaipur
21.	2064	Scenes of hell (The future lives of Mrigaputra?)
22.	2065	Radha and Krishna
23.	2066	Rana Jawan Singh
24.	2067	A king with his consort
25.	2068	Unidentified
26.	2069	Rama and Lakshmana
27.	2070	Unidentified portrait
28.	2071	Unidentified
29.	2072	A Maharaja on horseback with attendants




Acc. No. 1712 (left); Acc. No. 2045(right)

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46616

Mailing Address:
13-3-'58

Mr. V. S. Suri M.A.
Curator,
Punjab Government Museum,
The Manso, Simla-1.

Dear Sir,

Ref: Your letter No.762/P-18 dt 11-3-'58.

We acknowledge with thanks receipt of the above reference. It is very much regretted that the Museum Art Purchase Committee should have found it necessary to scale down our prices. We have been regular suppliers to Museums all over India and our prices would have compared very favourably. And normally we would not have agreed to this scaling down, but in this instance it so happens, that Dr. Randhawa for whom we have very great regard chose these items and we do not want that they should fail to be where he desired them to be. We are therefore accepting the prices mentioned by you and the bill duly altered is enclosed herewith.

But we regret that we are quite unable to do anything in the matter of Sales Tax and this item will have to be met by you. We are not in the habit of evading any provisions of law legally or illegally and as such we hope you will appreciate our difficulty on this count.

Thanking you,

Yours faithfully,
FOR MOHENJO DARO.

[Handwritten signature]

1A | 11/1/58
2/3/58

C.C. to:

Dr. M. S. Randhawa I.C.S.,
Vice President,
Indian Council of Agricultural Research,
New Delhi.



Rajkumar Padamjit Singh – Shimla, Himachal Pradesh

- Year of acquisition: 1958-1959
- Randhawa's classification: Not included in the list
- Accession numbers: 1763-1832



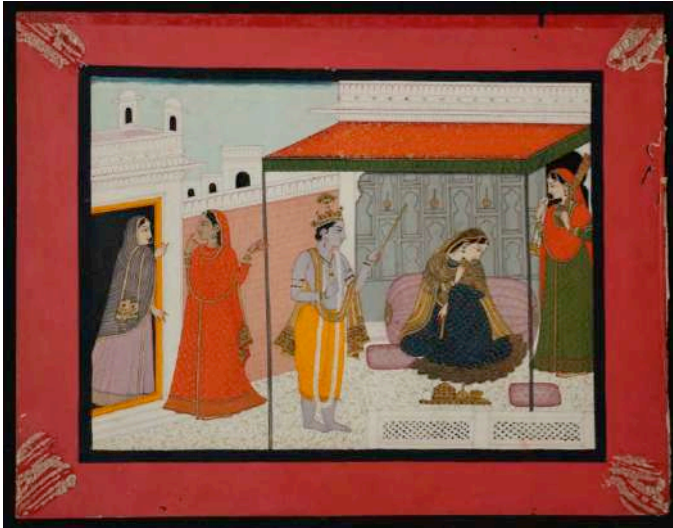
Accession
number

1.	1763	Toilet of Radha
2.	1764	Radha and Krishna
3.	1765	Radha and Krishna
4.	1766	Vishnu as Trimurti
5.	1767	Radha holding a mirror
6.	1768	Radha and Krishna in delliance
7.	1769	Krishna playing his flute
8.	1770	Radha and Krishna
9.	1771	Manini Nayika
10.	1772	Chandra riding his chariot across the night sky
11.	1773	Radha and Krishna
12.	1774	Radha seated on a throne attended by maids
13.	1775	Radha and Krishna
14.	1776	Radha and Krishna
15.	1777	Radha in a forest with two sakhis
16.	1778	Krishna offering a garland to Radha
17.	1779	Radha and Krishna
18.	1780	Radha
19.	1781	Ladies in forest

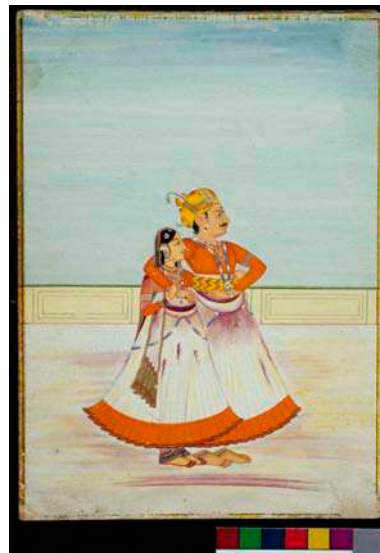
20.	1782	Radha and Krishna (stolen in 1970, returned)
21.	1783	Radha feeding a maina
22.	1784	Radha seated in a balcony
23.	1785	Radha watching monsoon clouds
24.	1786	Radha and Krishna
25.	1787	Radha and Krishna
26.	1788	Krishna shooting an arrow of flowers
27.	1789	Sakhi showing Radha a painting of Krishna
28.	1790	Radha being consoled by her sakhis
29.	1791	Radha and Krishna
30.	1792	Krishna consoling Radha
31.	1793	Rajput ruler and Rani after holi
32.	1794	Leaf of a <i>Kalpasutra</i> manuscript
33.	1795	Leaf of a <i>Kalpasutra</i> manuscript
34.	1796	Leaf of a <i>Kalpasutra</i> manuscript
35.	1797	Leaf of a <i>Kalpasutra</i> manuscript
36.	1798	Leaf of a <i>Kalpasutra</i> manuscript
37.	1799	Illustration of the <i>Bihari Satsai</i>
38.	1800	Illustration of the <i>Bihari Satsai</i>
39.	1801	Illustration of the <i>Bihari Satsai</i>
40.	1802	Illustration of the <i>Bihari Satsai</i>
41.	1803	Illustration of the <i>Bihari Satsai</i>
42.	1804	Illustration of the <i>Bihari Satsai</i>
43.	1805	Illustration of the <i>Bihari Satsai</i>

44.	1806	Illustration of the <i>Bihari Satsai</i>
45.	1807	Illustration of the <i>Bihari Satsai</i>
46.	1808	Illustration of the <i>Bihari Satsai</i>
47.	1809	Illustration of the <i>Bihari Satsai</i>
48.	1810	Illustration of the <i>Bihari Satsai</i>
49.	1811	Three poses of Radha and Krishna
50.	1812	Rajput ruler and Rani, Gokul Das (?)
51.	1813	Raja and Rani witnessing a dance (stolen in 1970)
52.	1814	(Rawat) Gokul Das going for hunt
53.	1815	<i>Baramasa</i> painting: month of Jeth
54.	1816	<i>Baramasa</i> painting: month of Chet
55.	1817	<i>Baramasa</i> painting: month of Baisakh
56.	1818	<i>Baramasa</i> painting: month of Poh
57.	1819	<i>Baramasa</i> painting: month of Bhadon
58.	1820	<i>Baramasa</i> painting: month of maggar (Nov-Dec)
59.	1821	<i>Baramasa</i> painting: month of Asuj (Sept-Oct)
60.	1822	<i>Baramasa</i> painting: month of Phalgun(Feb-March) [holi]
61.	1823	<i>Baramasa</i> painting: month of Asadh (June-July)
62.	1824	<i>Baramasa</i> painting: month of Bhadon
63.	1825	<i>Gita Updesb</i> : a man butchering sheep with a sword
64.	1826	<i>Gita Updesb</i> : Warriors sitting on two chariots
65.	1827	<i>Gita Updesb</i> : Warriors
66.	1828	<i>Gita Updesb</i> : Krishna preaches while driving Arjuna's chariot
67.	1829	<i>Gita Updesb</i> : Krishna preaching

68.	1830	<i>Gita Updesb:</i> Arjuna filled with remorse
69.	1831	Young lovers in a grove (stolen in 1970)
70.	1832	Unidentified raja and lady



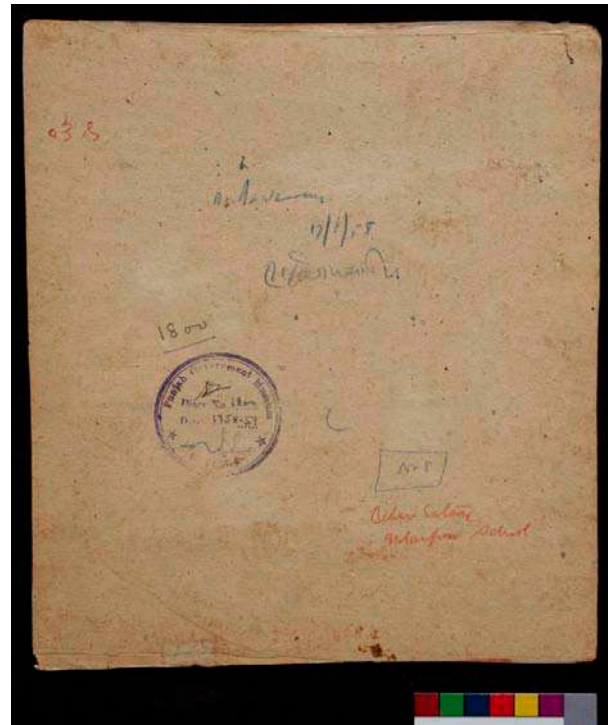
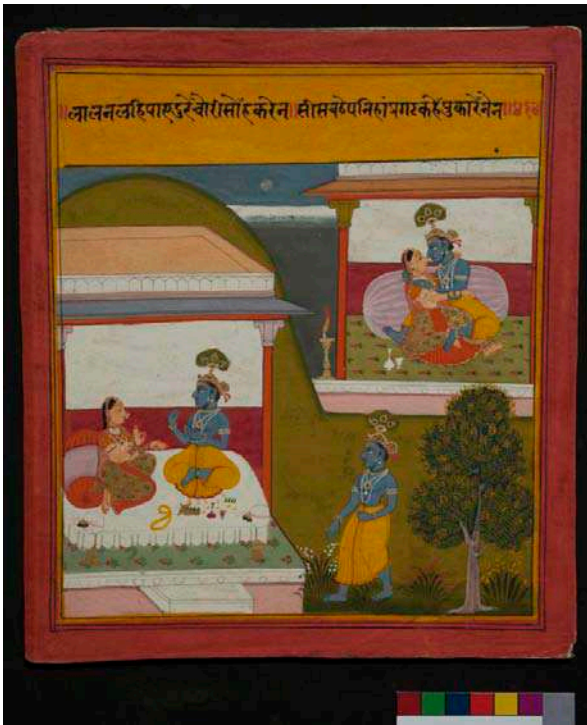
Acc. No. 1779



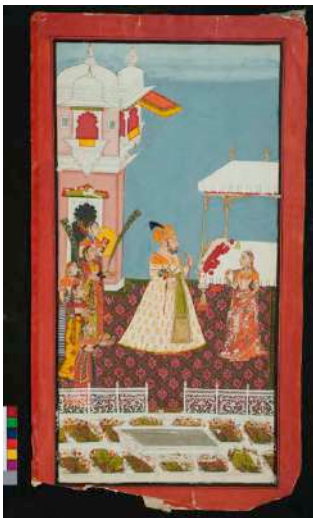
Acc. No. 1784 (left); 1793 (right)



Acc. No. 1796

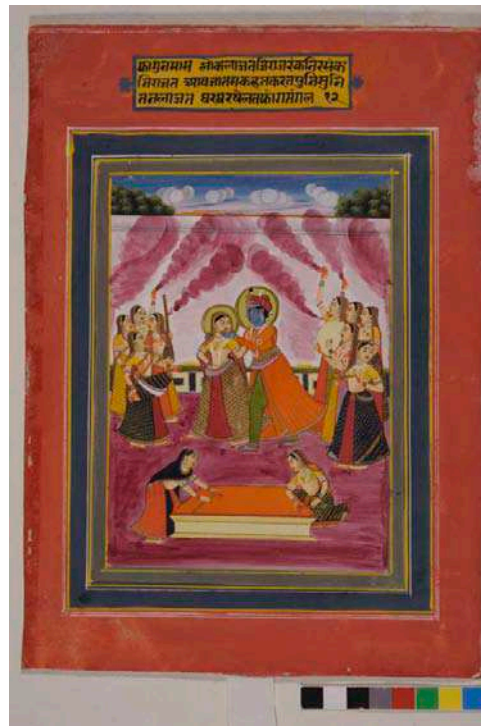
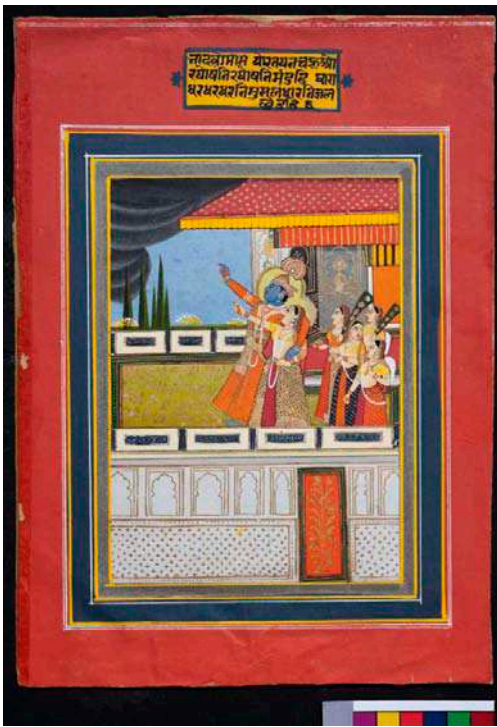


Acc. No. 1800 (front and back)



Acc. No. 1812; detail on the right.





Acc. No. 1819 (left); 1822 (right)



Acc. No. 1828

126
D.O.No. 466/R18

Punjab Government Museum,
The Manse, The Mall, Simla-1.

29th October, 1957.

My dear *Randhawa Sahib,*

I wish to inform you that I visited Haripur Guler on the 12th instant. After a good deal of persuasion I could make the Raja Sahib agree to allow me to bring with myself on approval fifty six select paintings out of his collection of 116. I have given him to understand that the decision to purchase the paintings in question would rest with the Art Purchase Committee. The Curator will put them up for consideration.

The list of the paintings along with the price demanded by the owner noted against each piece is enclosed herewith. If desired, the collection brought from Raja Sahib of Guler would be sent to you for examination.

Recently I have had the opportunity to see the family collection of Kangra paintings in possession of Raj Kumar Padamjit Singh at Simla. It comprises some thirty five paintings of good quality and in excellent state of preservation. Some of the paintings were commissioned by the rulers of the erstwhile Kapurthala State. In my opinion these are highly valuable. If you will approve, I would prepare a list of the collection. I have hesitated to negotiate with Raj Kumar Sahib because the funds at the disposal of the Committee are very meagre. The grant of Rs.10,000/- has already been reduced to Rs.8500/- consequent upon the imposition of 15% economy cut. We have got for consideration quite a large number of paintings. I shall, however, await your instructions in the matter.

It is proposed to hold a meeting of the Museum Advisory Committee, which has been reconstituted for the current year vide Government notification No.25/20-57-C-33597, dated the 10th June, 1957, I shall, therefore, feel grateful, if you will kindly intimate the date and time when it will be convenient for you to attend the same at Chandigarh.

With respectful regards,

Yours sincerely,

Dr. M.S. Randhawa, I.C.S.,
Vice President, I.C. A.R.,
and Additional Secretary
to the Govt. of India,
New Delhi.

V.S. Suri,
(V.S. Suri.)



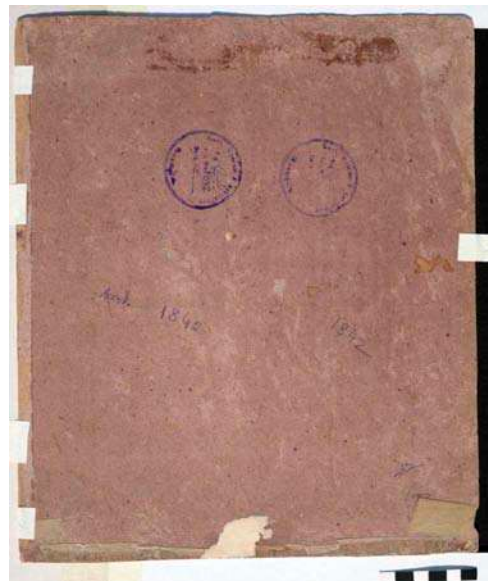
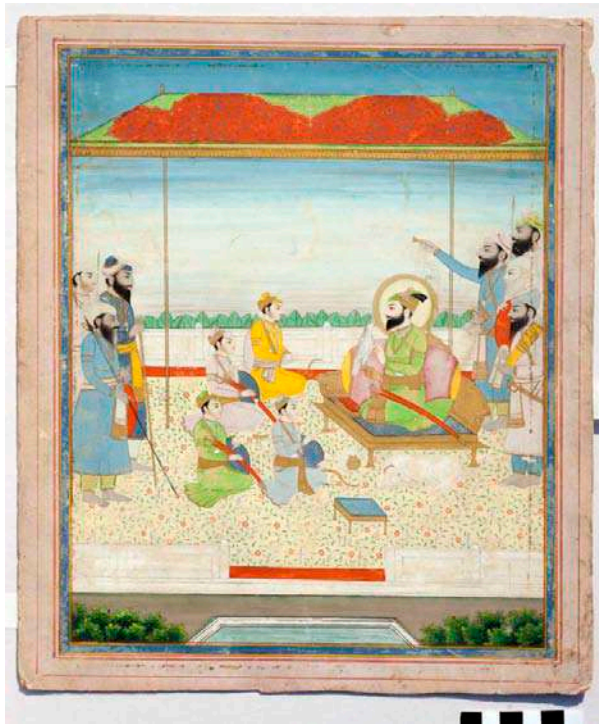
Tula Ram – Unknown

- Year of acquisition: 1958-1959
- Randhawa's classification: Art dealer
- Accession numbers: 1842



Accession
number

1	1842	Guru Gobind Singh with his four sons
---	------	--------------------------------------



Raja Dhruv Dev Chand – Lambagraon, district Kangra

- Year of acquisition: 1958-1959, 1961-1962
- Randhawa's classification: Family collection
- Accession numbers: 1843-1852, 2652-2792, 2811-2816



Given the large number of paintings that were purchased from the Raja of Lambagraon, there is, surprisingly, minimal correspondence in the archives. Randhawa mentions the raja's collection in a letter to Archer (dated July 17, 1953): "At Lambagraon I discovered a set of painting with the Raja illustrating the lives of Radha and Krishna also painting in Basohli style. These paintings relate to the period of Sansar Chand."¹ I could not, however, find any letters exchanged with Chand directly that discuss the purchase or the subjects of the paintings. Paintings from Dhruv Dev Chand's collection were published by Randhawa in *Kangra Valley Painting* (1954) as well as *Basohli Painting* (1959).

On one of his visits, Randhawa also spent an entire day at the residence of Dhruv Dev Chand and examined his art collection:

On learning that Raja Dhruv Dev Chand of Lambagraon, has one of the collections of paintings of his ancestor, Sansar Chand, we decided to pay him a visit at his forest retreat at Maharaj Nagar...The Raja had earlier received an intimation of my visit, but was not sure how much of his collection he could show me with safety. The activities of some art-loving officials had spread mistrust among the owners of collections of paintings. After cordially receiving me and my companion Parmeshwari Das, the Raja left us to the care of his Private Secretary, Dogra an intelligent young man. He took me to a room which had been specially prepared...

"I am trying to trace the history of Kangra painting and want to see the old paintings in the collection of the Raja. He is a descendant of Fateh Chand, the younger brother of Maharaja Sansar Chand, so he must have a part of the collection of Sansar Chand. Please tell the Raja that I wantonly to photograph some of the paintings for a book on Kangra Paintings, which I am writing for the Government of India, and there is no desire to borrow any of them."

I could see that the Private Secretary felt very much relieved and his face brightened up. He immediately carried the message to the Raja. Soon after that the Raja sent two framed paintings. In one of them a lovely lady was standing under a tree on a bed of flowers waiting for her lover on a dark cloudy night. The sight of this painting thrilled me and I fought the fatigue of the journey. Then more paintings came, tied in red *bastas*, and preserved from insects by dried leaves of neem, an effective insect-repellant. They included a series of anecdotes from the *Bhagavata Purana* in Basohli style. Possibly, it was received from Jasrota where Aniruddha Chand, son of Sansar Chand, was married. The collection of paintings which Raja Dhruv Dev Chand possesses came as a surprise to me. There are a number of most beautiful paintings of Krishna, Radha and Kama which seem to have been painted by the court artists of Sansar Chand. There is also a set of paintings showing the ten Sikli Gurus, Kabir, Raja Bhartrihari, and the well-known lovers, Baz Bahadur and Rani Rup Mati. Apart from these, the Raja possesses a large number of portraits of Sansar Chand as well as of other pahari Rajas. Most probably these are the paintings to which Moorcroft has referred in his book *Travels in Punjab Himalaya*. Last of all came large cloth-hangings on which battle-scenes, parades of soldiers and marriage processions were painted in bright yellow and blue colours.

