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Persian and Indian

MINIATURES

from the collection of

EDWIN BINNEY, 3RD

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Persian and Indian Miniatures

FROM THE COLLECTION OF

Edwin Binney, 3rd

EXHIBITED AT THE

Portland Art Museum

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TEXT AND CATALOG BY

Edwin Binney, 3rd

FOREWORD

It is a privilege to express, for the Board of Trustees of the Portland Art Association, and for the community, our gratitude to Edwin Binney, 3rd, for the Portland showing of his collection of Persian and Indian miniatures.

These fine works provide an excellent opportunity for the study of the variety and excellence of artistic expression possible within limitations which would seem severe to the twentieth century artist. The work of the miniature painter was confined by the small scale and format of the book page and sometimes even more by the encroaching calligraphy, considered by the Persians to be the greater art. (Here and there we see a gentle revolt against this restriction as the painting "spills over" into the margin or is allowed to penetrate the text.) The subject matter of the works, prescribed by religion, mythology, or literature, and the wishes of the patron, set yet other demands upon the artist. Iconography, established by early traditions, also prescribed patterns which the artist had to respect. The miniature painter willingly accepted conventions for expressing clouds, water, perspective, figures in action, and other natural forms, and worked diligently to master these. Occasionally new forms from other countries and cultures appeared and were assimilated into the larger conventions of the Persian or the Indian tradition. The materials themselves, developed to fulfill the requirements of this rich but narrowly circumscribed art, helped keep the tradition firm — the special brushes which were of the utmost fineness and flexibility;

the methods followed for preparation of the paper surface; the colors and binding media available.

Yet, within these restrictions and controls — or rather because of them — the Persian and Indian painter enjoyed freedoms not shared by most of our artists today. It was not required that the artist determine the size of a work or what the subject matter would be. He apparently felt no urgency toward experimenting with media or changing accepted practice. He was expected to copy and he could do it without shame. These "freedoms," which are clearly the reverse side of his restrictions, allowed the artist to concentrate on, and delight in the expressive possibilities of the traditional lines, colors, and shapes, whose qualities he had learned so well. Organized by a skilled hand and sensitive mind these elements could become lyrical or objective, bold and simple or delicate and complex, austere or sumptuous, reserved or expressive, in a great range of nuances. The traditions of the Near East and India, slow to change, firm but not rigid, permitted the deepest explorations of those "kindred notions of the beautiful" which develop in artist and patron alike when the tradition remains in balance for a long time.

The visitor to the exhibition who takes his time and returns often will find himself drawn into the small, elegant world of these magnificent book illustrations. Once captured, he will be as willingly subject to their precise laws as were the painters who created them.

FRANCIS J. NEWTON, *Director*

Scripts from Various Early Korans NINTH TO FOURTEENTH CENTURIES

For the Muslim, primacy among the "artists of the book" went to the scribe or calligrapher since it was he who copied the word of Muhammed as set down in the Koran. Prejudice excluded pictures of human and animal forms from the holy book of Islam, but elaborate decorations in the form of arabesques, rosettes, and other motifs were used. Pages of calligraphy from the oldest remaining Korans antedate the picture illustrations of literary works by four hundred years.

Early Korans were written exclusively in the Islamic script known as "Kufic" after the town of Kufa in Mesopotamia (cat. nos. 1-3). Ninth and tenth century examples show thick, rather rounded letters with short verticals and pronounced horizontals. In later examples the letters become more angular, and verticals are emphasized. Eventually more cursive scripts came to be used in Korans: at first Thuluth (cat. no. 4), then finally Nashki and Nastalik, styles that were also used in literary manuscripts. These oldest Near Eastern examples of the arts of the scribe and miniaturist must be called "Islamic" rather than specifically Persian.

Within a century of the death of Muhammed in A.D. 632, Muslim armies had completely overrun many provinces of the Byzantine