The care with which the Raja had preserved the collection of paintings reminded me of the Samurai of Japan who venerated the masterpieces of their national art...These paintings were not

¹ Letter from *Volume 1: Correspondence with W. G. Archer*. Kept in the Reference Library of the GMAG, Chandigarh.

framed under glass and hung on walls, but packed in pieces of cloth were preserved in large wooden boxes, from which they were taken out on special occasions for the enjoyment of the Raja and his wives. Apart from the use of mineral colours, this is another reason which explains their bright colours.²



Accession
number

<i>Accessioned in 1958-1959</i>		
1.	1843	Guru Arjun Dev with other saints
2.	1844	Guru Angad
3.	1845	Guru Amar Das
4.	1846	Guru Ram Dass
5.	1847	Guru Arjun
6.	1848	Guru Har Gobind Singh
7.	1849	Guru Har Rai
8.	1850	Guru Harkrishan
9.	1851	Guru Teg Bahadur
10.	1852	Guru Gobind Singh
<i>Accessioned in 1961-1962</i>		
11.	2652	Unidentified portrait
12.	2653	Mian Kundan
13.	2654	Unidentified portrait
14.	2655	Unidentified portrait
15.	2656	Unidentified portrait
16.	2657	Sri Rajat Singh

² M. S. Randhawa, *Travels in the Western Himalayas in Search of Paintings* (New Delhi: Publication Division, 1974) 87-90

17.	2658	Unidentified
18.	2659	Raja Santosh Singh and Raja Ranjit Singh
19.	2660	Raja Ram Singh
20.	2661	Nawab Khalil Ali Khan
21.	2662	Unidentified portrait
22.	2663	Unidentified portrait
23.	2664	Unidentified portrait
24.	2665	Raja Bishan Singh
25.	2666	Guru Har Rai
26.	2667	Nawab Shuja-ud-daula
27.	2668	Guru Amar Dass Ji
28.	2669	Rumalak Khan Faujdar
29.	2670	Unidentified portrait
30.	2671	Unidentified portrait
31.	2672	Unidentified ruler of Mandi
32.	2673	Raja Dalal Singh of Chamba smoking
33.	2674	Unidentified portrait (Mandi)
34.	2675	Prince Jahan Shah
35.	2676	Raja Dalal Singh
36.	2677	Prince Manj Din
37.	2678	Guru Teg Bahadur
38.	2679	Unidentified portrait
39.	2680	Raja Umed Singh
40.	2681	Unidentified portrait

41.	2682	Raja Kehar Singh
42.	2683	Raja Ajit Singh
43.	2684	Nawab Amman Ullah Holi
44.	2685	Sri Jit Paul Balauria
45.	2686	Nawab Khan Bahadur
46.	2687	Raja Balwant (Singh) Jasrotia
47.	2688	Raja Shamsher Singh
48.	2689	Unidentified portrait
49.	2690	Prince Gahan Shah
50.	2691	Jamwal Charan Dev
51.	2692	Raja Dev Dhana Pathania
52.	2693	Raja Ghamand Chand of Kangra smoking
53.	2694	Rana Kailash
54.	2695	Sri Raja Mandhata Pathania
55.	2696	Mian Rattan Dev
56.	2697	Sri Mian Dhruv Dev Jasrotia
57.	2698	Raja Dhruv Dev Jamwal on terrace with attendant
58.	2699	Unidentified portrait
59.	2700	Raja Jagat Singh Pathania
60.	2701	Guru Arjun Dev
61.	2702	Guru Ram Dass
62.	2703	Sardar Singh
63.	2704	Raja Ajmer Chand
64.	2705	Raja Suram Sen

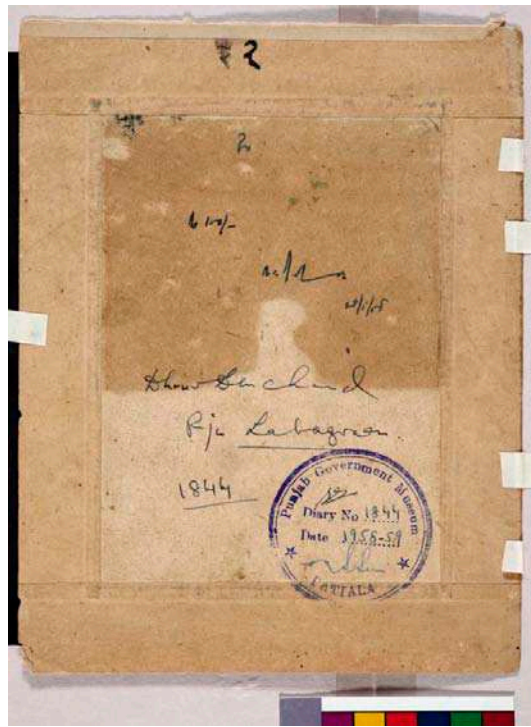
65.	2706	Raja Bikram Singh
66.	2707	Unidentified portrait
67.	2708	Unidentified portrait
68.	2709	Two men sitting (unidentified)
69.	2710	The young raja Teg Chand of Kangra out hawking
70.	2711	Unidentified portrait
71.	2712	Raja Nand Dass
72.	2713	Raja Pratap Chand of Lambargaon
73.	2714	Unidentified portrait - Raja of Mandi(?)
74.	2715	Unidentified portrait
75.	2716	Two men sitting on a terrace (unidentified)
76.	2717	Jwala Sen of Mandi
77.	2718	Jwala Sen of Mandi
78.	2719	Sri Mahabir Singh
79.	2720	Unidentified
80.	2721	Unidentified portrait
81.	2722	Din-Beg, Nawab Adina Beg
82.	2723	A noble man with two attendants
83.	2724	Unidentified portrait
84.	2725	Raja Sidh Sen of Mandi walking
85.	2726	Unidentified portrait
86.	2727	Unidentified portrait
87.	2728	A pundit
88.	2729	Unidentified portrait

89.	2730	Unidentified portrait
90.	2731	Raja Bhup Chand
91.	2732	Unidentified portrait
92.	2733	Unidentified portrait
93.	2734	Unidentified portrait
94.	2735	Unidentified portrait
95.	2736	Raja Dhiraj Pal of Basohli
96.	2737	Unidentified portrait
97.	2738	Raja Bhup Chand Handuria of Nalagarh
98.	2739	Raja Beshan Singh, Guleria or Raja Dalip Singh of Guler
99.	2740	Raja Bishan Singh, Guleria or Raja Dalip Singh of Guler
100.	2741	Raja enjoying music
101.	2742	Unidentified portrait
102.	2743	Unidentified portrait
103.	2744	Raja Udhey Singh of Chamba
104.	2745	Raja Sur Sen
105.	2746	Unidentified portrait
106.	2747	Raja Ranjit Singh and Rao Bikram Singh
107.	2748	Raja Ajmer Chand
108.	2749	Raja Suraj Sen or Shyam Sen brother of Raja Suraj Sen
109.	2750	Bhag Singh
110.	2751	Raja Ranjit Mal
111.	2752	Raja Shiv of Mandi
112.	2753	Young Raja the Tegh Chand of Kangra smoking

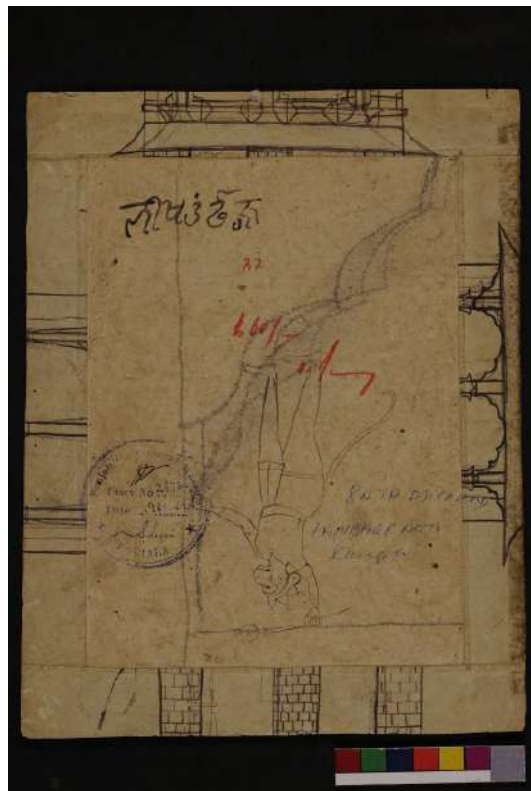
113.	2754	Raja Sidh Sen Mandi
114.	2755	Raja Surjit Singh
115.	2756	Sardar Gurbaksh Singh
116.	2757	Sardar Jai Singh
117.	2758	Sardar Mara Singh
118.	2759	Gurbaksh Singh on horse back
119.	2760	Raja Goverdhan Chand of Guler
120.	2761	Raja Tej Singh
121.	2762	Raja Dalil Singh
122.	2763	Raja Sri Raja Devi Chand Kahluria of Bilaspur smoking (Inscribed)
123.	2764	Young Shamer Sen
124.	2765	Nawab Amir-ul-Mulkh Mir Mannu
125.	2766	Raja Amar Singh
126.	2767	Raja Ranjit Deo
127.	2768	Raja Jorawar Singh of Jasrota with attendant
128.	2769	Raja Santokh Singh of Siba
129.	2770	Raja Ratan Deo and Raja Bhao Singh
130.	2771	Raja Ajit Singh
131.	2772	Raja Devi Chand (?)
132.	2773	Raja on horseback Gur Sen
133.	2774	Raja Unidentified
134.	2775	Raja Chander Lal and Raja Bala Parshad
135.	2776	Raja Suraj Sen
136.	2777	Unidentified portrait

137.	2778	Mian Kishan Singh
138.	2779	Three warriors, Bir Singh Bajja
139.	2780	Nawab Sajad-ullah
140.	2781	Raja Bishan Singh
141.	2782	Raja Medni Pal
142.	2783	Raja Ranjit Deo
143.	2784	Raja Shamsher Sen
144.	2785	Unidentified portrait
145.	2786	Raja Shamsher Sen
146.	2787	Unidentified portrait
147.	2788	Raja Shamsher Sen
148.	2789	Raja Zorawar Singh (?)
149.	2790	Raja Gur Sen
150.	2791	Raja Shamsher Sen
151.	2792	Raja Gur Sen(?)
152.	2811	Kabir
153.	2812	A scene from Bhanudatta's <i>Rasmanjari</i>
154.	2813	A scene from Bhanudatta's <i>Rasmanjari</i>
155.	2814	A scene from Bhanudatta's <i>Rasmanjari</i>
156.	2815	Unidentified scene (from a Bhagavata Purana?)
157.	2816	A scene from Bhanudatta's <i>Rasmanjari</i>

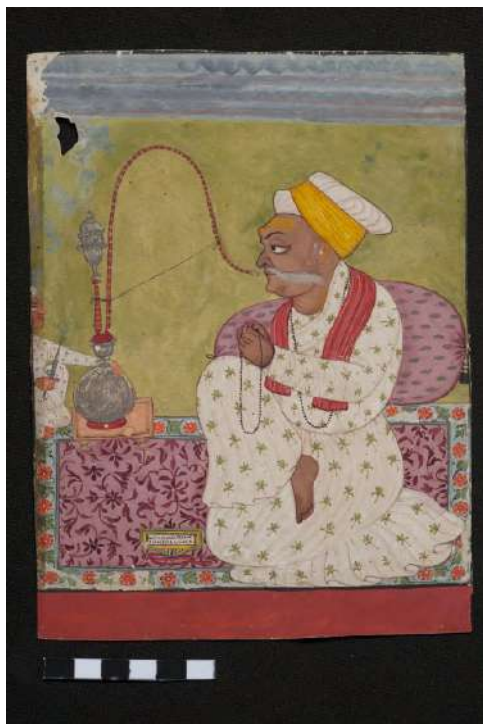




Acc. No. 1844 (front and back)



Acc. No. 2673 (front and back)



Acc. No. 2729 (left); 2736 (right)



Acc. No. 2744 (left); 2760 (right)



Acc. No. 2779

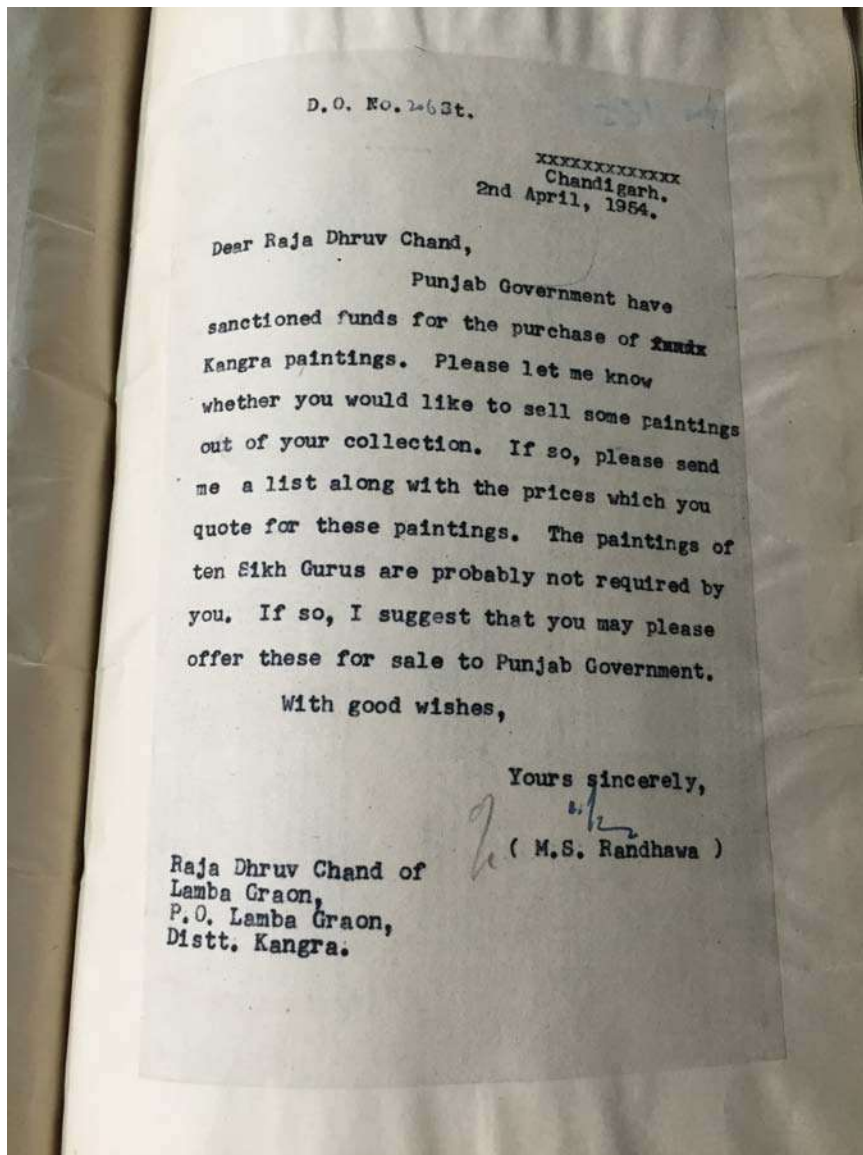


Acc. No. 2790



Acc. No. 2812





D.O. No. 263t.

XXXXXXXXXXXXX
Chandigarh.
2nd April, 1954.

Dear Raja Dhruv Chand,

Punjab Government have sanctioned funds for the purchase of ~~some~~ Kangra paintings. Please let me know whether you would like to sell some paintings out of your collection. If so, please send me a list along with the prices which you quote for these paintings. The paintings of ten Sikh Gurus are probably not required by you. If so, I suggest that you may please offer these for sale to Punjab Government.

With good wishes,

Yours sincerely,

M.S. Randhawa
(M.S. Randhawa)

Raja Dhruv Chand of
Lamba Graon,
P.O. Lamba Graon,
Distt. Kangra.



Man Chandra Uppal – Kangra

- Year of acquisition: 1958-1959
- Randhawa's classification: Family collection
- Accession numbers: 1853-1865

Randhawa and Galbraith met with Uppal on their visit to Kangra in March of 1963:

After enjoying the sight of the Dhauladhar and the green valley from the Mission Hospital, we decided to see some specimens of Kangra art. Mr. Man Chandra Uppal, an advocate of the place and the obliging Tehsildar collected all the paintings which the town of Kangra still retains. A *mahant* of the Vajreshwari temple brought two paintings both badly framed and covered with layers of dust. In one of these an *Abhisarika Nayika* was shown, and in the other, the legend of Krishna lifting the mountain Govardhan. Both these paintings appear to have been painted at the close of the 19th century. An old widow had five paintings of the Hindu gods rather crudely drawn. She sent four specimens with the message that she would not accept less than Rs. 500 each. The only worth-while Kangra paintings in Kangra itself were in the possession of Man Chandra Uppal. He had ten paintings of Tantrik goddesses as well as an illuminated and illustrated manuscript of Durga all of which were in the late Kangra style. These he had received as fees from Kanwar Khaiginder Chand, the third son of Raja Narinder Chand of Nadaun.¹

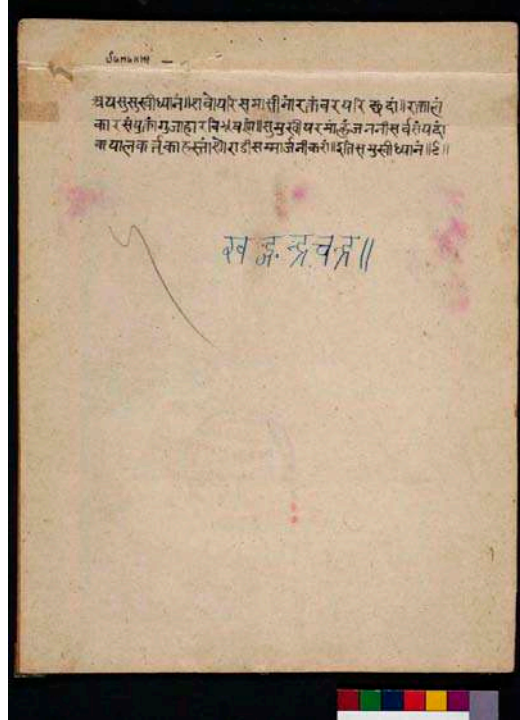


Accession
number

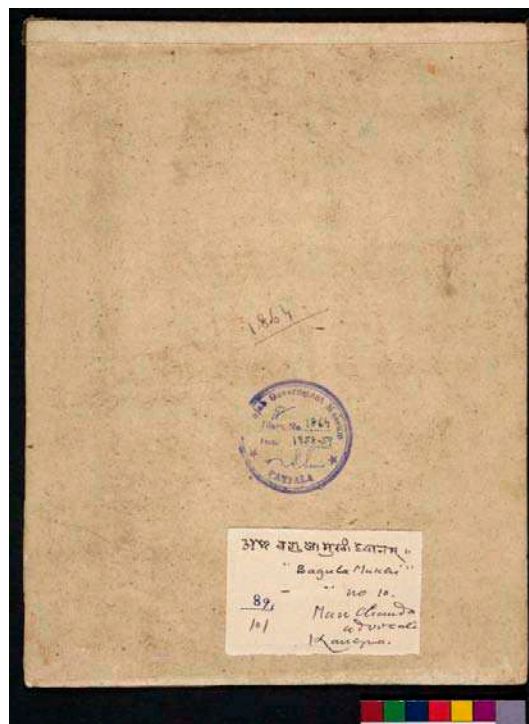
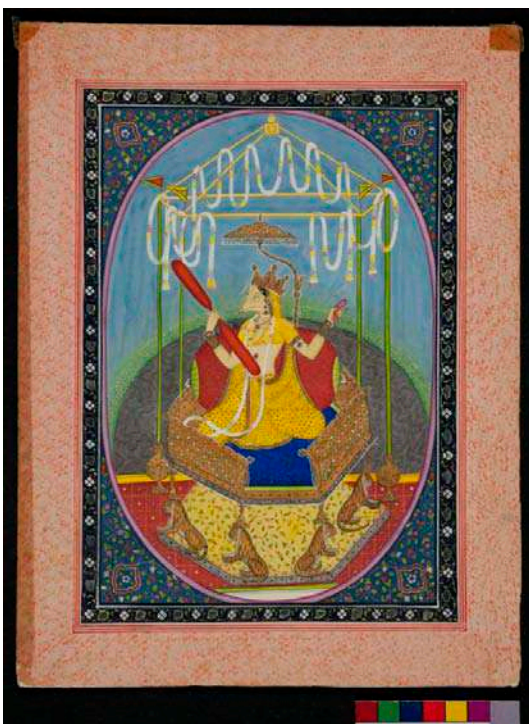
1.	1853	Maha Lakshmi
2.	1854	Chhinna Mastika
3.	1855	Lakshmana faints
4.	1856	Four armed Goddess
5.	1857	Vishvarupa avatar of Vishnu
6.	1858	Tripura Devi
7.	1859	Maha Kali
8.	1860	Bhairavi
9.	1861	Dhumavati
10.	1862	Sumukhi
11.	1863	Kali

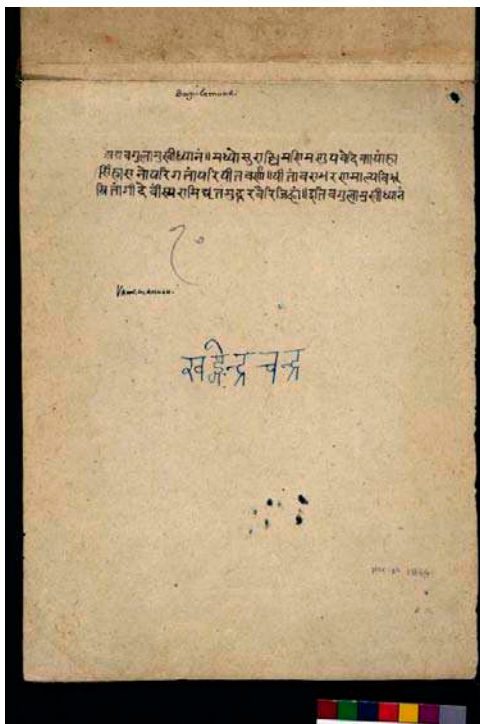
¹M. S. Randhawa, *Travels in the Western Himalayas in Search of Paintings* (New Delhi: Publication Division 1974) 38

12.	1864	Bagula Mukhi
13.	1865	Tantric Pantheon



Acc. No. 1862 (left) and inscriptions on the flyleaf, including the name of 'Khaiginder Chand' (right)

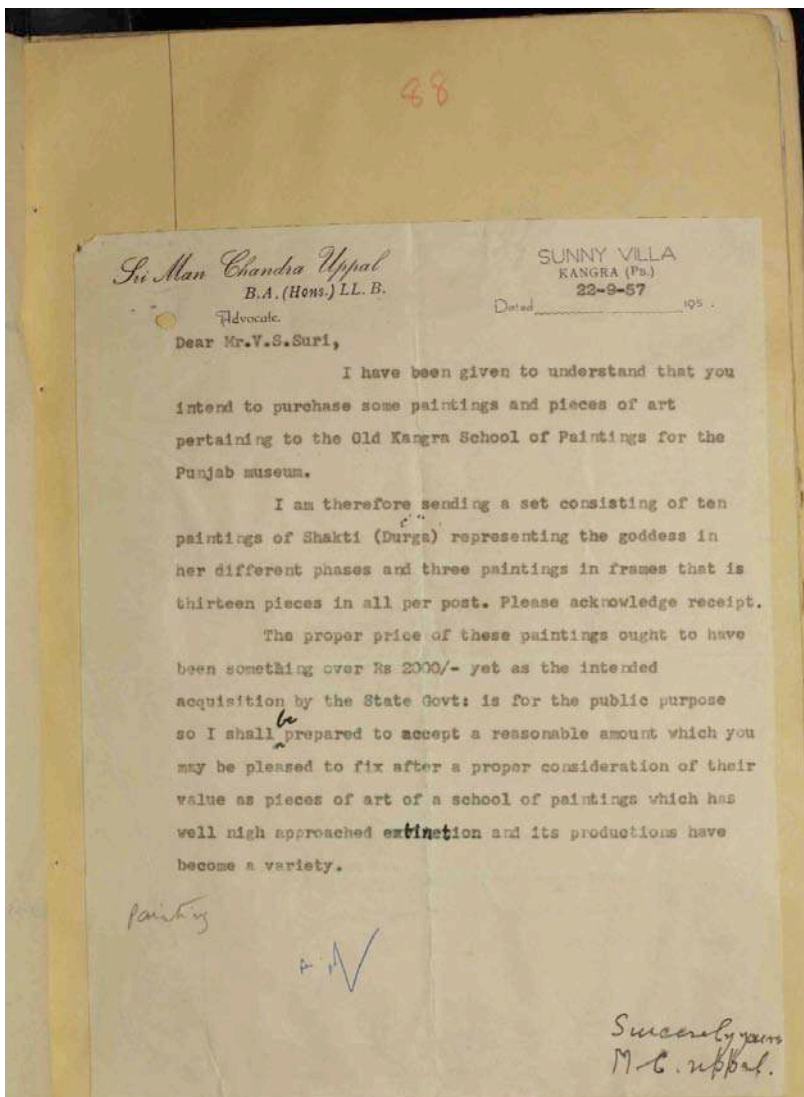




Acc. No. 1864, verso and flyleaf (right)



Letters from Volume 14: Archer's visit and Art Purchase, 1959-1960



87

D.O.No.

Camp via New Delhi,
Banaras, the 11th September, 1957.

Dear Mr. Uppal,

Please let me know whether you have been able to sell your collection of Kangra paintings. I hope it would be still with you. I think the Punjab Museum would be interested in its purchase. I suggest that you may kindly send your paintings to Mr. V.S. Suri, Curator, Punjab Museum, Simla along with a price list. Your offer would be considered by the Art Purchase Committee and a suitable payment would be made to you considering the quality of the paintings. This is an opportunity, which I suggest, you should not miss. As it is difficult to get funds for purchase of paintings in these days of economy, you need not include the Durga manuscript which I advise that you may please sell separately.

Yours sincerely,

(M.S. RANDEWA)

Paintings file

Mr. Man Chand Uppal,
Advocate,
KANGRA (Punjab).

Copy to Shri V.S. Suri, Curator, Punjab Government
Museum, Simla. Please follow it up.

(M.S. Randhawa)



Lt. General D. R. Thapar – New Delhi

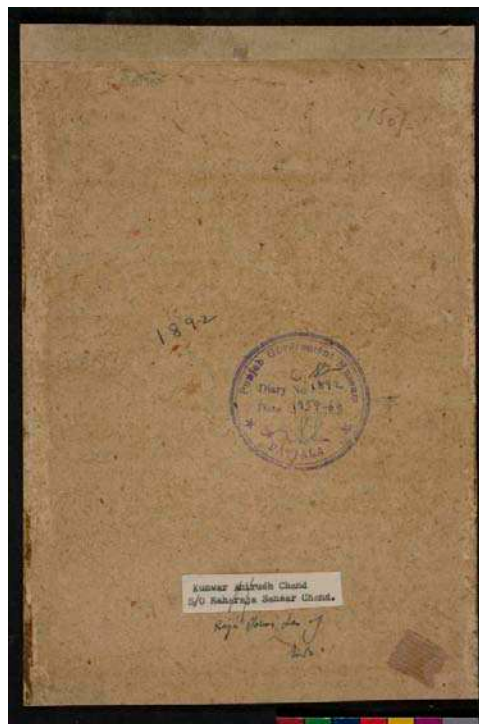
- Year of acquisition: 1959-1960
- Randhawa's classification: Art collector
- Accession numbers: 1892-1894

In a letter to Vikram Singh, at the Ministry of Education, Randhawa talks of Thapar's paintings: "I have seen the paintings, they are genuine and were purchased from a family member of Raja Sansar Chand." (Complete letter reproduced later in the chapter.) It seems that though Thapar was initially not happy with the price, he eventually sold 3 of his 4 paintings to the museum.

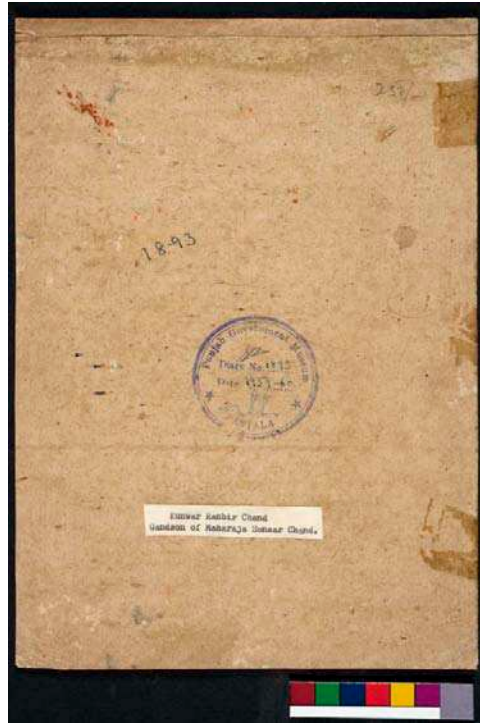


Accession
number

1.	1892	Kanwar Anirudh Chand
2.	1893	Kanwar Ranbir Chand
3.	1894	Maharaja Sansar Chand with the raja of Guler



Acc. No. 1892, front and back

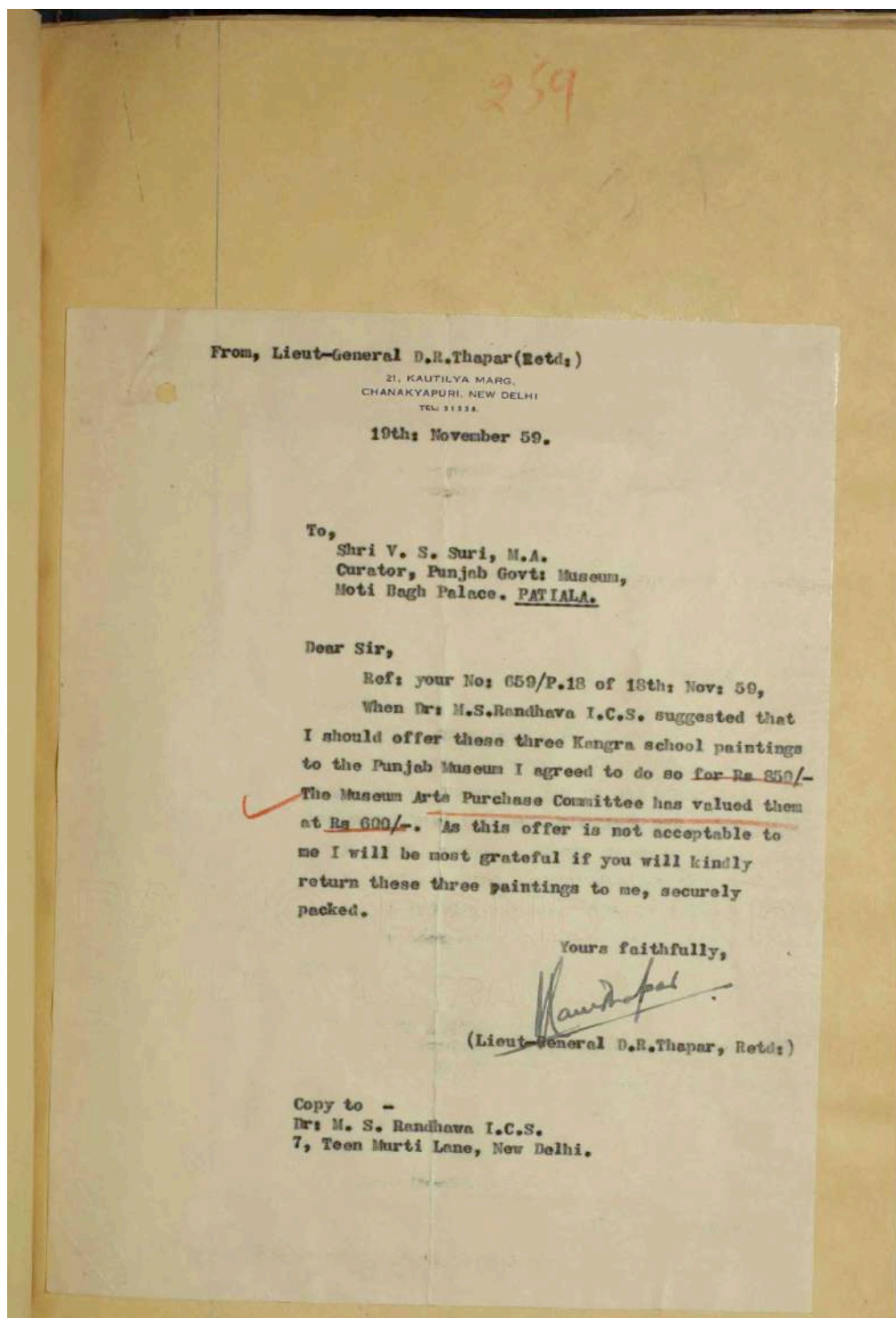


Acc. No. 1893, front and back



Acc. No. 1894, front and back





259

From, Lieut-General D.R.Thapar(Retd:)

21, KAUTILYA MARG,
CHANAKYAPURI, NEW DELHI
TEL. 21122.

19th; November 59.

To,
Shri V. S. Suri, M.A.
Curator, Punjab Govt. Museum,
Moti Bagh Palace. PATIALA.

Dear Sir,

Ref: your No: 659/P.18 of 18th; Nov: 59,

When Dr: M.S.Randhava I.C.S. suggested that
I should offer these three Kangra school paintings
to the Punjab Museum I agreed to do so for Rs. 350/-
The Museum Arts Purchase Committee has valued them
at Rs. 600/-. As this offer is not acceptable to
me I will be most grateful if you will kindly
return these three paintings to me, securely
packed.

Yours faithfully,

(Lieut-General D.R.Thapar, Retd:)

Copy to -
Dr: M. S. Randhava I.C.S.
7, Teen Murti Lane, New Delhi.

258
November 24, 1959.

No 584-V/S9

My dear Suri,

Herewith I enclose a letter received from
Lieut-General D.R. Thapar. As he is unwilling to accept
Rs.600/- for the three paintings, I suggest that the matter
may be reconsidered at the next meeting and he may be paid
Rs.850. You may obtain the consent of Gen. Thapar whether
he would like the matter to be reconsidered.

Yours sincerely,

(M.S. Randhawa)

punjab Government Museum
Mr. V.S. Suri,
Curator, Punjab Government Museum,
Moti Bagh Palace,
Patiala.

138
D.O.No.
13th February, 1958

My dear Vikram Singh,

Herewith I enclose in original a letter dated 11th
February 1958 from Lt.Gen. D.R.Thapar. He has offered for
sale four paintings of Raja Sansar Chand and others. I have
seen the paintings, they are genuine and were purchased from
a family member of Raja Sansar Chand. In fact, the Punjab
Museum was interested in their purchase but somehow they could
not do it. You may please consider these paintings for
purchase.

Yours sincerely,

(M.S. Randhawa)

Dr. Vikram Singh,
Ministry of Education
NEW DELHI

No-633-46-58

14/2

Paintings file

*cc to Lt. Gen. D.R. Thapar,
21 Kantilaya Marg,
CHANDIYA PURI
New Delhi*

Gulab Chand Bengani – Jaipur, Rajasthan

- Year of acquisition: 1959-1960, 1960-1961, 1961-1962, 1962-1963, 1963-1964, 1966-1967
- Randhawa's classification: Art dealer
- Accession numbers: 1895-2047, 2106-2122, 2404-2418, 2575-2589, 2817-2833, 3018-3025, 3203-3207, 3328-3330

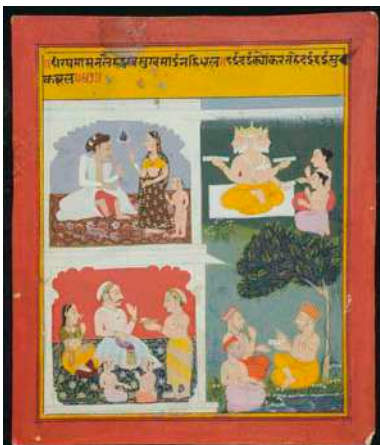
Accession number		
<i>Accessioned in 1959-1960</i>		
1.	1895	Illustration from the <i>Bihari Satsai</i> (stolen in 1970)
2.	1896	Illustration from the <i>Bihari Satsai</i> (stolen in 1970)
3.	1897	Illustration from the <i>Bihari Satsai</i>
4.	1898	Illustration from the <i>Bihari Satsai</i>
5.	1899	Illustration from the <i>Bihari Satsai</i>
6.	1900	Illustration from the <i>Bihari Satsai</i>
7.	1901	Illustration from the <i>Bihari Satsai</i>
8.	1902	Illustration from the <i>Bihari Satsai</i>
9.	1903	Illustration from the <i>Bihari Satsai</i>
10.	1904	Illustration from the <i>Bihari Satsai</i> (stolen in 1970)
11.	1905	Illustration from the <i>Bihari Satsai</i> (stolen in 1970)
12.	1906	Illustration from the <i>Bihari Satsai</i>
13.	1978	Maharaja Ranjit Singh
14.	2039	A man and a woman riding a camel
15.	2040	Radha and Krishna
16.	2041	Lovers in a pavilion (stolen in 1970)
17.	2042	Maharaja Sangram Singh (stolen in 1970)
18.	2043	Parashurama

19.	2044	Baramasa painting: month of Asadh
20.	2045	Sita and Ram
21.	2046	Illustration from the <i>Bihari Satsai</i>
22.	2047	Illustration from the <i>Bihari Satsai</i>
		<i>Accessioned in 1960-1961</i>
23.	2106	A man shooting cranes
24.	2107	Ragini Gujri
25.	2108	Portrait - Unidentified
26.	2109	Punishment
27.	2110	Maharaja Pratap Singh
28.	2111	Illustration from the <i>Bihari Satsai</i> (stolen in 1970)
29.	2112	Illustration from the <i>Bihari Satsai</i>
30.	2113	Illustration from the <i>Bihari Satsai</i>
31.	2114	Illustration from the <i>Bihari Satsai</i>
32.	2115	Illustration from the <i>Bihari Satsai</i> (stolen in 1970)
33.	2116	Illustration from the <i>Bihari Satsai</i>
34.	2117	Illustration from the <i>Bihari Satsai</i>
35.	2118	Illustration from the <i>Bihari Satsai</i> (stolen in 1970)
36.	2119	Illustration from the <i>Bihari Satsai</i>
37.	2120	Illustration from the <i>Bihari Satsai</i> (stolen in 1970)
38.	2121	Illustration from the <i>Bihari Satsai</i>
39.	2122	Baramasa painting: month of Baisakh(April-May)
40.	2404	Maharana Amar Singh
41.	2405	Krishna and gopis

42.	2406	Radha and Krishna in dalliance
43.	2407	Abhisarika Nayika
44.	2408	Maharana Jagat Singh
45.	2409	Radha and Krishna
46.	2410	Maharaja Raj Singh Offering prayers in a temple
47.	2411	Maharaja Ajit Singh
48.	2412	Kishore Singh
49.	2413	Maharaja Bhan Singh
50.	2414	Battle Scene
51.	2415	Four unidentified scenes
52.	2416	Maharaja Jagat Singh
53.	2417	Krishna watching Radha's toilet
54.	2418	A lady in the garden
		<i>Accessioned in 1961-1962</i>
55.	2575	Unidentified
56.	2576	Maharana Sangram Singh
57.	2577	Nathadwara
58.	2578	Nath worship
59.	2579	Raj Charitar Nath Ram Pakmol
60.	2580	Maharana Amar Singh (?)
61.	2581	Radha
62.	2582	Rajput ruler on horse back
63.	2583	Rajput chief standing in ceremonial dress
64.	2584	Rajput ruler worshipping a deity (stolen in 1970)

65.	2585	Raja Man Singh
66.	2586	Illustration from the <i>Bihari Satsai</i> (stolen in 1970)
67.	2587	Illustration from the <i>Bihari Satsai</i>
68.	2588	Princess on a throne
69.	2589	Illustration of 'Deo Sarma'
<i>Accessioned in 1962-1963</i>		
70.	2817	Radha and Krishna
71.	2818	Krishna with gopis and gopas
72.	2819	Lady with attendant
73.	2820	Raja on horseback taking water in a cup
74.	2821	Love Scene
75.	2822	Leopard and prey
76.	2823	Maharaja Man Singh with his Guru
77.	2824	Sarwan Kumar and his old parents
78.	2825	Princess on horse back
79.	2826	Raja Budh Singh (stolen in 1970)
80.	2827	Kanwar Anant Singh of Shahpur
81.	2828	Kanwar Jodh Singh on horseback
82.	2829	Love Scene
83.	2830	Ragini Painting 'Gulkali'
84.	2831	Ragini Painting 'Ragini Kamodi'
85.	2832	Mehta Kishan Singh
86.	2833	Unidentified
<i>Accessioned in 1963-1964</i>		

87.	3018	Lady with a lotus
88.	3019	Mohammad Shah
89.	3020	Raja Rasalu of Jodhpur
90.	3021	Raja Surat Singh with a concubine
91.	3022	Ragini Asavari
92.	3023	Churning of the Ocean
93.	3024	Giri Goverdhan
94.	3025	Obverse: Princess with wine Cup, Reverse: Lady holding a branch of flowering tree (stolen in 1970)
95.	3203	A Raja of Bundi and his queen worshipping Krishna
96.	3204	A princess of Bundi
97.	3205	Listening to music
98.	3206	A Raja of Bundi with attendants
99.	3207	Maharaja Arsi Singh of Udaipur
<i>Accessioned in 1966-1967</i>		
100.	3328	Portrait of Rao Raja Ajit Singh of Bundi
101.	3329	Abhisarika Nayika
102.	3330	Portrait of Raja of Kota



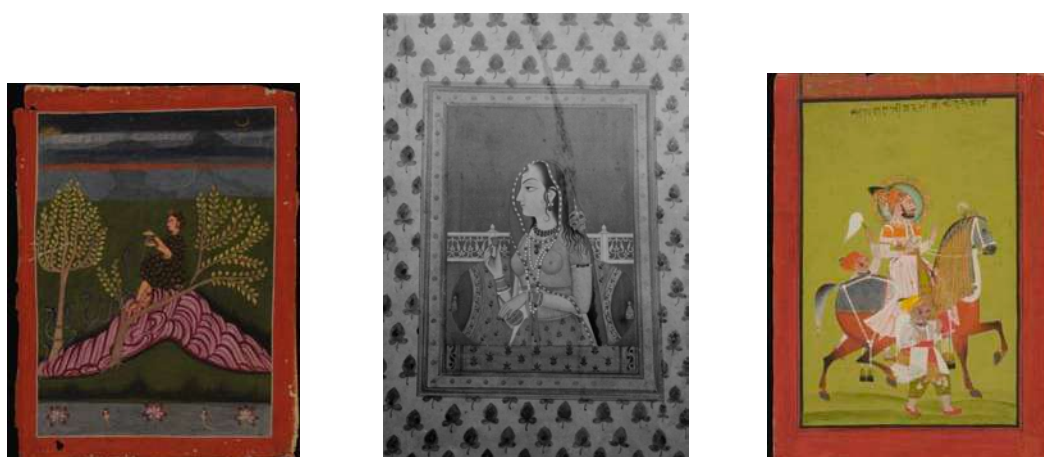
Acc. No. 1906 (left); 2045(right)



Acc. No. 2107(left); 2577, front and back (right)



Acc. No. 2819 (left); 2824(middle); 2831 (right)



Acc. No. 3022 (left); 3025 (middle); 3207(right)



Acc. No. 3330 (front and back)



Letter from Volume 13: Art Correspondence, 1955-60-61-65

DOOGAR BUILDING
MIRZA ISMAIL ROAD
JAIPUR 25TH July 1959

To Sri M. S. Randhawa
... New Delhi

Sir,

Re: Old miniature paintings on (1) Bihari Satsai (Udaipur School, 18th century)
(2) Rasik Priya of Keshavdasa (Jodhpur School (11th century) and other misc. paintings.

It was my first chance to have seen your good self at your residence some time in Oct., last year. Probably you might be remembering that I showed your good self a Persian.. and old paintings, out of which you chose some painting on Bihari Satsai. It was given out by your good self that you purchased old paintings etc for the Punjab Museum.

Therefore, I have just to write that I have collected miniature paintings on Behari-Satsai, Rasik-Priya and other...subjects. Also collected by me are some cloth paintings (panel size, Kotah school, 18th century, a damaged....(Mogul) and jade art objects.

Please let me know whether you will be interested in acquiring the above for the museum, then I may ...for the purpose. Also please let me know as to what items out of the above will be of interest to you.

Thanking you in anticipation for your early reply.

Yours faithfully,
Gulab Chand Bengani
(Signed)

Gulabchand Bhangani

107
PHONE: 1110
DOORAR BUILDING,
NEXA EMAIL ROAD,
JALPAIGURI 23rd July, 1959.

To,
 Sri T. S. Randhawa,
 Director, Agricultural Research in India,
 Secretariat,
 New Delhi.

Sir,

Re: Old miniature paintings on (1) Bihar
 Satsahi (Udaipur School, 18th century)
 (2) Rasik Priya of Kesherdas (Jodhpur
 School (17th century) and other misc.
 paintings.

It was my first chance to ^{have} seen
 your good self at your residence sometime
 in Oct., last year. Probably, you might be
 remembering that I showed your good self
 a Persian Vahut and old paintings, out of
 which you chose some paintings on Bihar
 Satsahi. It was given out by your good self
 that you purchase old paintings etc for the
 Prangis Museum.

Therefore, I have just to write that I
 collected miniature paintings on

26/ Bihar-satsahi, Rasik-Priya and other
 subjects. Also collected by me are some
 cloth paintings (Pandal size, Katak School
 18th century), a damaged Jain Vahut (Barda
 (Hogal) and Jade art objects.

Please let me know whether you
 will be interested in acquiring the above
 for the museum, then I may have a ^{small}
 to sell for the purpose. Also please let me
 know as to what items out of the above will
 be of interest to you.

Thanking you in anticipation
 of your early reply.

Yours faithfully,
 Gulabchand Bhangani



H. L. Bharany, Curio House – Grand Eastern Hotel, Kolkata

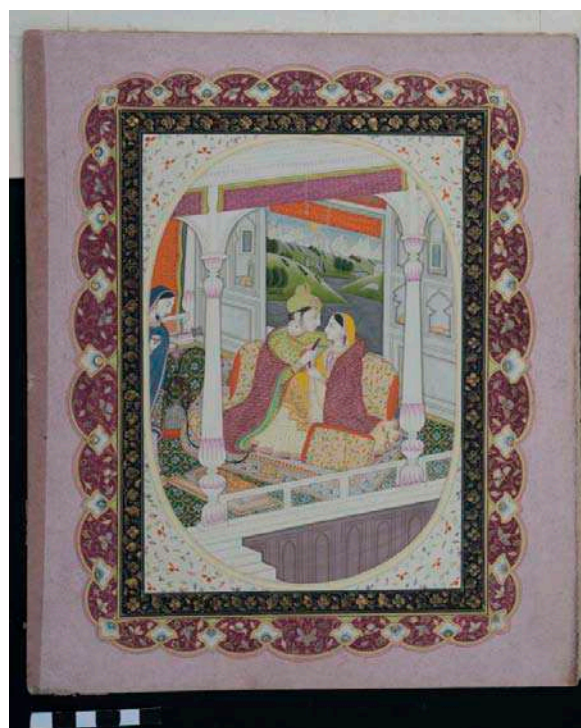
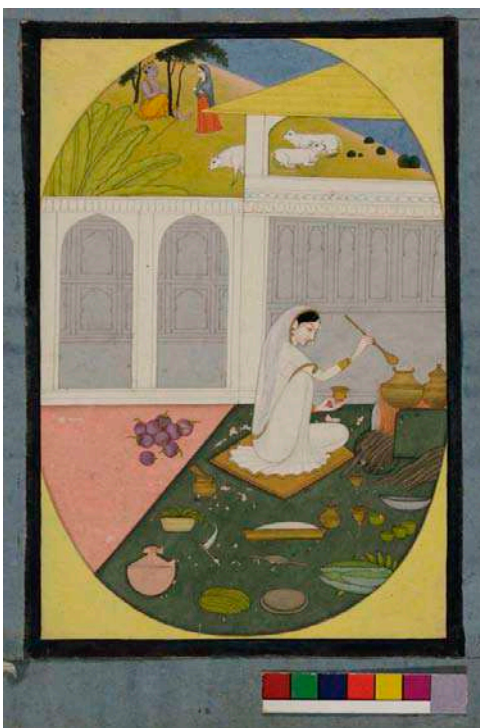
- Year of acquisition: 1960-1961
- Randhawa's classification: Art dealer
- Accession numbers: 2076-2081

H. L. Bharany was from brother of C. L. Bharany. For more details see the chapters on M. R. Bharany and C. L. Bharany.

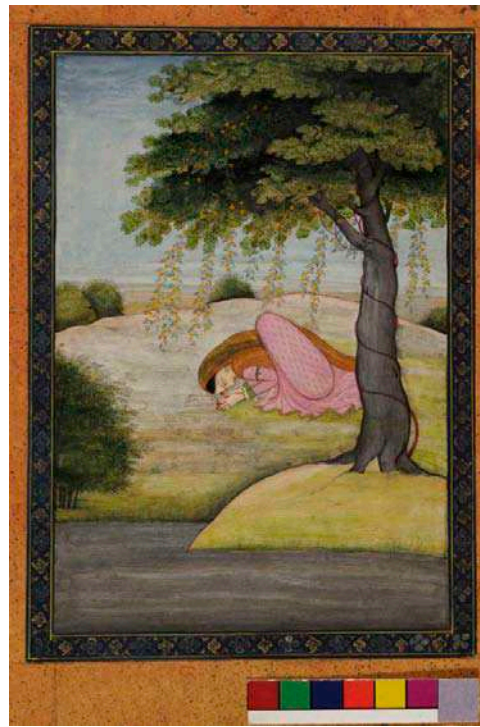
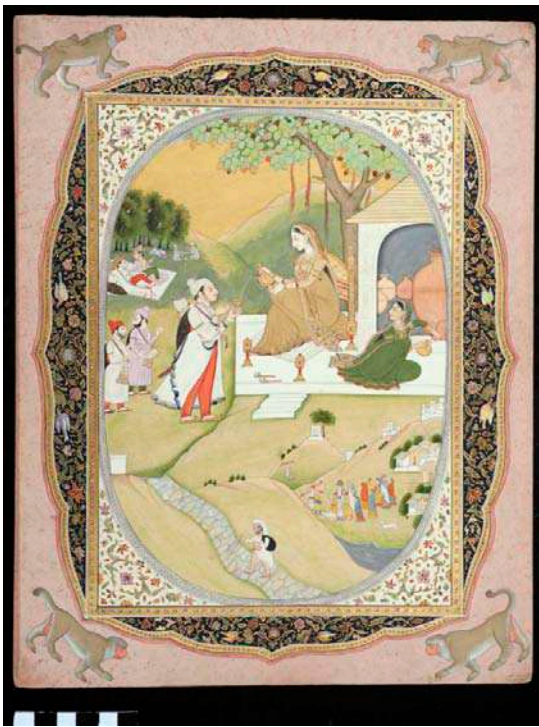


Accession
number

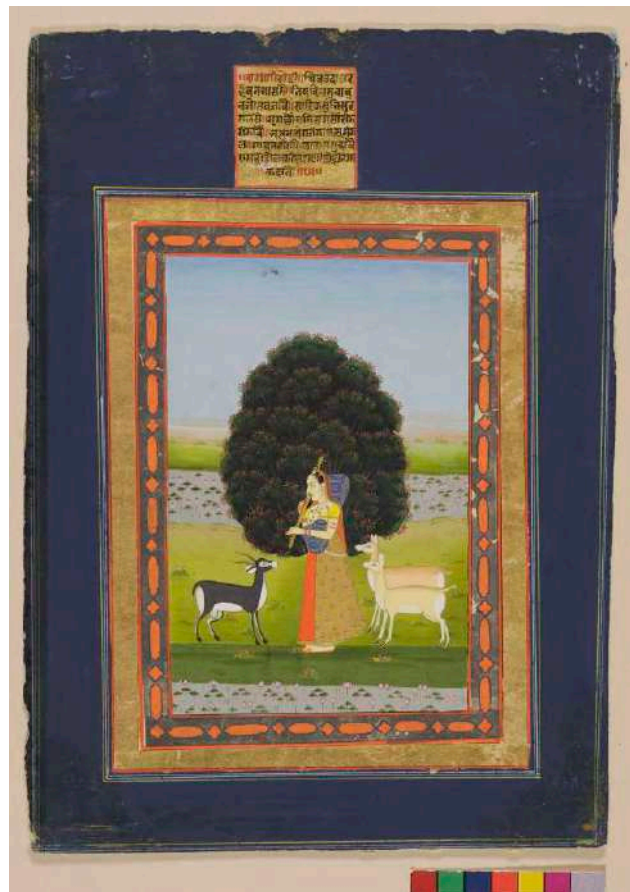
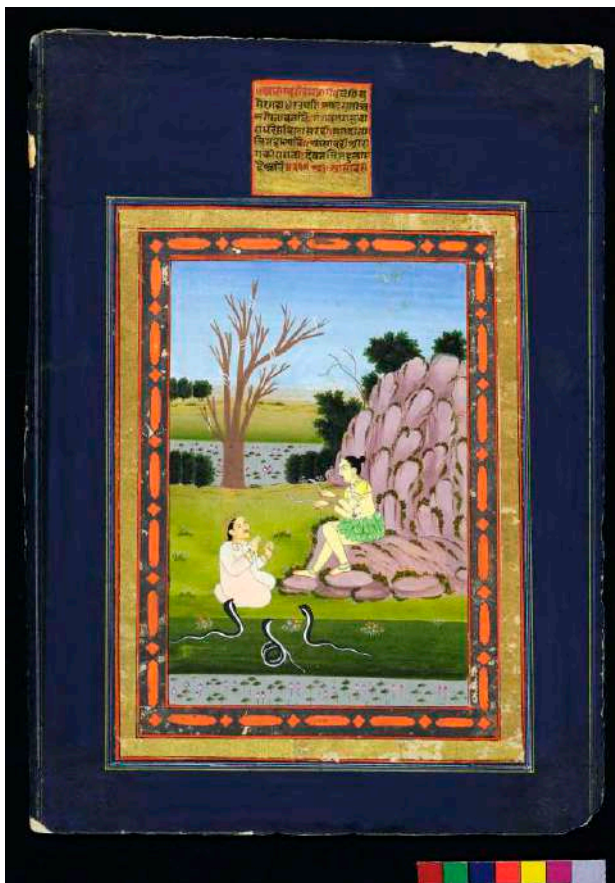
1.	2076	Radha cooking
2.	2077	Baramasa – the month of Poh
3.	2078	Baramasa – the month of Payao
4.	2079	Radha prostrating before the footprints of Krishna
5.	2080	Asavari Ragini
6.	2081	Todi Ragini



Acc. No. 2076 (left); 2077 (right)

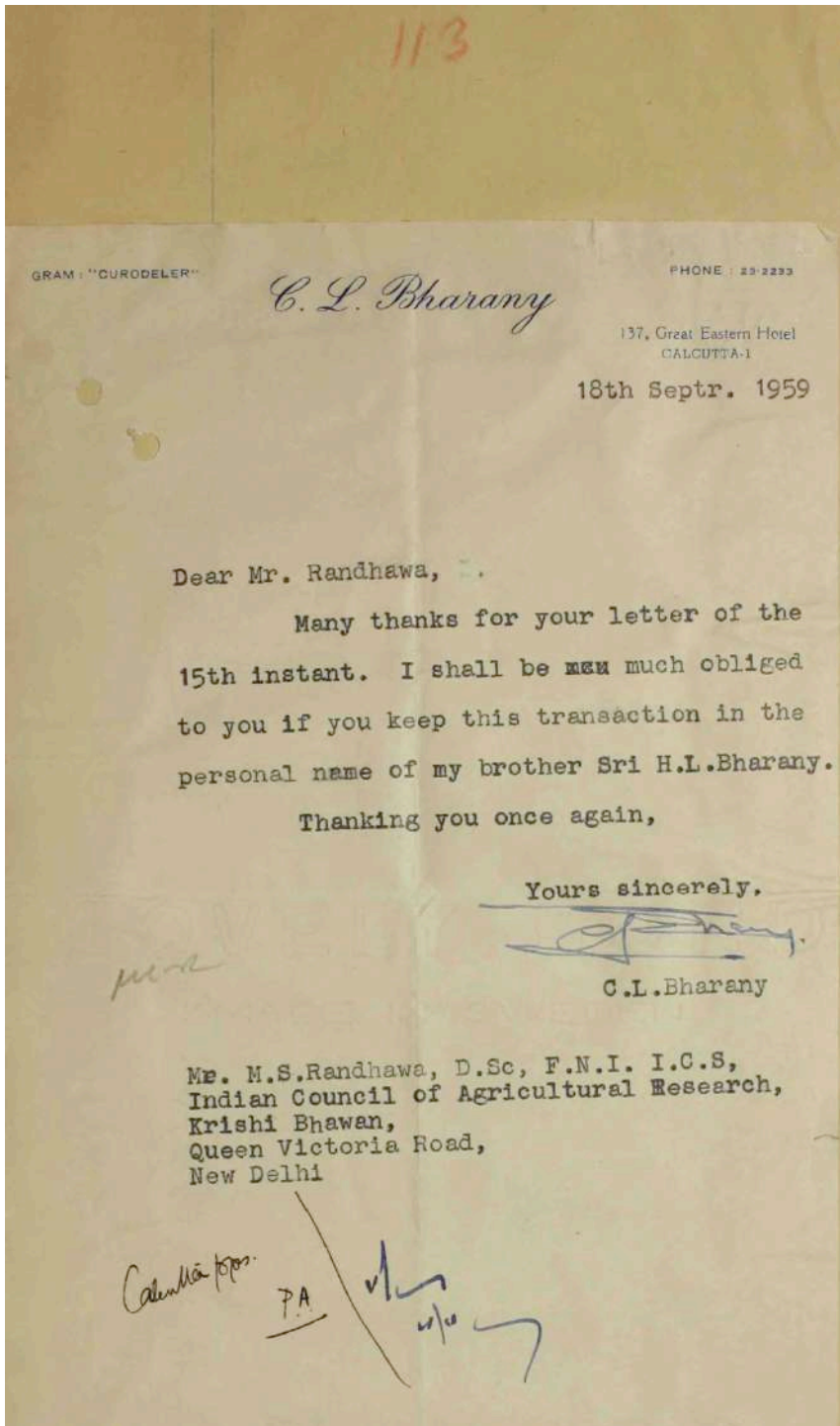


Acc. No. 2078 (left); Acc. No. 2079 (right)



Acc. No. 2080 (left); Acc. No. 2081 (right)





Ishwari Singh Chandela – Udaipur, Rajasthan

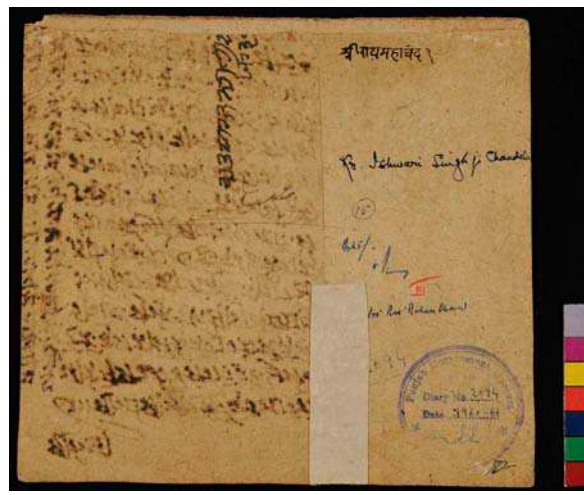
- Year of acquisition: 1960-1961
- Randhawa's classification: Family collection
- Accession numbers: 2085-2099



Accession
number

1.	2085	Maharaja Digvijay Pal with his son
2.	2086	Raja Kishan Chand
3.	2087	Raja Dalbir Chand
4.	2088	Raja Bir Chand
5.	2089	Raja Kirti Chand
6.	2090	Mian Dan Singh Kahlouria
7.	2091	Raja Azmer Chand
8.	2092	Siri Mian Teja Singh
9.	2093	Raja Suraj Bhan
10.	2094	Siri Rai Mohan Chand
11.	2095	Portrait
12.	2096	Raja Bhim Chand
13.	2097	Raja and rani
14.	2098	A raja and prince near a fountain
15.	2099	Unidentified portrait





Acc. No. 2094 (left) and inscriptions on the verso (right)



Acc. No. 2097(left), 2098 (right)




D.O.No. _____

June 29, 1959.

My dear Rathore,

I am addressing this letter in my capacity as member of the Art Purchase Committee of the Punjab Government in which I continue to take interest. I was informed by Mr. Archer that Thakur ^{Sohari Singh Chaudhala} Rasvar-Singh Fundala of Udaipur possesses a collection of painting from Bilaspur, now in Himachal Pradesh. I would appreciate if you will kindly contact Thakur ^{Sohari Singh} Rasvar-Singh and ask him whether he would be prepared to sell his collection of paintings to the Punjab Government. If so, can he send me the paintings along with a price list.

Yours sincerely,


(M.S. Randhawa)

Shri A. Rathore,
Principal,
Rajasthan College of Agriculture,
Udaipur.

227

To
I am proud of your dignity and know you when you
were Deputy Commissioner at Ambala and so leave every thing

Dr. M.S. Randhawa, D.Sc., F.N.I., I.C.S.,
Vice President, I.C.A.R. & Additional
Secretary to the Government of India
Ministry of Food & Agriculture,
Indian Council of Agricultural Research,
Krishi Bhawan, Queen Victoria Road,
NEW DELHI.

Dear Sir,

With reference to your letter D.O. No. 3329-VP-39 dated 29th
June, 1959 addressed to Dr. A. Rathore, Principal Rajasthan
College of Agriculture Udaipur, I beg to inform you that I am
gladly ready to sell my whole stock of old paintings to
Punjab Government as now I am 72 years of age and do not
believe that my sons will be able to keep them safe as I did
from 1925 A.D. whence they are in my possession after I got
from reverence father Tika Krishan Chand Sahib, living in
Village Sadore in sirmoor State. But paintings of my fore
fathers ruler of Bilaspur State will not be sent which ~~xxx~~
are single and specially one copy of H.H. Raja Kharakchand
Sahib along with his ancestors, one copy each will be kept
as I lost 25 old painting by sending them to present H.H.
Raja Anandchand Sahib of Bilaspur 22 years ago on his request
and my father lost many distributing among his relatives.

Besides these paintings I have 77 old painting on
Rag Ragnies and I have completed this full set of 84 by pre-
paring seven new here in Udaipur of same type by welkown
artist. As I am preparing book on this subject of Ragas with
their origon according to Puranas (Sakandpuran) with notes
on Ritucharya of old Aryans. So this stock will also be
sent to you in the begining of next year when I will be
able to finish my work.

I am not fixing price of these paintings which I
intend to send on receiving your reply but along this send-
ing you first list of old painting with some historical
notes about paintings and unfortunat propriestor of them
along with a copy of my appeal to Government and Ex-Rulers
Jagirdars and Zamidars and monied man for the production
of food in the country.

2.

228

I am proud of your dignity and know you when you
were Deputy Commissioner at Ambala and so leave every thing
on your disposal regarding price of these paintings as you
belong to Punjab and the decendant of great personality and
hold job in Central Government.

Yours sincerely,

Shuman Singh
ex President Jhalil
Jhalil House no 429
Sardarpur
Nalagarh.

Dated 12-8-1959

254

36656
XXXXXXXX

D.O.No: 5382-UP-59

Dated October 16, 1959.

My dear Th. Ishwari Singh,

Your letter dated 22.9.1959 sent with your paintings.

As you yourself know, I have a very wide experience of paintings of the Pahari style and their prices on account of my long association with the Arts Purchase Committee of the Punjab Government and recently of the National Museum, New Delhi. With the background of that experience I had fixed the prices. You will agree with me that these paintings are only of historical value showing that the paintings were done at Bilaspur at a particular period and not of artistic merit. If the prices which I have suggested are acceptable to you, then I can send them to the Punjab Government for consideration by their Art Purchase Committee. Kindly let me know.

Yours sincerely,

Chandigardh

(M. S. Randhawa)

Th. Ishwari Singh Chandela,
Ex-Residency Vakil,
Sardarpura,
UDAIPUR (Rajasthan).

255

Shri M.S. Randhawa,
D.Sc., F.N.I., I.C.S.,
Vice-President, I.C.A.R. & Additional
Secretary to the Government of India,
Ministry of Food & Agriculture,
New Delhi.

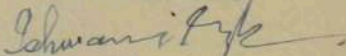
Dear Sir,

Thank you very much for your kind letter dated 9th September, 1959 enclosed with in a ensured parcel. Every thing reached me safely. This is fair business which I was trusting from your goodself. In return I am sending you only 15 old paintings back and request you to reconsider on their prices suggested by your goodself. I am not a businessman but know very well how these were prepared in those hard days and why western people of high rank praise for them and how much would I earn for them if I would have accepted their offer many days ago. ^{Happy} Your final last returning decision will be accepted by me without any hesitation.

For the rest of the paintings I shall try to make their best use or destroy them before I die which depends on the will of Almighty God.

Thanking you again,

Yours sincerely



Ishwari Singh Chandela
Ex-Presidency Vakil,
~~1st~~ Phala House No.11/
429, Sardarpura,
Udaipur.

Dt. 22/9/59.

From No. 6 to 20 are sent.



P. Kapoor, Kapoor Curios – Jalandhar, Punjab

- Year of acquisition: 1960-1961
- Randhawa's classification: Art dealer
- Accession numbers: 2123-2127, 2301-2403



	Accession number	
1.	2123	Lady watching a bird (drawing)
2.	2124	A nayika in her chamber (drawing)
3.	2125	A couple watching the flight of cranes (drawing)
4.	2126	A man decorating the feet of a woman (drawing)
5.	2127	A couple watching the flight of cranes (drawing)
6.-83.	2301-2377	Drawings illustrating the <i>Janam Sakhi</i> ¹
84.	2378	Shiva and family
85.	2379	Nand, Krishna and Balrama
86.	2380	The visit of Vishnu to Shiva
87.	2381	Radha and Krishna a dalliance in a terrace
88.	2382	(i) Guru Gobind Singh Ji (ii) Raja Sher Singh with Hira Singh and Dhian Singh
89.	2383	Hazrat Ali with Hasan and Hussain (drawing)
90.	2384	A temple in the mountains; on verso: Rukmani Haran (drawing)
91.	2385	Sardar Gujjar Singh Majithia
92.	2386	Maharaja Ranjit Singh
93.	2387	Guru Gobind Singh on horseback
94.	2388	Sahib Jeevan Singh on horse back
95.	2389	Guru Gobind Singh

¹ There are some scenes that seem to belong to a different series but the inscriptions on the back identify them as scenes relating to Guru Nanak. Mainly Acc. No. 2309, 2319, 2374-2377

96.	2390	Court of Ravana
97.	2391	Domestic scene (unfinished painting)
98.	2392	The interior of a palace (drawing)
99.	2393	Raja bowing before the goddess of death (drawing)
100.	2394	A teacher and his disciple (drawing)
101.	2395	A raja with his courtiers (drawing)
102.	2396	Lovers (drawing)
103.	2397	Army of demons (drawing)
104.	2398	An army (drawing)
105.	2399	Lovers (drawing)
106.	2400	Raja bowing before the goddess of death (drawing)
107.	2401	Guru Nanak in an inscribed robe
108.	2402	Radha and Krishna take shelter from the rain
109.	2403	Radha and Krishna playing holi



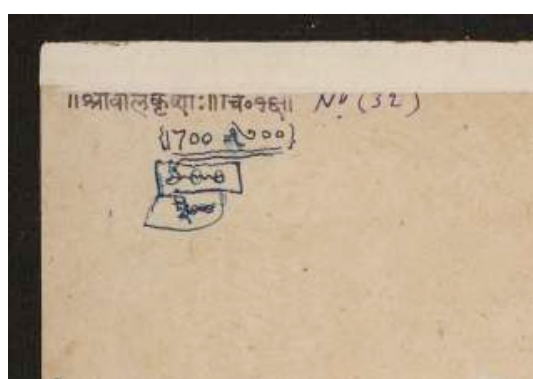
Acc. No. 2124 (front and back): the stamp of 'Kapoor Curios' is on the bottom left corner.



Acc. No. 2125 (left); Acc. No. 2127 (right)



Verso of Acc. No. 2322 (left); Acc. No. 2325 (middle); Acc. No. 2341² (right)



Acc. No. 2379, detail of verso: the prices written and cut out are in the same hand as those on the paintings and drawings purchased from Raja Baldev Singh of Guler. (On all versos from Acc. No. 2378 to 2381).

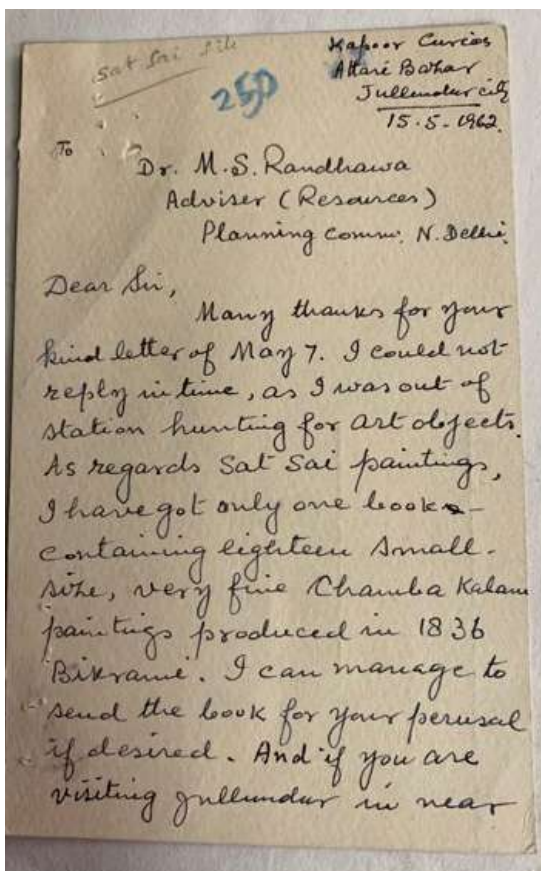
² Compare this composition to Acc. No. 4072(ii), purchased from Uttam Singh Rao. Other drawings from this group match up with paintings from that series of the *Ianam Sakhi*



Acc. No. 2402 (front and back)



Letters from Volume 13: Art Correspondence, 1955-1960, 1961-1965



Dr M. J. Randhawa
Adviser (Resources)

D.O.No. PC-AR/62

254

June 7, 1962.

My dear Kapoor

I have been expecting you all these days and I am really disappointed that you did not turn up. Now I am proceeding on tour to Dehra Dun, will be back in Delhi on 14th June. I would very much appreciate if you will kindly make it convenient to come to Delhi on any date between 14th and 22nd June. If you are not prepared to lend your Sat Sai paintings for reproduction at least you can permit their photography. You can also bring other objects of art which you think are suitable for the Punjab Museum. Please let me know the date on which you would be coming to Delhi.

Yours sincerely,

(M.S. Randhawa)

Shri P. Kapoor
Kapoor Curios
Attari Bazaar
JULLANDHAR CITY

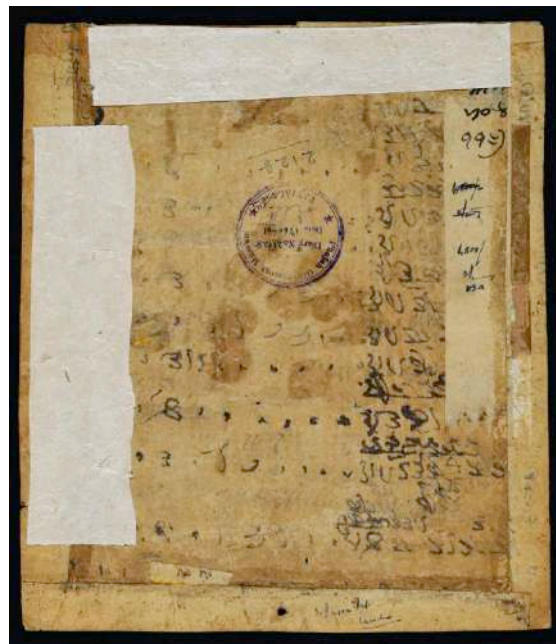
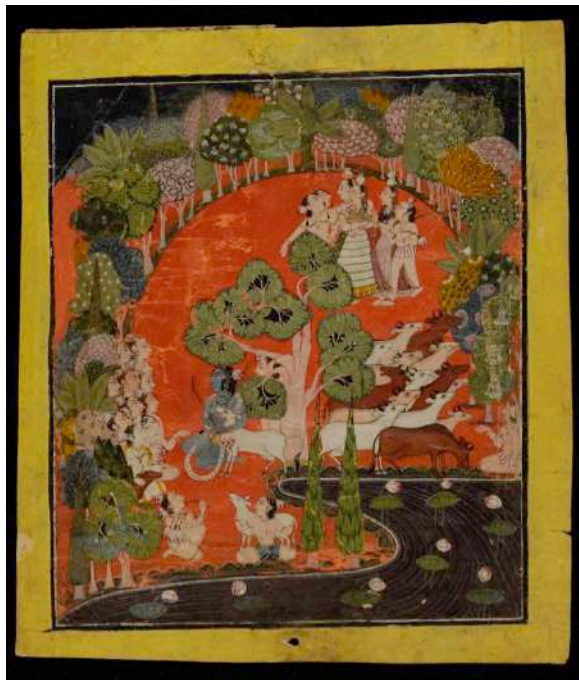


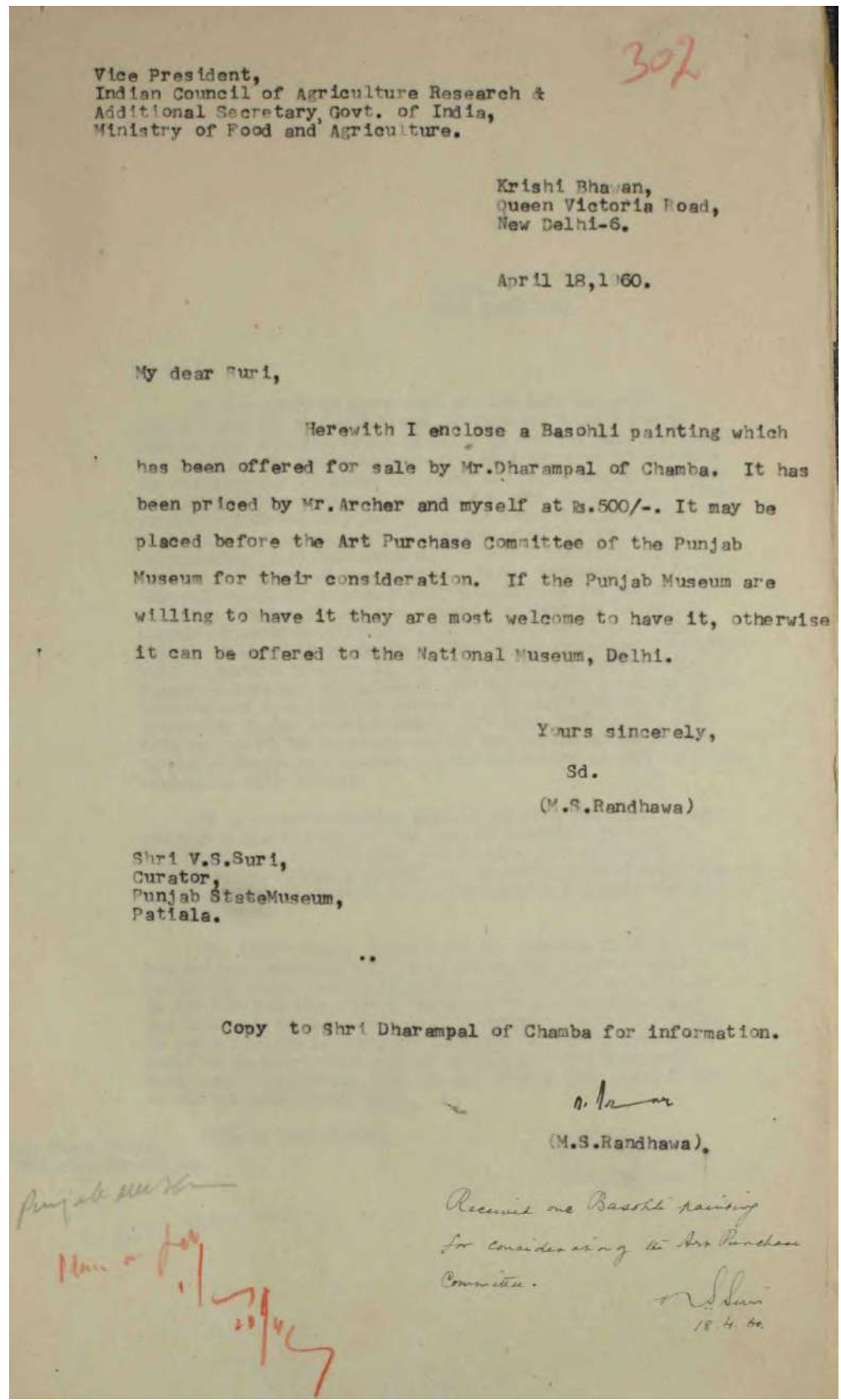
Dharam Pal – Chamba

- Year of acquisition: 1960-1961
- Randhawa's classification: Not included in the list
- Accession number: 2128



1 | 2128 | Krishna in the forest with the gopas and cows





Raja Devindar Singh – Nurpur, district Pathankot

- Year of acquisition: 1960-1961
- Randhawa's classification: Family collection
- Accession numbers: 2131-2196



	Accession number	
1.	2131	Adoration of Hayagriva
2.	2132	Group drinking bhang
3.	2133	Gajendra Moksha
4.	2134	Four armed Goddess on lotus
5.	2135	Guru Nanak and Mardana
6.	2136	Mian Jai Singh
7.	2137	Unidentified portrait
8.	2138	Krishna and Sudama meet
9.	2139	Rani serving a meal
10.	2140	Vishvarupa avatar of Vishnu
11.	2141	Lakshmi Narayana
12.	2142	Vishnu riding Garuda
13.	2143	Sudama and his wife
14.	2144	Emperor Mohammad Shah
15.	2145	Mendicants (Gorkhnath)
16.	2146	Shiva and Parvati
17.	2147	Shiva and Parvati
18.	2148	Lakshmi Narayana
19.	2149	Sudama on way to Krishna's Palace

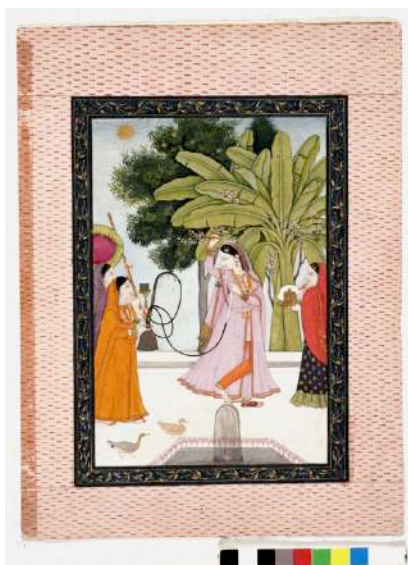
20.	2150	Suckling infant Krishna
21.	2151	Raja Ranjit Deo and Nawab Khan Bahaq
22.	2152	Raja Inder Dev
23.	2153	Rahu devouring moon (Eclipse)
24.	2154	Mythical warrior (Ruler of China)
25.	2155	Radha and Krishna
26.	2156	Sudama at Krishna's Palace
27.	2157	Naryana
28.	2158	Princess under a Banana tree
29.	2159	A group around a fountain
30.	2160	Radha welcoming Krishna
31.	2161	Goddess Ganga
32.	2162	Raja Inder Dev killing a blackbuck with sword
33.	2163	Gajendra Moksha
34.	2164	Shiva and family
35.	2165	Unidentified
36.	2166	Sudama
37.	2167	Krishna's palace
38.	2168	Bhairon Raga
39.	2169	Narasimha avatar
40.	2170	Yashodha bathing the infant Krishna
41.	2171	Radha and Krishna listening to music
42.	2172	Krishna and Balrama
43.	2173	Ganesha

44.	2174	Parsurama killing Sahasara Bahu
45.	2175	Jwala Mukhi Temple
46.	2176	Krishna and gopas stealing butter
47.	2177	Infant Krishna on banyan leaf
48.	2178	Milking a cow
49.	2179	Dressing hair after bath
50.	2180	Infant Krishna in the lap of Yashoda
51.	2181	Lady with pheasants
52.	2182	Enticing a run away parrot
53.	2183	Raja Inder Dev
54.	2184	Unidentified
55.	2185	Lady cooking
56.	2186	Radha and Krishna in the forest
57.	2187	Shiva sitting under a tree with a dog
58.	2188	Shiva
59.	2189	Shiva and Parvati on Nandi
60.	2190	Lady with a lamp
61.	2191(a)	Shiva and Parvati
62.	2191(b)	Vastra Haran
63.	2191(c)	Shiva and Parvati
64.	2192	'Shri'
65.	2193	The court of Banasura
66.	2194	Raja Bikram Singh worshipping a form of Vishnu
67.	2195	Vasakasayya Nayika
68.	2196	Unidentified Raga

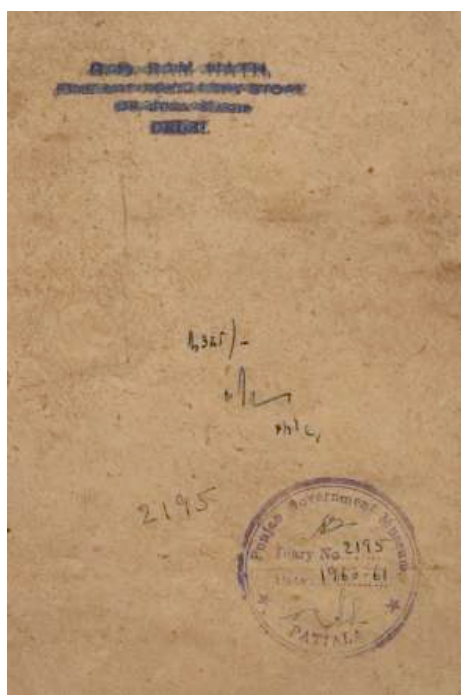




Acc. No. 2131 (left); 2151 (right)



Acc. No. 2158 (left); 2133 (right)



Detail of the verso of Acc. No. 2195. The stamp of an art dealer of Delhi has been crossed out.



53

Resume

Nawaz Manzil,
Basti Sheikh, Jullundur City.
Dated: 18-3-1960.

Respected sir,

I hope you might have received my previous letter. Raja Devindar Singh of Murpur at the instance of Bakshi Sher Singh Retd. District & Sessions Judge has agreed to show to you and the party, all the paintings and curios which are available with him on 30-3-60, on the condition that you would kindly take meals (BHAT) on that day with him. Bakshi Ji has sent a reply that the party would take-lunch at Nagrota and Raja need not bother. If you approve, then some sort of refreshment might be taken at the palace of Raja Sahib and he might be informed by Bakshi Ji.

2. We have not yet received any reply from Mandi/Chamba & Jammu as to ^{the} paintings from locals. I will let you know as soon as we hear.

3. Kindly intimate whether Mr. Archer would like to have Desi Khana or English Khana. On hearing from you, necessary Khana will be prepared at Nagrota. I hope you will find more comfortable as Nagrota. The number of personal staff may also kindly be intimated.

4. I again submit that Bakshi Ji would be of great use to the party if he is accommodated in car & I think he would perhaps have no objection to go out with you. Kindly inform whether he ~~would~~ ^{may} be extended ^{an} ~~this~~ invitation or not. Bakshi Ji's company to Mandi/Chamba & Jammu will be useful and he himself would not like to go to Nadaun Side, where he has got a little ^{acquaintance} ~~acquaintance~~.

We hope to make this ~~xxxx~~ trip a very successful ~~one~~.
Kindly excuse troubling so frequently.

Yours sincerely,
(Sashambar Das Kaistha)
Sashambar Das Kaistha



Curious House – Udaipur, Rajasthan

- Year of acquisition: 1961-1962
- Randhawa's classification: Art dealer
- Accession numbers: 2419-2440, 2477-2527, 2530-2538



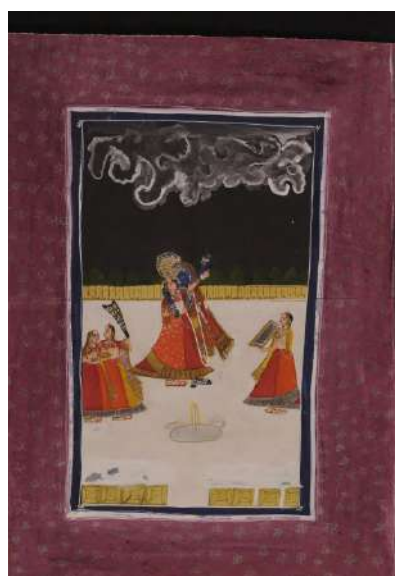
Accession
number

1.	2419	Sri Ragho Das
2.	2420	Maharaja Shambhu Singh of Mewar playing Holi on horseback
3.	2421	Hunting Scene
4.	2422	Shooting boars (stolen in 1970)
5.	2423	Rajput ruler in ceremonial dress
6.	2424	Sukhdev reading Saptas to Raja Parikshit
7.	2425	Tiger hunt
8.	2426	Maharaja Sovan Singh celebrating 'Phag'
9.	2427	Rajput ruler riding on a horse
10.	2428	Giving reward after a tiger hunt
11.	2429	Radha and Krishna
12.	2430	Shooting ducks
13.	2431	Amorous scene at night
14.	2432	Ravat Pratap Singh
15.	2433	Tiger hunt
16.	2434	Ruler worshipping Krishna
17.	2435	Nath worship
18.	2436	Rama and Sita
19.	2437	Infant in a jhoola

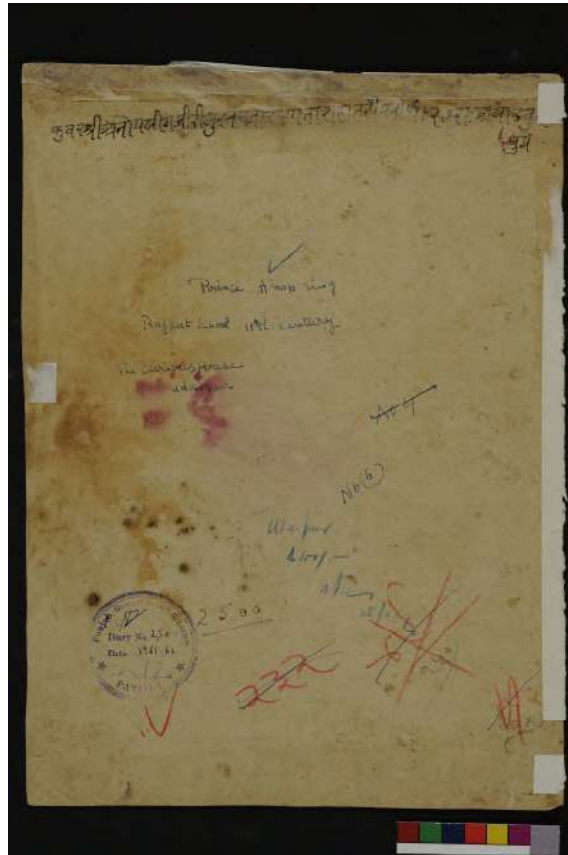
20.	2438	Shooting boars with bows and arrow
21.	2439	Two Rajput nobles
22.	2440	Durbar at night
23.	2477	Bisham Patama on his death bed
24.	2478	Krishna and gopas snatching milk from the milk maids
25.	2479	Krishna riding a composite elephant
26.	2480	Shiva and Parvati
27.	2481	Maharaja Ari Singh
28.	2482	Maharaja Jagat Singh II (stolen in 1970)
29.	2483	Lion Hunt
30.	2484	Maharaja Sangram Singh
31.	2485	Maharaja Arsi Singh Practising Archery
32.	2486	Maharana Jagat Singh II
33.	2487	Shooting arrows at target from the back of a running horse
34.	2488	Maharaja Arsi Singh shooting arrow at a wild bull
35.	2489	Bull sacrifice
36.	2490	Spearing a hare
37.	2491	Maharaja Sarup Singh
38.	2492	Maharana Arsi Singh
39.	2493	Thakur Surat Singh
40.	2494	Maharana Jiwan Singh (stolen in 1970)
41.	2495	Jagat Singh visiting Sadhu Singh
42.	2496	Radha and Krishna
43.	2497	Raja Malkaus

44.	2498	Raga Durbar
45.	2499	Maharana Sangram Singh
46.	2500	Bagta of Deogarh-Prince Anadh Singh of Deogarh
47.	2501	Maharana Arsi Singh hunting a boar
48.	2502	Maharaja Jiwan Singh hunting with a hawk
49.	2503	Maharaja Pratap Singh II
50.	2504	Two warriors in a sword fight
51.	2505	Maharana Jagat Singh playing chess
52.	2506	Maharaja Sawai Prithi Singh
53.	2507	Radha and Krishna
54.	2508	Lakshmi and Narayana on sheshnaga
55.	2509	Maharana Jagat Singh and Rani in amourous mood
56.	2510	Maharawal Mool Raj
57.	2511	Maharana Jagat Singh worshipping a Shivalinga
58.	2512	Maharana Bhim Singh and Rani
59.	2513	Maharana Jiwan Singh
60.	2514	Maharana Bhim Singh with Rani and child
61.	2515	Durjan Lal Mahajan
62.	2516	Maharana Bhim Singh
63.	2517	Gosain Girdhari Singh
64.	2518	Maharana Jagat Singh in Shikhar Dress
65.	2519	Col. Tod: riding an elephant
66.	2520	Maharana Jiwan Singh and Rani
67.	2521	Two Rajput Princes

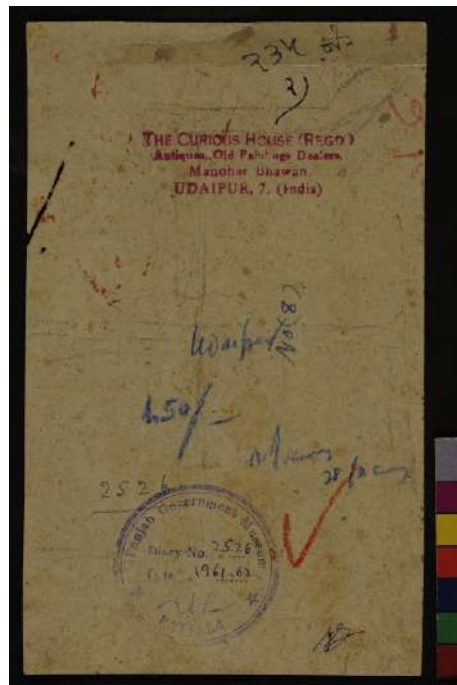
68.	2522	Maharana Jagat Singh II
69.	2523	The fable of the monkey and cat
70.	2524	Rajput Prince
71.	2525	Rana Pratap Singh
72.	2526	Raja and Rani in dalliance
73.	2527	Kanwar Anodh Singh of Deogarh
74.	2530	Rama, Lakshmana and Sita
75.	2531	Radha and Krishna (stolen in 1970)
76.	2532	A lady seated on a chauki under a canopy
77.	2533	Boar Hunt
78.	2534	Surya Pooja
79.	2535	Lovers
80.	2536	A Raja and Rani enjoying music
81.	2537	Unidentified
82.	2538	Lovers eloping



Acc. No. 2423 (left); 2429 (right)



Acc. No. 2500 (front and back): 'Curious House/Udaipur' is written instead of stamped.



Acc. No. 2526 (front and back): the stamp of 'Curious House/Udaipur' is on the top.



Acc. No. 2519 (left); 2534 (right)



Indian Art Palace – New Delhi

- Year of acquisition: 1961-1962, 1963-1964, 1965-1966
- Randhawa's classification: Art dealer
- Accession numbers: 2441-2469, 2591-2592, 2955-2958, 3244-3248, 3430



Accession
number

<i>Accessioned in 1961-1962</i>		
1.	2441	Tiger hunt (stolen in 1970)
2.	2442	Elopement
3.	2443	A man spying on women bathers
4.	2444	A folio from a <i>Kalpa Sutra</i> manuscript
5.	2445	A folio from a <i>Kalpa Sutra</i> manuscript
6.	2446	A folio from a <i>Kalpa Sutra</i> manuscript
7.	2447	A folio from a <i>Kalpa Sutra</i> manuscript
8.	2448	A folio from a <i>Kalpa Sutra</i> manuscript
9.	2449	A folio from a <i>Kalpa Sutra</i> manuscript
10.	2450	A folio from a <i>Kalpa Sutra</i> manuscript
11.	2451	A folio from a <i>Kalpa Sutra</i> manuscript
12.	2452	Krishna milking a cow
13.	2453	Lovers in their bed chamber
14.	2454	A raja seated on his throne
15.	2455	The birth of the Ganga
16.	2456	Krishna seated on a magical (composite) horse
17.	2457	Guru Gobind Singh
18.	2458	Radha and Krishna playing Holi on a pichhwai – worshipped by a priest

19.	2459	A king killing a buffalo
20.	2460	Hunting scene
21.	2461	Worship of Shri Nathji
22.	2462	Two nobleman adoring a Nath saint (Jodhpur)
23.	2463	A group of ascetics
24.	2464	A scene of celebration
25.	2465	Vastra Haran
26.	2466	Amorous prince
27.	2467	Two lovers
28.	2468	Illustration of the <i>Panchtantra</i>
29.	2469	Illustration of the <i>Panchtantra</i>
30.	2591	Mulla do Piazza
31.	2592	Maharaja Raj Singh(?) and consort watching the monsoon clouds
		<i>Accessioned in 1963-1964</i>
32.	2955	Krishna seated on a terrace (stolen in 1970, returned)
33.	2956	Lady on a terrace
34.	2957	Raja and Rani under a canopy
35.	2958	Four ladies in a grove (stolen in 1970, returned)
		<i>Accessioned in 1965-1966</i>
36.	3244	Raja and Rani on a moonlit night
37.	3245	Radha and Krishna in dalliance
38.	3246	A folio from a <i>Kalpa Sutra</i> manuscript
39.	3247	A folio from a <i>Kalpa Sutra</i> manuscript
40.	3248	Drawing of a woman carrying with infant children

41.	3430	Portrait of a Sikh Guru
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Acc. No. 2451(left); Acc. No. 2956 (right)



Acc. No. 2464 (left); Acc. No. 2592 (right)



Acc. No. 3244 (left); Acc. No. 3248 (right)



Acc. No. 3430 (left)



Poonam Chand Dudhoria – Unknown

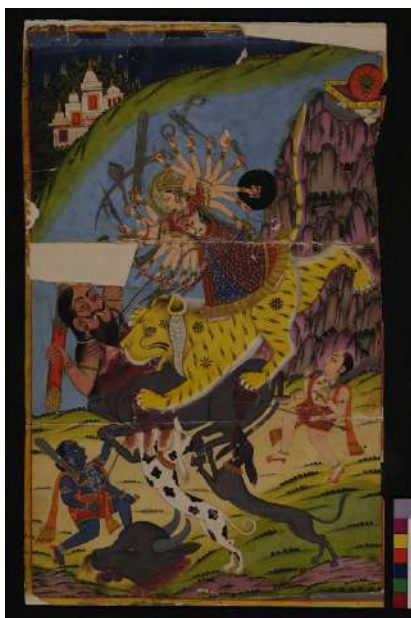
- Year of acquisition: 1961-1962, 1963-64
- Randhawa's classification: Art collector
- Accession numbers: 2558-2572, 2793-2807, 3064-3068



Accession
number

<i>Accessioned in 1961-1962</i>		
1.	2558	Raja and Rani riding a camel
2.	2559	Raja and Rani in a garden
3.	2560	Shooting a lion with bow and arrow
4.	2561	Yo-Yo player
5.	2562	Raja listening to a Sadhu
6.	2563	Mahishasura Mardini
7.	2564	Princess worshipping a shivalinga
8.	2565	Hawking
9.	2566	Unidentified portrait
10.	2567	Unidentified portrait
11.	2568	Unidentified portrait
12.	2569	Ruler paying homage to a sage
13.	2570	Raja Tan Singh
14.	2571	Rajput ruler
15.	2572	Raja Man Singh
16.	2793	Worship of Shiva Lingam
17.	2794	Raja and Rani under canopy
18.	2795	Maharaja Bhim Singh and Maharana Ajit Singh

19.	2803	Utka Nayika from the <i>Rasikapriya</i>
20.	2804	Unidentified Nayika from the <i>Rasikapriya</i>
21.	2805	Unidentified Nayika
22.	2806	Unidentified Nayika
23.	2807	Hunting Scene
<i>Accessioned in 1963-1964</i>		
24.	3064	Unidentified
25.	3065	Unidentified
26.	3066	Unidentified Nayika from the <i>Rasikapriya</i>
27.	3067	Unidentified Nayika from the <i>Rasikapriya</i>
28.	3068	Raja Shiv Singh



Acc. No. 2563 (left); 2569 (right)



Acc. No. 2794 (left); Acc. No. 2805 (right)



Acc. No. 3064 (left); Acc. No. 3065 (right)



S. L. Jaura – Jalandhar, Punjab

- Year of acquisition: 1961-1962
- Randhawa's classification: Not included in the list
- Accession numbers: 2593-2643

[Unclear if there is any connection to Prithipal Singh Jaura or G. S. Jaura]

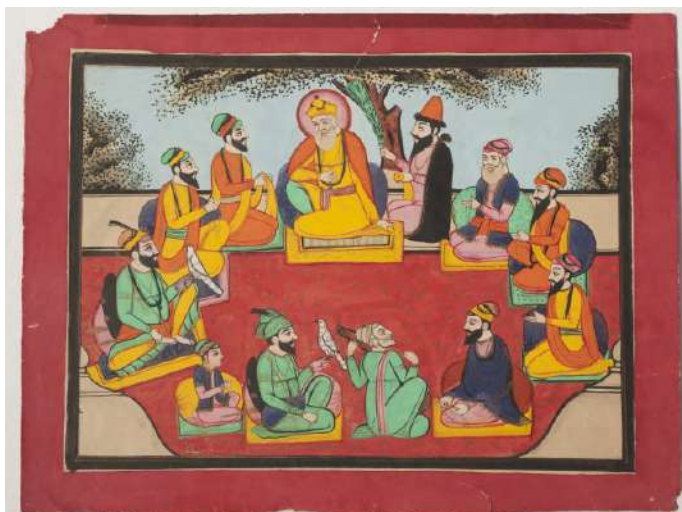


Accession
number

1.	2593	Shiva and Parvati with their children
2.	2594	Guru Nanak and Mardana
3.	2595	Guru Nanak
4.	2596	Shiva and Parvati
5.	2597	Vishnu and Lakshmi on the Sheshnag
6.	2598	Guru Nanak with the other gurus
7.	2599	Guru Gobind Singh hunting tiger
8.	2600	Baba Dip Singh
9.	2601	Panj Piara: founding of Khalsa
10.	2602	Guru Gobind Singh
11.	2603	Bhairava
12.	2604	A battle Scene
13.	2605	Sri Gobind Singh and four sons
14.	2606	Panj Piayare taking amrit from Sri Guru Gobind Singh
15.	2607	Sikh Guru (Unidentified)
16.	2608	Guru Nanak with the other gurus
17.	2609	Guru Nana Dev
18.	2610	A Scene from the life of Guru Nanak Dev
19.	2611	Unidentified scene

20.	2612	Unidentified scene
21.	2613	The ten Gurus
22.	2614	Shiva and Parvati
23.	2615	Guru Nanak with Bala and Mardana
24.	2616	Guru Nanak
25.	2617	Guru Hargobind
26.	2618	Unidentified
27.	2619	Guru Nanak and Bali Kandhari
28.	2620	Unidentified
29.	2621	Guru Hargobind
30.	2622	Wrestler
31.	2623	Shiva and Parvati
32.	2624	Radha and Krishna
33.	2625	Unidentified
34.	2626	Shiva and Durga
35.	2627	Shiva Parvati and Ganesh
36.	2628	Bhairava
37.	2629	Vishnu on lotus throne
38.	2630	Guru Nanak
39.	2631	Vishnu and Lakshmi
40.	2632	Guru Gobind Singh with the Panj Piyaras
41.	2633	Lady playing with a peacock
42.	2634	Golden Temple
43.	2635	Unidentified (Sikh Guru?)

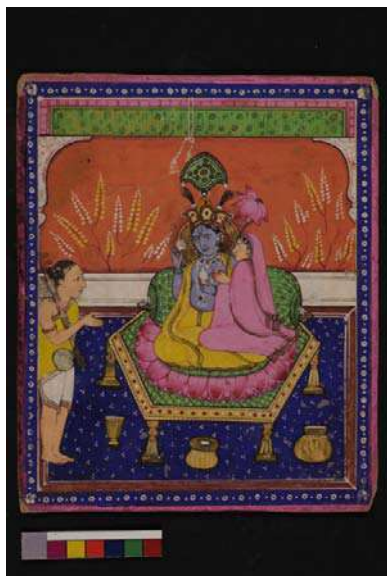
44.	2636	Guru Nanak
45.	2637	Guru Harkrishan(?)
46.	2638	Guru Gobind Singh
47.	2639	Guru Nanak
48.	2640	Portrait of a Lady
49.	2641	Guru Nanak with Bala, Mardana and his two sons
50.	2642	Guru Gobind Singh
51.	2643	Guru Nanak with Bala and Mardana



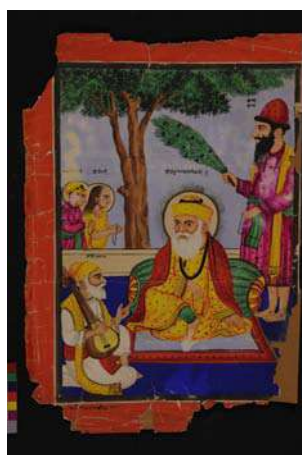
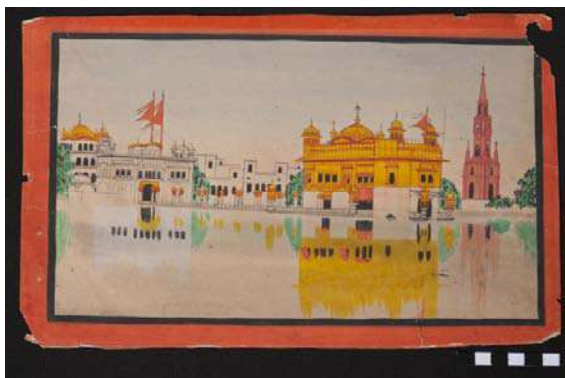
Acc. No. 2598



Acc. No. 2603



Acc. No. 2624 (left); Acc. No. 2631 (right)



Acc. No. 2634 (left); 2639 (right)



S. N. Gupta – Lahore²

- Year of acquisition: 1962-1963
- Randhawa's classification: Not included in the list
- Accession numbers: 2917-2928



S. N. Gupta was the curator of the Central Museum in Lahore from 1929 to 1942, and also authored the catalogue for the collection of paintings.¹

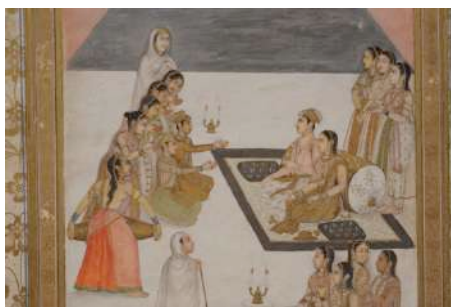
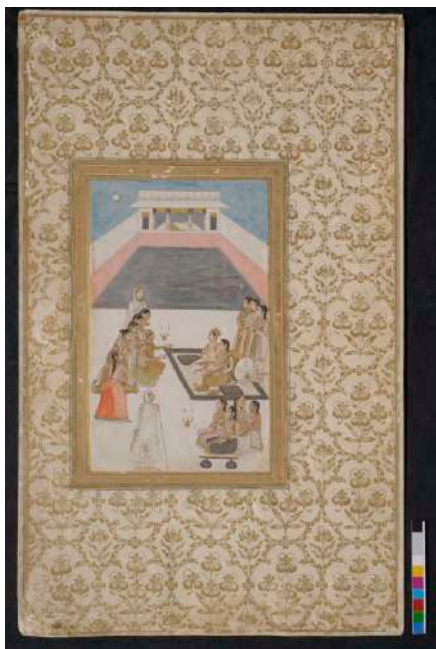


Accession
number

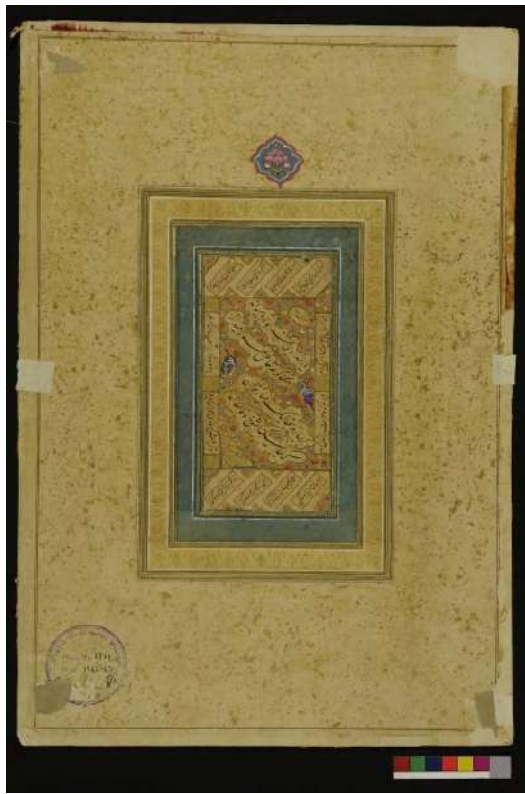
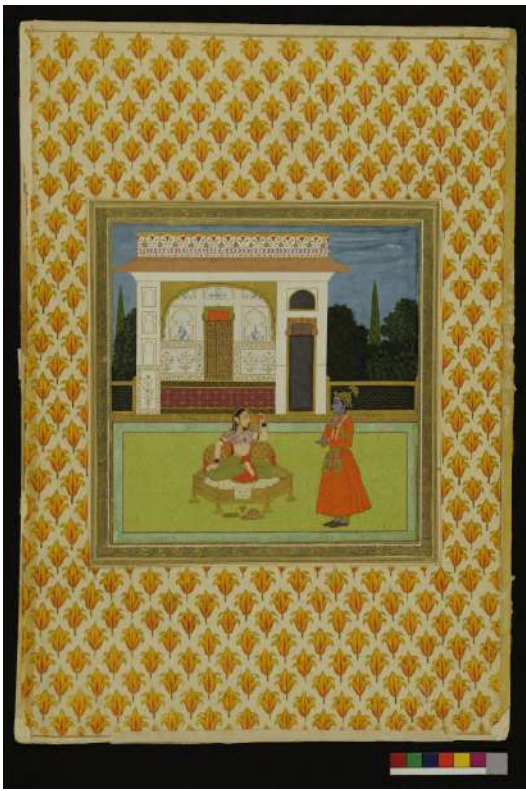
1.	2917	The wedding night (stolen in 1970)
2.	2918	A couple listening to music on a moonlit night
3.	2919	A lady with her attendants (stolen in 1970)
4.	2920	Men spying on women bathers (stolen in 1970)
5.	2921	Radha and Krishna
6.	2922	Radha being fanned by her friends (stolen in 1970)
7.	2923	Princess seated on a lake side terrace
8.	2924	Baz Bahadur and Rupmati (stolen in 1970)
9.	2925	Bhils hunting at night (stolen in 1970)
10.	2926	Lovers
11.	2927	Nobel women visiting a yogini (stolen in 1970, recovered in 1979)
12.	2928	Lovers playing holi at night



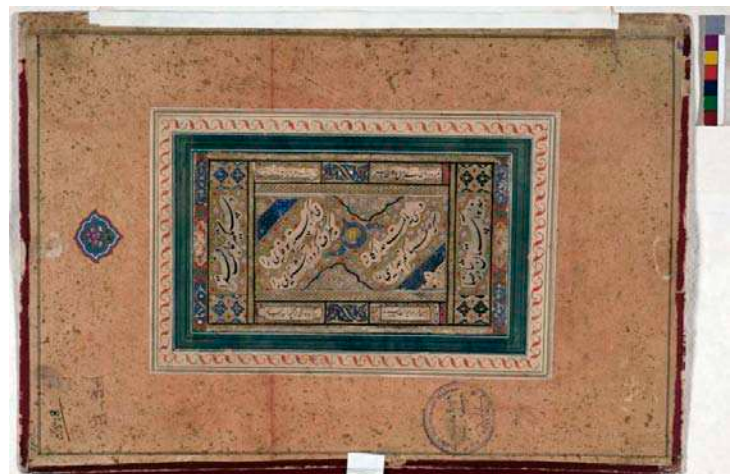
¹ S. N. Gupta, *Catalogue of Paintings in the Central Museum, Lahore* (Printed at the Baptist Mission Press, 1927)



Acc. No. 2918, front, back with calligraphy, and detail of painting and calligraphy.



Acc. No. 2921 (front and back)



Acc. No. E-34 (front and back). This was part of the collections that were received from Lahore. Compare the border and calligraphy to those of Acc. No. 2921.



Acc. No. 2627 (front and back)



Chance recovery of masterpiece

Express News Service

CHANDIGARH, March 3. A 1749 A.D. Bhartiari Mughal miniature valued at Rs 20,000 stolen with another 101 miniatures nine years ago from the Chandigarh Museum, was formally given back to the museum by the Chandigarh Police today. The miniature, showing a yogini singing to a girl leaning against a tree was recovered when an Indian national called A. K. Bhandari went to sell the 18th Century painting to a London auctioneer.

The painting also bears exquisite Persian calligraphy. It may be recalled that of the 102 paintings burgled through a ventilator on July 23, 1970, 43 had been returned to the museum mysteriously through an anonymous parcel received here on May 10, 1972. The stolen paintings include the pieces of Basohli, Kangra, Rajput and Mughal schools of painting.

Investigations showed the parcel had been posted at Lucknow. But the trail ended there. The Indian police then sounded the Interpol who nabbed in Sweden, Mr S. K. Naulaka, an Indian for suspected involvement in the smuggling of the paintings out of India. Through him, two paintings were traced to the shop of an Amsterdam antique dealer who has now agreed to return them to India provided he is reimbursed the amount he spent on buying them.

The painting handed over to the museum today according to the Chandigarh Police chief, Mr Gautam Kaul, was bought by Mr A. K. Bhandari from a junk-dealer near Jama Masjid in Delhi. When he went to resell it to a London auctioneer, the latter, a veteran in the trade, got suspicious. He at once flipped through the catalogues listing the stolen antiques the world over and found his hunch to be correct. He promptly informed the sleuths in New Scotland Yard who, in turn, contacted the Interpol. The Indian division of Interpol then told the Chandigarh Police about the find. A request was sent at the official level for the return of the miniature.

The Chandigarh Museum had earlier prepared catalogues of

the stolen paintings and distributed them among all major international antique dealers and museums.

It is learnt that Mr S. K. Nau-

laka, who had been arrested by the Interpol in Sweden, was later let off and not charged with theft in view of the insufficiency of evidence.



Mughal miniatures showing a Yogini singing to a girl leaning against a tree.

Rare painting back in museum

By Our Staff Correspondent

CHANDIGARH: The Government Museum and Art Gallery yesterday got back a rare painting which was stolen about nine years ago.

The miniature Mughal masterpiece entitled "Bhartarihari" is about 150 years old. It was handed over to Mr Jagmohan Chopra, Director of the Museum, by Mr Gautam Kaul, S.S.P., Chandigarh. The painting was recovered from London through the help of the Interpol.

The painting, valued at about Rs 20,000 shows a maiden with two attendants listening to a yogini playing the veena at dawn.

Two other paintings have been located in Amsterdam and efforts are being made to procure them.

The retrieved painting came to the notice of an experienced auctioneer when it was brought to him for sale by an Indian, Mr A. K. Bhandari. The auctioneer who had a global catalogue of stolen paintings realised that the miniature painting of the Mughal period was "hot property". He informed Scotland Yard which got in touch with the Interpol. The Chandigarh police got the information through the Indian division of the Interpol. The painting was received here by the police about 10 days ago. The Museum Director then moved the court to secure its custody.

The painting formed part of the original collection of the Lahore Museum and came to the Chandigarh Museum after partition. It was one of the 102 paintings stolen from the Museum on July 23, 1970. The stolen paintings included works of the Basohli, Kanera, Rajput and Mughal schools.

An international search was launched. On May 10, 1972, the Museum received a parcel of 43 miniature paintings. The parcel was traced to Lucknow. But the burglars have not been traced so far.

The search for the remaining 56 paintings still continues though the police feel that most of these paintings must have found new owners and become part of private collections, probably in European countries.

Earlier, Mr S. K. Naulakha, an Indian dealer in Sweden, was arrested on suspicion of be-

ing involved in the case. Due to insufficient evidence, he was not charged with theft.

Both Mr Chopra and Mr Kaul have appealed to people who

have antique art pieces to get these registered under the Antiquities and Art Treasure Act, 1972. The registration is done free of charge.



A picture of the Mughal miniature taken in Chandigarh after it had been restored to the Government Museum and Art Gallery.



R. L. Sharma – Unknown

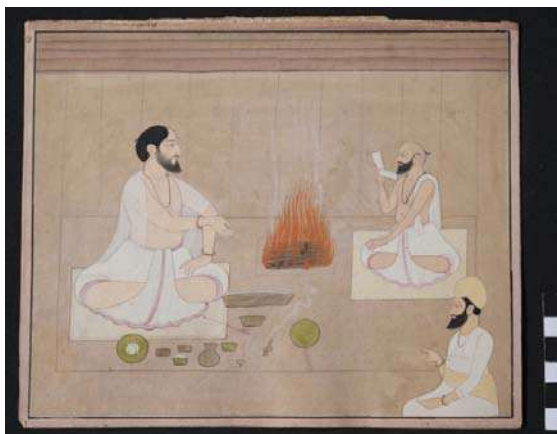
- Year of acquisition: 1963-64, 1966-1967
- Randhawa's classification: Art dealer
- Accession numbers: 2944-2953, 3069-3071, 3457-3458



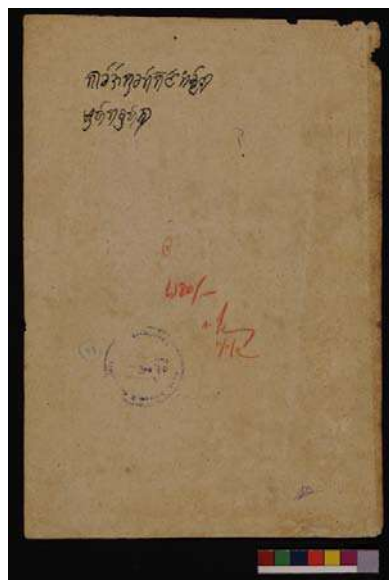
Accession
number

<i>Accessioned in 1963-1964</i>		
1.	2944	Sudama departing to see Krishna
2.	2945	Abhisarika Nayika
3.	2946	Raja with Rani
4.	2947	Vishnu on sheshnag
5.	2948	Krishna and Balarama on chariot
6.	2949	Radha and Krishna
7.	2950	Raja Dhayan Singh with his courtiers
8.	2951	Raja Sansar Chand(?) performing puja
9.	2953	Krishna on tree top
10.	3069	Hakim feeling the pulse of a patient
11.	3070	Raja and Rani on terrace
12.	3071	Love Scene
<i>Accessioned in 1966-1967</i>		
13.	3457	An illustration from <i>Ramayana</i> : Rama and Lakshmana in the court of Janaka
14.	3458	An illustration from <i>Ramayana</i> : Rama at the swayamwara of Sita





Acc. No. 2944 (left); Acc. No. 2951 (right)



Acc. No. 3070 (front and back)



Acc. No. 3458



Dhoomi Mal Ram Chand – Connaught Place, New Delhi

- Year of acquisition: 1963-1964
- Randhawa's classification: Not included in the list
- Accession numbers: 2954



Accession
number

1.	2954	Vastra-Haran
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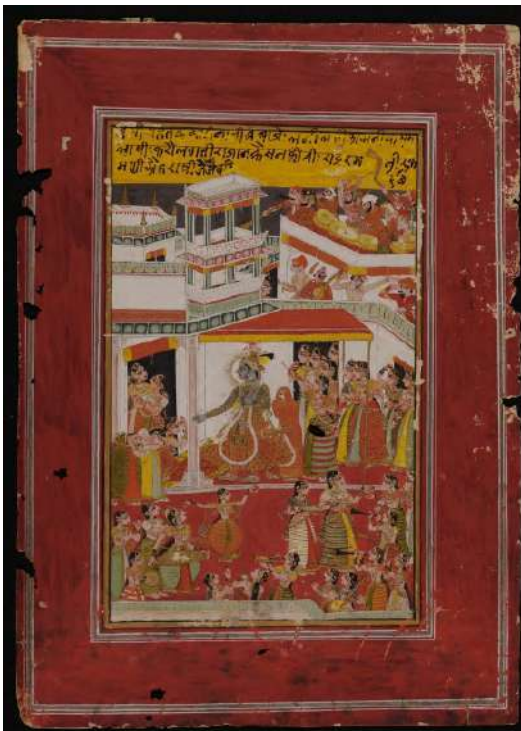
Abdul Shakoor – Jaipur, Rajasthan

- Year of acquisition: 1963-1964
- Randhawa's classification: Not included in the list
- Accession numbers: 3038-3044



Accession
number

1.	3038	Krishna with gopis
2.	3039	Ladies bathing in a tank
3.	3040	Radha and Krishna
4.	3041	Lady resting
5.	3042	Lady reclining on pillow
6.	3043	Lady standing near a tree
7.	3044	Shiva



Acc. No. 3038 (left); Acc. No. 3039 (right)



Acc. No. 3040 (front and back)



Acc. No. 3042 (left); Acc. No. 3044 (right)

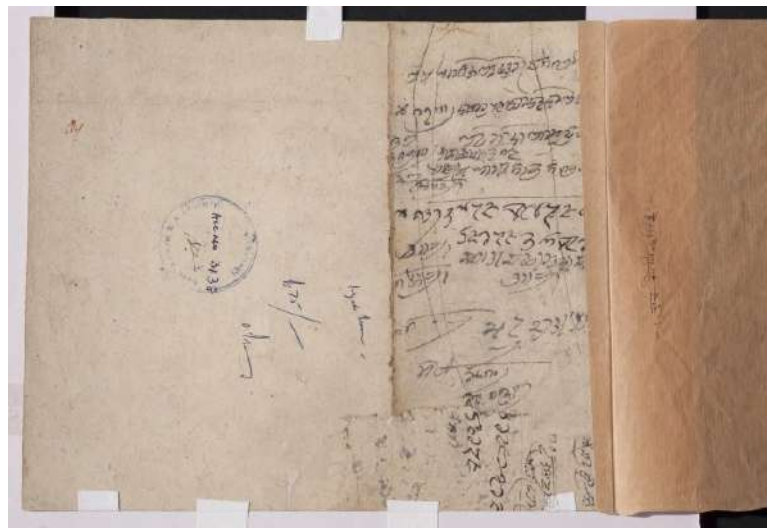


Sub-Divisional Officer (Civil) – Kangra

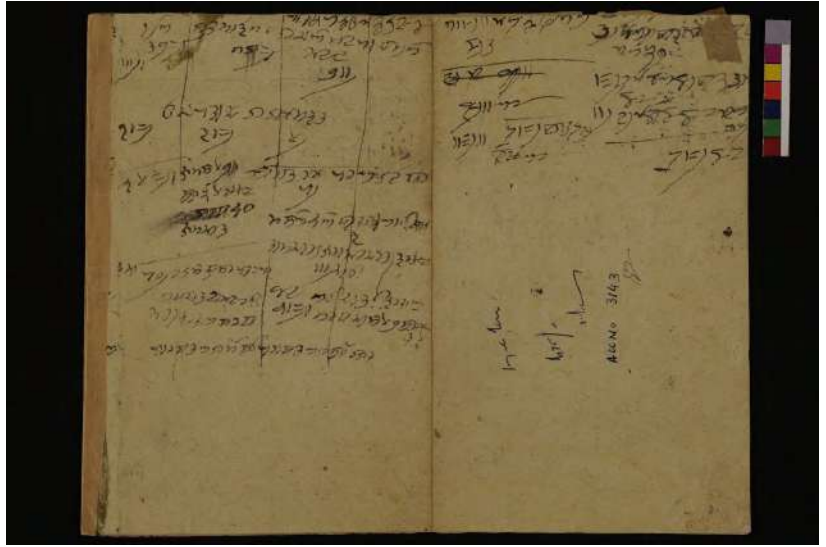
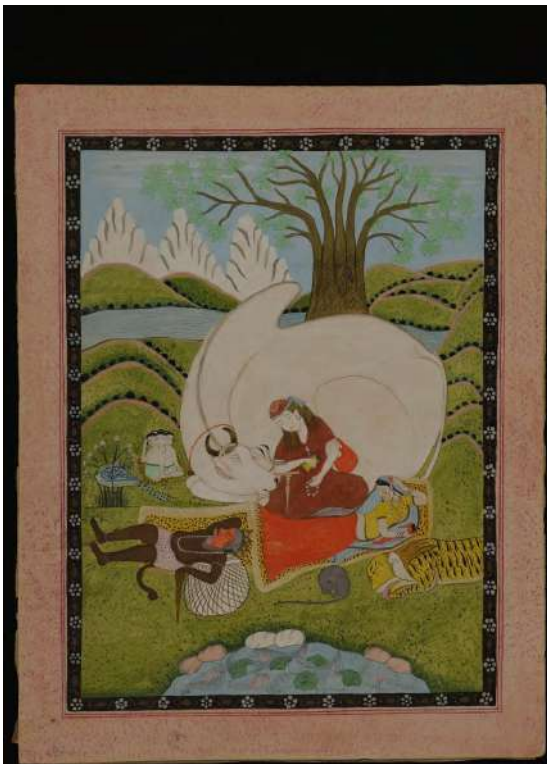
- Year of acquisition: 1963-1964
- Randhawa’s classification: Not included in the list
- Accession numbers: 3138-3144



Accession number		
1.	3138	Guru Gobind Singh
2.	3139	Goddess (Ganga?) on fish
3.	3140	Vishnu on Garuda
4.	3141	Nayika
5.	3142	Shiva and family
6.	3143	Shiva and family
7.	3144	Unidentified



Acc. No. 3138 (front and back)



Acc. No. 3143 (front and back)



B. P. Sharma – New Delhi

- Year of acquisition: 1963-1964, 1965-1966, 1966-1967
- Randhawa's classification: Art dealer
- Accession numbers: 3151-3163, 3223-3228, 3420



Accession
number

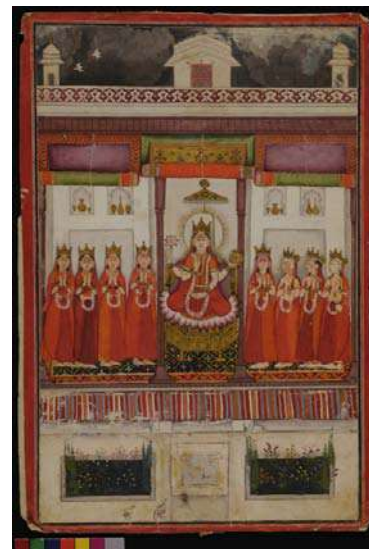
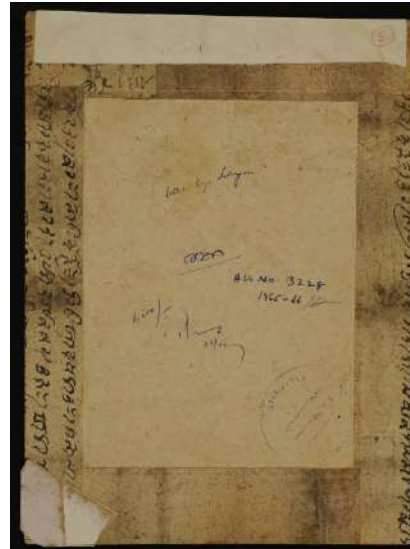
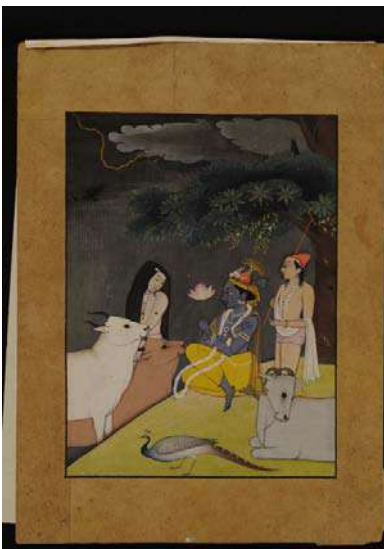
<i>Accessioned in 1963-1964</i>		
1.	3151 ¹	Illustration from the <i>Ramayana</i>
2.	3152	Illustration from the <i>Ramayana</i>
3.	3153	Illustration from the <i>Ramayana</i>
4.	3154	Illustration from the <i>Ramayana</i>
5.	3155	Illustration from the <i>Ramayana</i>
6.	3156	Illustration from the <i>Ramayana</i>
7.	3157	Unidentified scene
8.	3158	Nadir Shah
9.	3159	Yashodha punishing infant Krishna
10.	3160	Raja on horseback
11.	3161	Shri Guru Harkrishan
12.	3162	Guru Gobind Singh
13.	3163	Guru Angad
<i>Accessioned in 1965-1966</i>		
14.	3223	Unidentified (inscription: 'Mahavir Charitra')
15.	3224	Rishi with devotees
16.	3225	Rama and Lakshmana: from the <i>Ramayana</i>
17.	3226	Raja Dashratha with his four sons: from the <i>Ramayana</i>

¹ Folios from the same or a similar *Ramayana* series were acquired from B. P. Sharma and Lal Man Vrinda Agrawal, Chandigarh Museum

18.	3227	Devis
19.	3228	Krishna sheltering from the rain with gopas <i>Accessioned in 1966-1967</i>
20.	3420	Krishna with gopis, gopas and cows



Acc. No. 3152 (front and back)



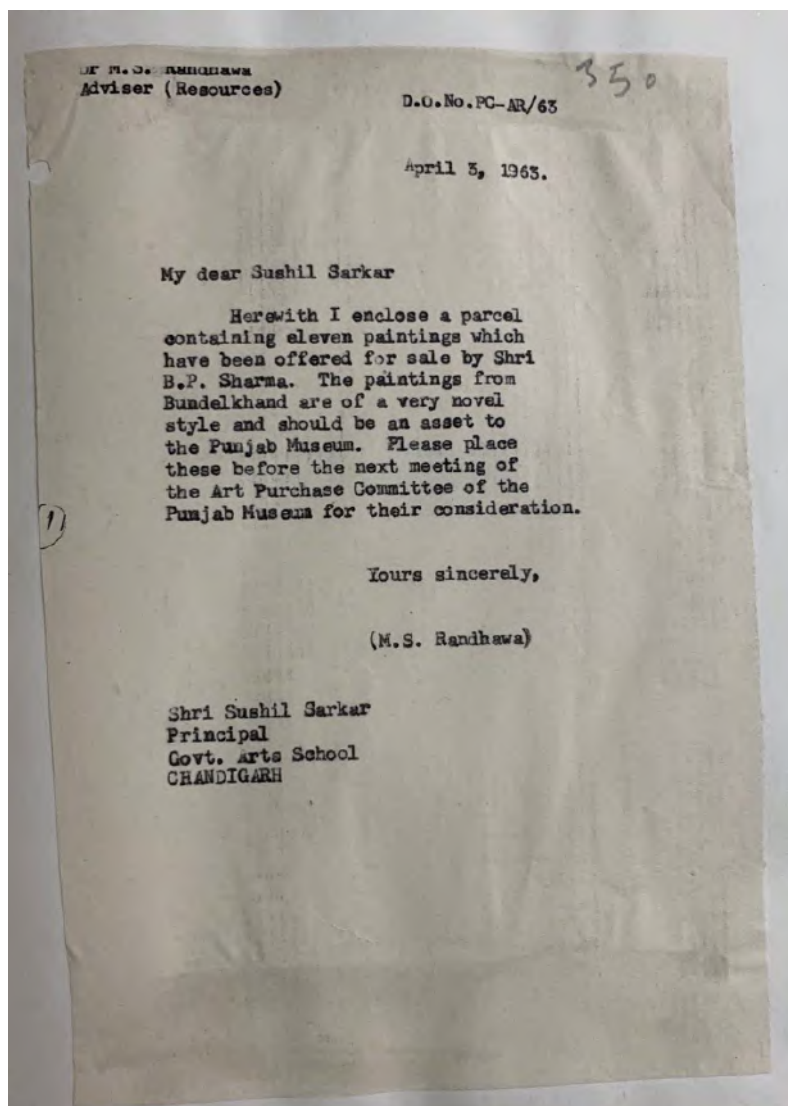
Acc. No. 3228 (front and back): "Collection Raja Lambagraon" inscribed on the back. Same also appears on the back of Acc. No. 3227 (right, recto).



Acc. No. 3420



Letter from Correspondence with Shri Sushil Sarkar, June 1962 to October 1967



Adya Jha – Unknown

- Year of acquisition: 1963-1964
- Randhawa's classification: Art collector
- Accession numbers: 3164



Accession
number

1.	3164	A seated woman
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Ganpati Sharma – Patiala, Punjab

- Year of acquisition: 1963-1964
- Randhawa's classification: Not included in the list
- Accession numbers: 3168-3172



Ganpati Sharma was an advocate at the Punjab High Court in Patiala. He offered the paintings for sale but changed his mind once they were approved. The paintings were accessioned but further correspondence relating to this matter could not be located in the archives.



Accession
number

1.-5.	3168-3172	Illustrations from the <i>Bhagavata Purana</i>
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Acc. No. 3168 (left); Acc. No. 3169 (right)



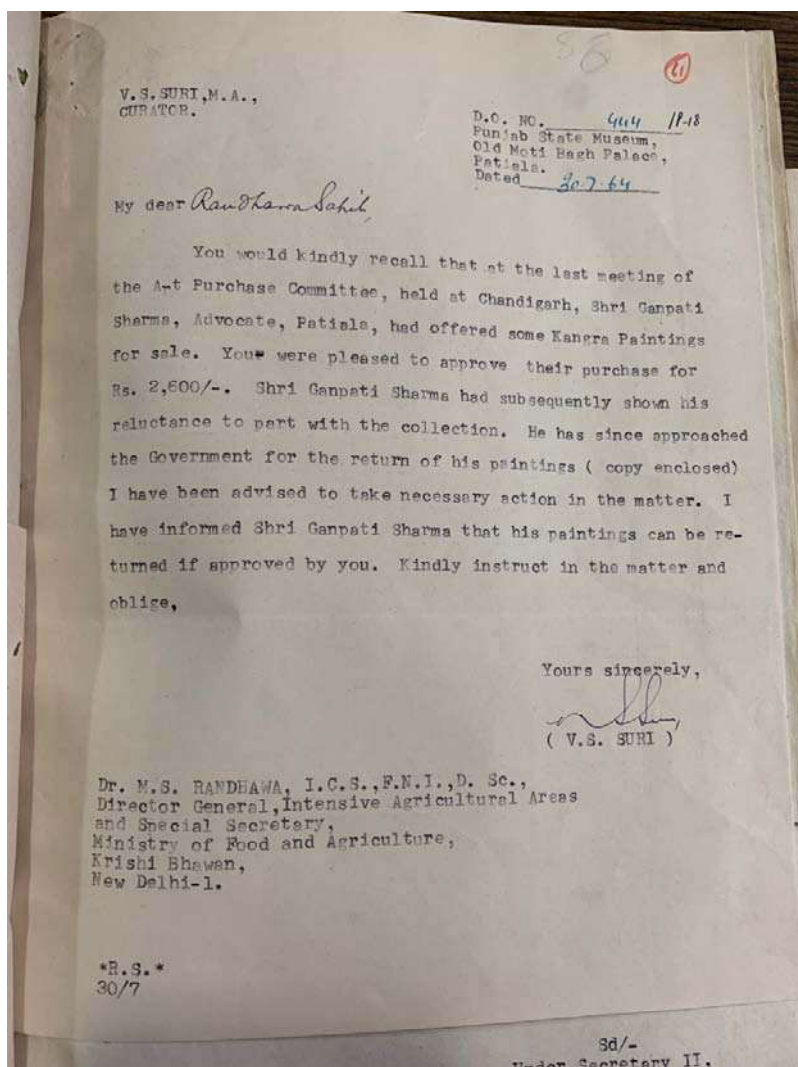
Acc. No. 3170 (left); Acc. No. 3171 (right)



Acc. No. 3172 (with detail on the right)



Letter from Volume 23: Art Correspondence 1964



B. N. Gupta – Jaipur, Rajasthan

- Year of acquisition: 1965-1966, 1966-1967
- Randhawa's classification: Art dealer
- Accession numbers: 3212-3222, 3288-3296(22)

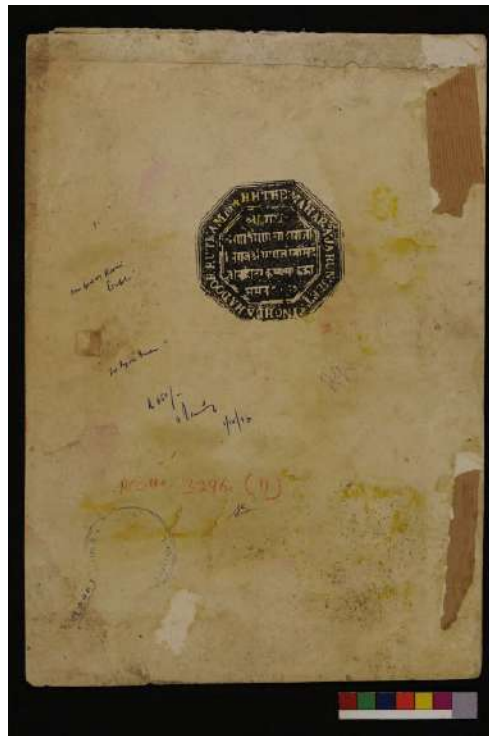
Accession number		
<i>Accessioned in 1965-1966</i>		
1.	3212	Maharaja Jagat Singh
2.	3213	Maharaja Bhim Singh
3.	3214	Maharaja Bhim Singh
4.	3215	Rana Ari Singh before Shri Nathji
5.	3216	Rama and Sita
6.	3217	Maharaja Jagat Singh of Udaipur
7.	3218	Maharaja smoking hookah
8.	3219	Shiva with family
9.	3220	Equestrian portrait of a ruler
10.	3221	Maharaja Shri Jagat
11.	3222	Unidentified portrait
<i>Accessioned in 1966-1967</i>		
12.	3288	Illustration of the <i>Janam Sakhi</i>
13.	3289	Illustration of the <i>Janam Sakhi</i>
14.	3290	Illustration of the <i>Janam Sakhi</i>
15.	3291	Illustration of the <i>Janam Sakhi</i>
16.	3296(1)	Illustration of the <i>Janam Sakhi</i>
17.	3296(2)	Illustration of the <i>Janam Sakhi</i>
18.	3296(3)	Illustration of the <i>Janam Sakhi</i>

19.	3296(4)	Illustration of the <i>Janam Sakhi</i>
20.	3296(5)	Illustration of the <i>Janam Sakhi</i>
21.	3296(6)	Illustration of the <i>Janam Sakhi</i>
22.	3296(7)	Illustration of the <i>Janam Sakhi</i>
23.	3296(8)	Illustration of the <i>Janam Sakhi</i>
24.	3296(9)	Illustration of the <i>Janam Sakhi</i>
25.	3296(10)	Illustration of the <i>Janam Sakhi</i>
26.	3296(11)	Nayika
27.	3296(12)	Equestrian portrait of Prithvi Singh
28.	3296(13)	Equestrian portrait of a ruler
29.	3296(14)	Radha and Krishna
30.	3296(15)	The worship of Shri Nathji
31.	3296(16)	Radha and Krishna
32.	3296(17)	Devi
33.	3296(18)	Lady offering water to the sun
34.	3296(19)	Raja and Rani in amorous mood
35.	3296(20)	A lady bathing
36.	3296(21)	Hunting Scene
37.	3296(22)	A lady having her feet painted





Acc. No. 3215 (left); Acc. No. 3219 (right)



Acc. No. 3296 (11) (front and back)



Acc. No. 3296(12) (left); Acc. No. 3296(15) (right)



श्री शर्मती

जयपुर 9
दि. 12.12.63

श्रीमान डॉ. एम. एम. रणधाता साहब,
योजना आयोग,
नई दिल्ली।

मान्यवर,

कुछ माह पूर्व मैने नई दिल्ली में आपको "पंजाब
गवर्नमेन्ट म्यूजियम, फटियावा" के लिए कुछ प्राचीन चित्र
दिए थे। इस बार मेरे पास कुछ और प्राचीन चित्र आए हैं।
जिनमें बीकानेर, विशनगढ़, बुंदी आदि शैलियों के चित्र सामिल
हैं। चित्र बहुत अच्छे कार्टे के हैं। इस प्रकार एक-एक चित्र
का मूल्य 2-2 हजार तक भी है। कृपया मुझे आप इस बात
में अवगत कराएँ कि इस प्रकार के बहुमूल्य चित्र भी क्या
आपके पंजाब म्यूजियम के लिए लिये जा सकते हैं? यदि
सक है तो मुझे सूचित कराने की कृपा करें, ताकि मैं आपकी
सुविधाओं उपास्थित हो सकूँ। शायद ही यह भी बतलाने का कष्ट
है कि आगामी होने वाली ~~मीटिंग~~ म्यूजियम की मीटिंग
अब होगी व अभी लिए जाते वाले चित्र भी क्या उसमें
सामिल किए जायेंगे और उनका अधिकतम समय में भुगतान
भी हो सकेगा?

कृपा करके उक्त दोनों चीजों वाली से मुझे
अवगत करा दें ताकि मैं चित्र लेकर आ सकूँ। चित्र
दर-असल में किसी दूसरे व्यक्ति के हैं। वह ऐसी
स्थिति में नहीं है कि अधिक विलम्ब तक उहर सकें।

कृ. प. उ.

अतः मुझे उक्त बातें जानने की आवश्यकता
आपके उत्तर की प्रतीक्षा में।

आपका
बन्नी नारायण गुप्ता
त्रिवेनिया बाजार, जयपुर

(Translation below)

Shri Ram Ji

Jaipur
Dated 12.12.63

To
Shriman Dr M S Randhawa Sahib
Planning Commission
New Delhi

Respected Sir,

Some months back I had given you some old paintings in New Delhi for Government Museum Patiala. I now have some more old pictures which include paintings in the styles of Bikaner, Kishangarh, Bundi, etc. The paintings are of very high quality. These paintings are worth up to 5000 each. Please let me know if pictures of such high value can also be taken for your Punjab museum. If it is so, please let me know so that I may present myself before you. Please also let me know when the next meeting of the museum will take place and whether these paintings can also be included in its agenda, and by when payment for them can be released.

Kindly let me know about the 2-3 issues mentioned above so that I may bring the pictures. The pictures in fact belong to someone else who is not in a position to wait for long.

Therefore, I need to have your response on these points.

Waiting for your response.

Yours
Badri Narayan Gupta
Tripolia Bazaar, Jaipur



Lal Man – Unknown

- Year of acquisition: 1965-1966
- Randhawa's classification: Art dealer
- Accession numbers: 3230-3232



Compare these three *Ramayana* paintings to those purchased from B. P. Sharma (Acc. No. 3151-3156; 3225-3226) and B. R. Sharma (Acc. No. 3421).



Accession
number

1.-3.	3230-3232	Folios from a <i>Ramayana</i> series
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Acc. No. 3230 (left); Acc. No. 3231 (right)



Acc. No. 3230



Harbhajan Singh Chawla – Amritsar, Punjab

- Year of acquisition: 1965-1966, 1967-1968, 1970-1971, 1972-1973, 1976-1977, 1982-1983, 1983-1984, 1984-1985
- Randhawa's classification: Art dealer
- Accession numbers: 3260, 3489-3491, 3798-3800, 3944-3954, 3965, 4292-4311, 4358(1)-4360, 4388-4401(2). Acquisitions made in 1986 and later: 4435(1)-4451(b). 4868(a)-4912, 4914-4934, 4959(c), 4990(a)-4991.

Accession number

<i>Accessioned in 1965-1966</i>		
1.	3260	Raja Sansar Chand
<i>Accessioned in 1967-1968</i>		
2.	3489	Procession
3.	3490	A battle
4.	3491	Guru Gobind Singh
<i>Accessioned in 1970-1971</i>		
5.	3798	Sardar Dessa Singh Majithia
6.	3799	Mian Suchet Singh
7.	3800	Radha and Krishna
<i>Accessioned in 1972-1973</i>		
8.	3889	S. Attar Singh, Kalianwala
9.	3890	Maharaja Ranjit Singh
<i>Accessioned in 1976-1977</i>		
10.	3944	Maharaja Sher Singh
11.	3945	Raja Randhir Singh Jaiswal
12.	3946	Raja Amar Singh of Patiala
13.	3947	Raja Kimat Chand Kanloria
14.– 18.	3948(i)-3948(v)	Series of engravings that depict an Anglo-Sikh war

19.	3950	Unidentified portrait
20.	3951	Raja Parmodh Chand of Kangra. Verso: A drawing of the <i>Devi Mahatmya</i>
21.	3952	Maharani Chand Kaur
22.	3953	Raja Anirudh of Kangra
23.	3954	Drawing of the Lahore Durbar. Verso: A drawing of the <i>Devi Mahatmya</i>
24.	3965	Maharaja Ranjit Singh
		<i>Accessioned in 1982-1983</i>
25.	4292	Guru Amar Das
26.	4293	Guru Angad Dev
27.	4294	Sweeper
28.	4298	A scene from the <i>Janam Sakhi</i>
29.	4299	A scene from the <i>Janam Sakhi</i>
30.	4300	A scene from the <i>Janam Sakhi</i>
31.	4301	A scene from the <i>Janam Sakhi</i>
32.	4302	A scene from the <i>Janam Sakhi</i>
33.	4303	Two women
34.	4304	Maharani Chand Kaur
35.	4305	Botanical drawing
36.	4306	Dog
37.	4307	Fish
38.	4308	Rhinoceros
39.	4309	Horse
40.	4310	Quail
41.	4311	Mother, child and a monkey

		<i>Accessioned in 1983-1984</i>
42.	4358(1)	Anarkali Maqbara in Lahore
43.	4358(2)	A view of Lahore
44.	4358(3)	Sunheri Masjid
45.	4358(4)	Front: Lahore from Northern Wall, Back: Badshahi Masjid
46.	4358(5)	Masjid Wazir Khan at Lahore
47.	4358(6)	Tomb of Jahangir at Shahdana
48.-71.	4359(1)- 4359(24) (a)	Prints of mythological figures and deities
72.	4360	Giani Gurmukh Singh
		<i>Accessioned in 1984-1985</i>
73.	4388	A man and woman with an umbrella
74. – 113.	4399(1)- 4399(41)	Prints of mythological creatures, deities, and historical figures
114. – 119.	4400 (1)- 4401 (2)	Miscellaneous prints, including some oleographs from Raja Ravi Verma's printing press.



Acc. No. 3260 (left); 3489 (right)



Acc. No. 3799 (left); Acc. No. 3945 (middle), Acc. No. 3945 - recto (right)



Acc. No. 3945 - verso (left); Acc. No. 3952 (right)



Acc. No. 4358(left); Acc. No. 4360 (right)



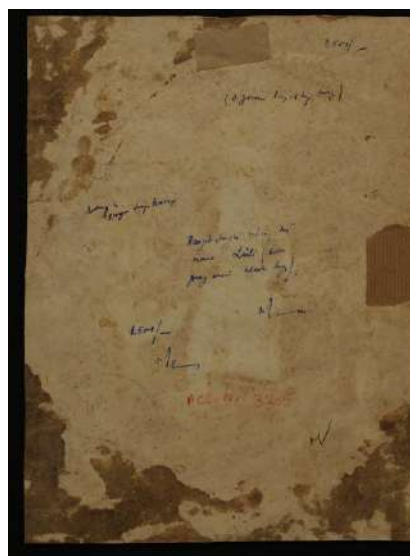
Durga Singh Bains – Unknown

- Year of acquisition: 1966-1967
- Randhawa's classification: Family collection
- Accession numbers: 3305



Accession
number

1.	3305	Equestrian portrait of Maharaja Ranjit Singh
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Acc. No. 3305



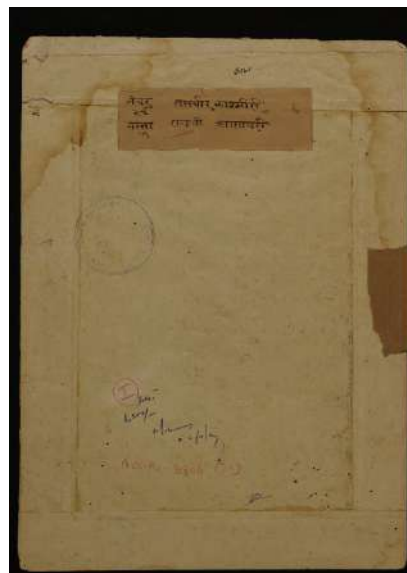
Jagan Nath Sharma – New Delhi

- Year of acquisition: 1966-1967
- Randhawa's classification: Art dealer
- Accession numbers: 3306(1)- 3306(3)

Some sculptures were also purchased from J. N. Sharma 1964-1965.

Accession
number

1.	3306(1)	Asavari Ragini
2.	3306(2)	Women worshipping a Shivalinga
3.	3306(3)	Radha and Krishna



Acc. No. 3306(1)



Acc. No. 3306(2) (left); Acc. No. 3306(3) (right)



B. R. Sharma – Himachal Pradesh

- Year of acquisition: 1966-1967, 1967-1968, 1970-1971, 1981-1982
- Randhawa's classification: Art dealer
- Accession numbers: 3421, 3488, 3808-3809, 4191(1)-4191(58)



Accession
number

<i>Accessioned in 1966-1967</i>		
1.	3421 ¹	Illustration from the <i>Ramayana</i>
<i>Accessioned in 1967-1968</i>		
2.	3488	Lady with a flywhisk
<i>Accessioned in 1970-1971</i>		
3.	3808	A lady after her bath
4.	3809	Nayika
<i>Accessioned in 1981-1982</i>		
5.	4191(1)	Lahore A tomb in Lahore
6.	4191(2)	Unidentified architectural structure
7.	4191(3)	Juma Masjid, Delhi
8.	4191(4)	Taj Mahal
9.	4191(5)	Raja Wala Singh and Sardar Phool Singh
10.	4191(6)	Raja Sher Singh and Naunihal Singh
11.	4191(7)	Raja Ranjit Singh and Dalip Singh
12.	4191(8)	Sunheri Masjid, Lahore
13.	4191(9)	Syal Bagh, Lahore
14.	4191(10)	Samadhi of Ranjit Singh
15.	4191(11)	Raja Hira Singh and Dhyan Singh

¹ Folios from the same or a similar *Ramayana* series were acquired from B. P. Sharma and Lal Man Vrinda Agrawal, Chandigarh Museum

16.	4191(12)	Harmandir Saheb, Amritsar
17.	4191(13)	Hazari Bagh, Lahore
18.	4191(14)	Bhagat Ram and Raja Dinanath
19.	4191(15)	Sardar Chhatar Singh Ariwala and Sajayan Singh
20.	4191(16)	Raja Dhyan Singh and Pasranudin
21.	4191(17)	Shahfraj and Dosh Mohammed
22.	4191(18)	Sardar Sham Singh, Attariwala and Sardar
23.-62.	4191(19)- 4191(58)	Paintings of people of different trades



Acc. No. 3421 (left); Acc. No. 3808 (middle); verso of Acc. No. 3808 (right)



Acc. No. 4191(12) (left); Acc. No. 4191(27)



Narotam Singh – Unknown

- Year of acquisition: 1967-1968
- Randhawa's classification: Art collector
- Accession numbers: 3507-3508

Accession
number

1.	3507	Guru Angad Dev
2.	3508	Guru Hargobind



Acc. No. 3507



Acc. No. 3508



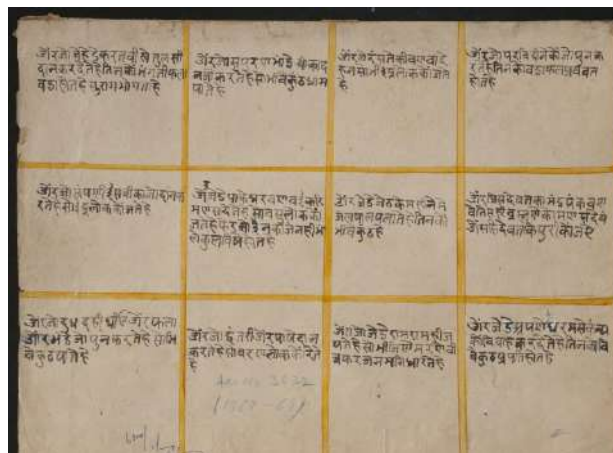
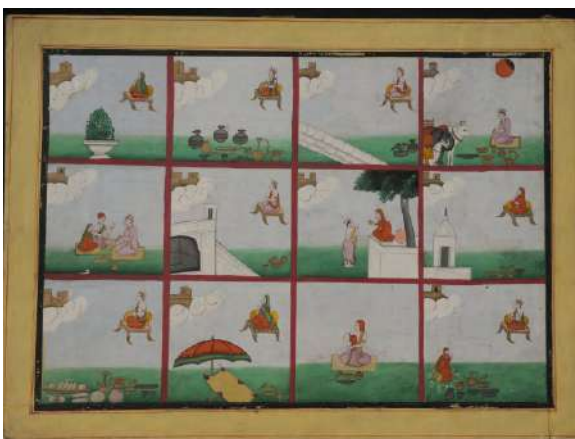
P. R. Anand – Unknown

- Year of acquisition: 1968-1969
- Randhawa's classification: Art dealer
- Accession numbers: 3670-3672

Accession number		
1.	3670	Maharaja Ranbir Singh
2.	3671	Punishments in hell
3.	3672	Spiritual effect of donation



Acc. No. 3670 (left); Acc. No. 3671 (right)



Acc. No. 3672 (front and back)



- Year of acquisition: 1968-1969
- Randhawa's classification: Art dealer
- Accession numbers: 3704(1)- 3704(38)

Accession
number

1.-37.	3704(1)- 3704(38)	Series of people of different sections of society
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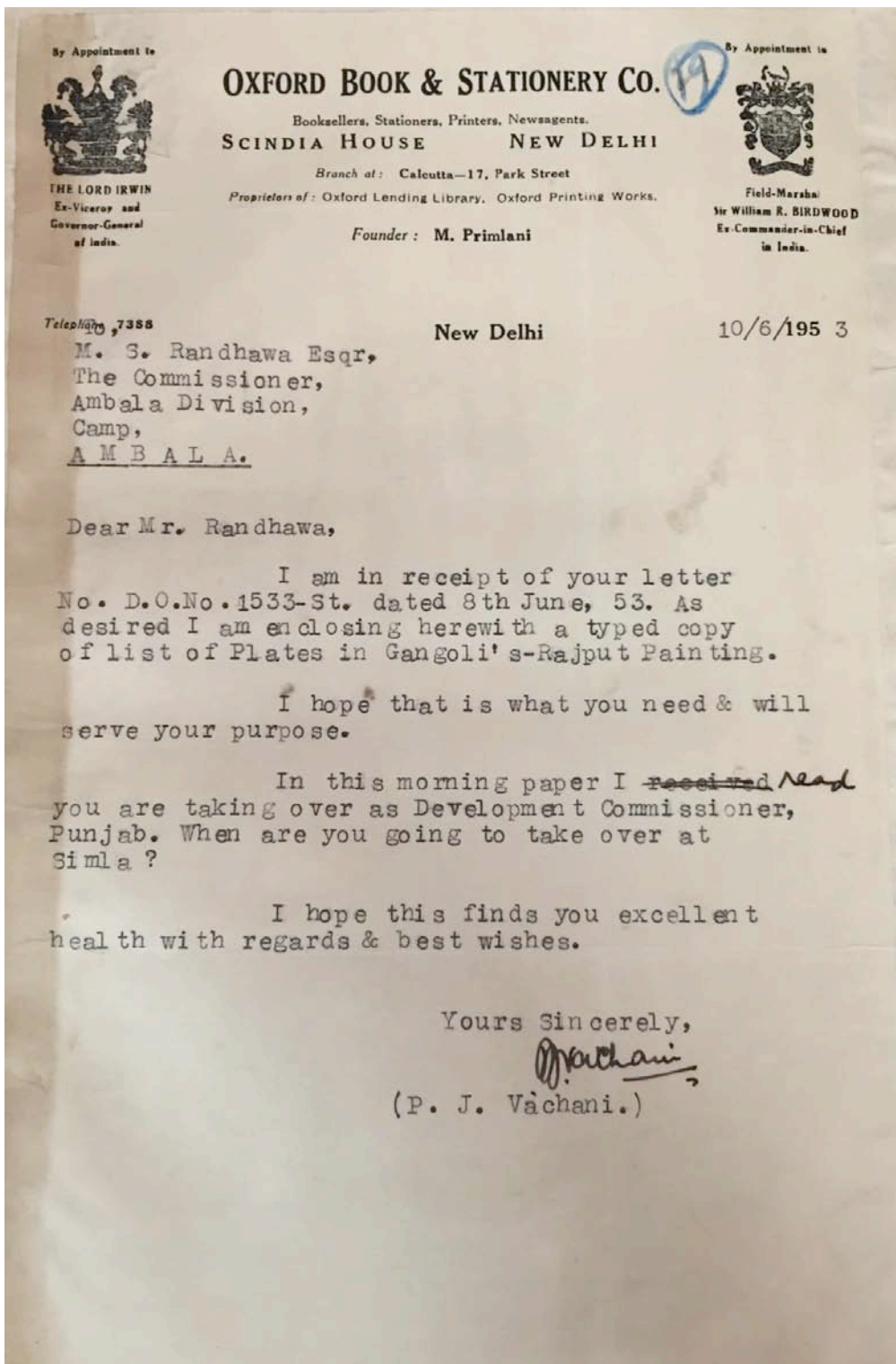


Acc. No. 3704(2) (left); Acc. No. 3704(8) (right)



Acc. No. 3704(13) (left); Acc. No. 3704(29) (right)





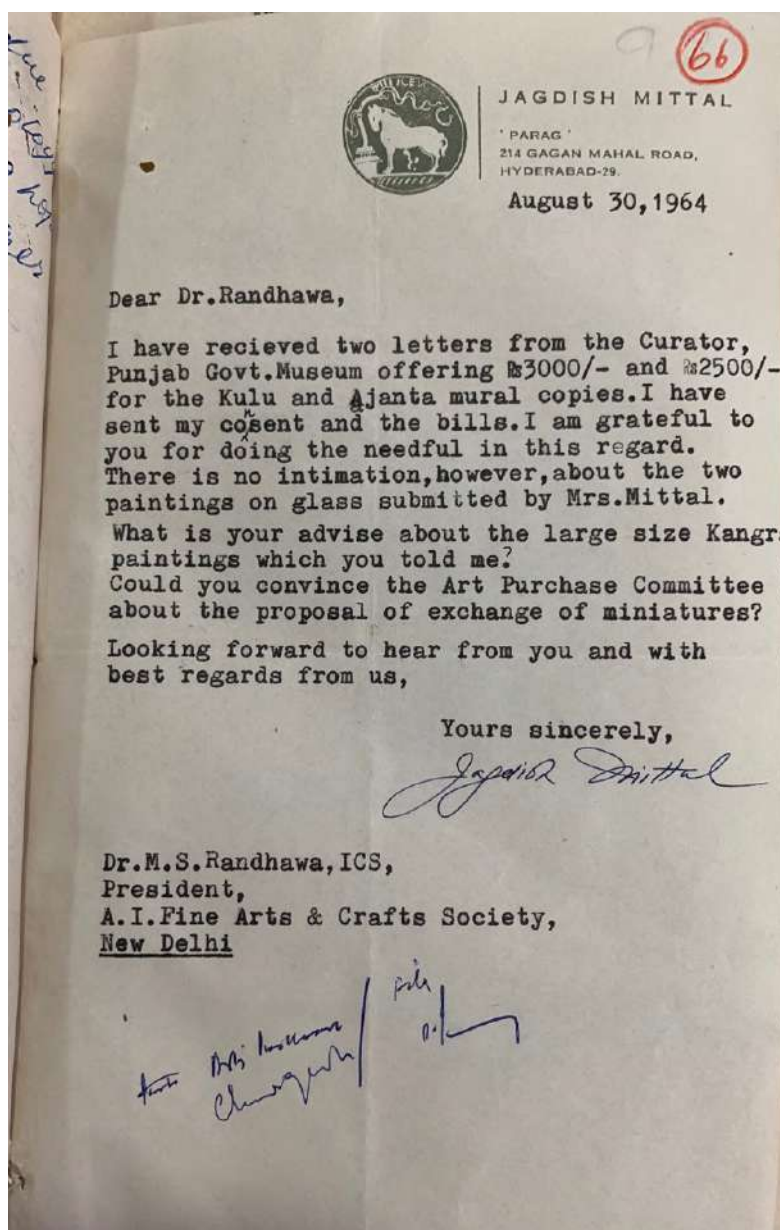
Kamla Mittal¹ – Hyderabad

- Year of acquisition: 1966-1967
- Randhawa's classification: Art dealer
- Accession numbers: 3427-3428

Accession number		
1.	3427	Ladies with pigeons (stolen in 1970)
2.	3428	Todi Ragini (stolen in 1970)



Letter from Volume 23: Art Correspondence, 1964



- Year of acquisition: 1975-1976 or 1976-1977
- Accession numbers: 3892-3907(ii)

Accession number		
1.	3892	Portrait of Raja Dhyan Singh
2.	3907(i)	A folio from a <i>Devi Mahatmya</i>
3.	3907(ii)	A folio from a <i>Devi Mahatmya</i>



Acc. No. 3892 (left); Acc. No. 3907(i) (right)



Acc. No. 3907(ii)



There is no information available on these acquisitions apart from the year of purchase and the name of the person that they were acquired from. As these were all made after the opening of the museum, none of these names appear in Randhawa's list either.

Accession number		
		Gajender Kumar Singh (acquired in 1968-1969)
1.	3673	Twenty small portraits (Sikh)
		S. R. Anand – Jammu (acquired in 1968-1969)
1.	3713	Punishments in hell
2.	3714	Portrait of Ranbir Singh
		K. C. Aryan ¹ (acquired in 1968-1969)
1.	3785	<i>Shabnameh</i> (?)
2.	3786	Maharaja Ranjit Singh
3.	3787	The ten Sikh Gurus
		Tilak Ram Kapoor – Chandigarh (acquired in 1970-1971)
1.	3789	A scene from the <i>Mahabharata</i>
2.	3790	Shiva and family
3.	3791	Shiva Parvati
4.	3792	Panchmukhi Shiva with Parvati
5.	3793	Unidentified deity and his consort
6.	3797	Krishna and Yashodha

¹ K. C. Aryan (d. 2002) was an artist who later became a collector of tribal and folk art
Vrinda Agrawal, Chandigarh Museum

Rampal Solanki – Rajasthan (acquired in 1970-1971)		
1.	3810	Unidentified Devi on a buffalo
2.	3811	Unidentified Devi on Garuda
3.	3812	Unidentified Devi on a peacock
4.	3813	Nayaka and Nayika
5.	3814	A group of soldiers trying to catch a mouse
6.	3815	Baba Jarawar
7.	3816	Krishna in the forest
Rattan Sham Chand – Hoshiarpur (acquired in 1970-1971)		
1.	3829	Portrait of Atra Musawar
2.	3830	A lady being adorned after her bath
Dhani Ram and Sons – Jammu (acquired in 1970-1971)		
1.	3831	Bharata places Rama's shoes on the throne: <i>Ramayana</i>
2.	3832	Devi being worshipped by the male deities: <i>Devi Mahatmya</i>
Gallery 70, Ashoka Market – Jammu (acquired in 1970-1971)		
1.	3833	Shiva as Sharabha
2.	3834	Nayaka and Nayika
3.	3835	Lakshmi-Narayana
O. P. Sharma – New Delhi (acquired in 1970-1971)		
1.	3836	Ragini

Nirmal Kumar Dhadhuria (acquired in 1970-1971)		
1.	3845	A folio from a <i>Rasikapriya</i> manuscript
2.	3846	A folio from a <i>Rasikapriya</i> manuscript
3.	3847	Maharaja Arsi Singh
4.	3848	A folio from a <i>Kalpasutra</i>
5.	3849	Unidentified scene of a woman with an infant
Shafiq Ahmed - Jaipur (acquired in 1970-1971)		
1.	3850	Lady sitting before a peacock
2.	3851	A Raja and his companion listening to music
3.	3852	A lady seated on a terrace
S. Sehla – Patiala (acquired in 1972-1973)		
1.	3886	Guru Har Rai
Sukh Ram Anand – Jammu (acquired in 1972-1973)		
1.	3891	Portrait of Maharaja Gulab Singh
(acquired in 1976-1977)		
2.	3941	Raja Bhoori Singh of Chamba
3.	3942	Reception
4.	3943	Krishna sheltering Radha from the rain
(acquired in 1977-1978)		
5.	3966	'Chet' <i>Baramasa</i> folio

6.	3967	‘Jeth’ <i>Baramasa</i> folio
7.	3968	‘Sawan’ <i>Baramasa</i> folio
8.	4006(i)	Maharaja Gulab Singh
9.	4006(ii)	Maharaja Ranbir Singh
10.	4064	Maharaja Ranjit Singh (acquired in 1984-1985)
11.	4402	Unidentified
Tikka Jasmohinder Singh – Chandigarh (acquired in 1976-1977)		
1.	3955	A devi on a fish
Ravinder Singh – Patiala (acquired in 1976-1977)		
1.	3956	Kedarnath Temple
2.	3957	Shiva with family (drawing)
3.	3958	Golden Temple
4.	3959	Guru Nanak (drawing)
5.	3960	Lady smoking a hookah (drawing)
6.	3961	Hanuman brings sanjivani (drawing)
7.	3961(a)	Lady and peacock (drawing)
8.	3962	Maharaja Bhupinder Singh on horseback
9.	3963	A princess listening to music (drawing)
Suresh Kumar – Chandigarh (acquired in 1977-1978)		
1.	4009	Krishna stealing butter with his friends

Jasbir Kaur – Haryana/Patiala (acquired in 1981-1982)		
1.	4121	A folio from the <i>Janam Sakhi</i>
2.	4122	A folio from the <i>Janam Sakhi</i>
3.	4123	Maharaja of Patiala (acquired in 1982-1983)
4.	4345	Unidentified (drawing)
5.	4346	Ambi Singh (drawing)
6.	4347	Radha and Krishna (drawing)
7.	4348	Nayika (drawing)
8.	4349	Ranjit Singh, Kharak Singh (drawing)
9.	4350	Portrait of a foreigner (drawing)
10.	4351	Hakim Sadardin
11.	4352	Naunihal Singh (drawing)
12.	4353	Nayika (drawing)
Amin Chand Dhiman – Chamba (acquired in 1981-1982)		
1.	4124	Gaddi wedding
2.	4125	Churahi Jatra (acquired in 1983-1984)
3.	4357	Guru Amar Das
Kamal Kumar Jalan – Kolkata (acquired in 1981-1982)		
1.	4212	Folios from a palm-leaf manuscript

2.

4213

Kaliya Daman



CONCLUDING REMARKS

I have held the Tagore Scholarship at the Chandigarh museum from 1 February 2019 to 31 July 2020. In this period I have submitted three progress reports to the Director's office, which have then been forwarded to the concerned departments in New Delhi. This volume contains the work carried out by me in its entirety. The findings have been detailed in Chapter 1, and each collection that was accessioned during Dr. Randhawa's time forms Chapter 2 to 72.

It must be kept in mind that this research is not for the museum staff, who are already familiar with the history of the collection. Rather, this work was intended to make the collection and its history accessible to others. Dr. Randhawa's archives are not digitally accessible or catalogued, which means that they can only be referenced on site. It took me many months to go through each volume and tag each letter to create a database on Tropy. Through these chapters, researchers do not have to repeat this entire process or go to multiple sources. Each chapter contains all relevant information taken from the appropriate sources. Additionally, the museum does not have digitised accession records. The one file that does exist contains many errors, which I have corrected in the course of my work.

Though in my original proposal I had planned to only work with the collections acquired from royal families, I expanded the scope to include art dealers and collectors as well to give a complete picture of the context within which the miniature paintings entered the collection of the Chandigarh Museum. Furthermore, I did not exclude the purchases of Rajasthani miniature paintings even though I had originally proposed to focus only on Pahari collections. As the chapters and the main essay show, I have uncovered links between collections that were purchased by Dr. M. S. Randhawa for the museum. One of my main findings was that the dispersal of paintings started much before they became commercial commodities. Even within their original context, sets were broken to be given as diplomatic gifts or dowry.

The research progress was severely hindered due to the closures caused by COVID-19 in the last six months, I am therefore submitting this final draft with a delay of a few weeks. There is scope to expand upon this research by visiting the places that Randhawa visited in *Travels in the Western Himalayas* (1974), but this is not possible for the foreseeable future. I would have also liked to make some additional expenses, such as hiring translators to help with the translation of correspondence and inscriptions but the long delays in receiving reimbursement from the Museum and Ministry of Culture limited my abilities to keep making expenses out of my own pocket.

I am submitting this entire manuscript as a PDF as well, but I would like to point out that it contains images of paintings from the museum's collection as well as images of Dr. Randhawa's correspondence. So, the museum administration may be consulted before sharing the entire manuscript on the website (as per the Tagore Scholarship guidelines). I hope to publish the work soon, and make it accessible to scholars in that way.

In concluding, I once again thank the Chandigarh Museum and the Ministry of Culture for making this research possible through the Tagore Scholarship. With this submission I end my work at the museum and will not be claiming the monthly honorarium or contingency expenses anymore.

Vrinda Agrawal
Chandigarh, August 2020

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Provenance Research of the Miniature Paintings in the Chandigarh Museum

I propose to conduct comprehensive provenance research for the group of Pahari miniature paintings that were acquired by Dr. M. S. Randhawa for the Government Museum and Art Gallery at Chandigarh, directly from the royal collections of princely states. I will highlight their artistic value by establishing connections between them and important sets or series of paintings that are now dispersed globally – mainly by following their documented journey to the museum.

As the founder of the museum and one of the main forces that saw it through from conception to completion, Dr. Randhawa collected art from many different collections and individuals over a period of fifteen years. Though each of the collections that he acquired offered something unique, overall the paintings connected well with each other and also with the 447 paintings that were received from the Central Museum of Lahore at partition. One of the most important and sizeable collections that Randhawa acquired for the museum was of Raja Baldev Singh of Guler. He visited Baldev Singh in March 1954 and though letters show that the raja was initially hesitant to sell, a big part of his collection was eventually added to the museum. Almost 200 paintings were acquired, 42 of which were gifted, and each of them is listed along with its respective price in the official correspondence and documents of Dr. Randhawa. In addition, the versos of the folios contain names and other descriptive comments written by Baldev Singh to help in identifying the scenes and personages that appeared in them – a rare advantage for research. Similarly from Thakur Ram Singh of Bhawarna, 110 paintings of the *Skanda Purana* and 174 of the *Devi Mahatmya* were purchased. A key point to consider is that even within these collections there were folios that had become separated from their original sets, as well as sets that were broken up to be sold or gifted. All in all, Dr. Randhawa made direct purchases from at least 18 royal collections, raising the number of miniature paintings up to 2795 by the time the museum was inaugurated in 1968.

Unlike the Mughal or Rajasthani *karbhanas* or workshops, Pahari artists and their patrons rarely maintained records of the art that was produced. As a result, all art historical information about these paintings has to be pieced together from alternative sources. Therefore, the documentation and information gathered by Dr. Randhawa proves invaluable for the paintings that have been displaced far from their source and separated from their colophons. This kind of provenance focused research also helps in understanding the dispersal of these sets of paintings, making it possible to identify the precise moment at which a set began to be disintegrate – allowing orphaned folios to be traced back to their source.

Provenance research in itself is crucial for a complete understanding of any collection and the museum at Chandigarh has the particularly unique advantage of the possessing all of the archives of Dr. Randhawa's correspondence and official documents that relate to the museum. Randhawa's recorded observations of the royal collections that he viewed, his interactions with the kings and princes at a time of flux, combined with his efforts of establishing provenance and family lineages has created a remarkable repository of data that is otherwise not available for such collections. The letters exchanged with the rajas of erstwhile princely states, specifically, are inexhaustible resources that contain essential facts about the histories of these paintings.

I have previously tested out this method of research in my soon to be published essay on three Vishnu avatar paintings from the museum. In addition to stylistic overlaps, the inscriptions, and physical

attributes of the folios, the provenance details from Dr. Randhawa's art purchase correspondence confirmed that the three folios belonged to the well-known and widely published *Gita Govinda* series of 1775 CE that was painted by artists from the prominent Manaku and Nainsukh family. With the aid of the Tagore National Research Scholarship I hope to carry out similar research on more paintings from the collection that were acquired by Dr. Randhawa, thereby making these invaluable works accessible to a wider audience. For the research I will also, at times, examine related collections that came into existence around the same time, to study the overlaps as well as the differences.

Other than the above-mentioned essay, I have developed and honed my research skills in different museums and collections over the course of my education and professional career. I have attempted to delve into the vast treasures of the Chandigarh museum whenever possible to continue my engagement with this spectacular institution. With the aid of the prestigious Tagore National Research Scholarship I will have better access to the necessary resources and will thereby be able to carry out the proposed project with greater ease and focus.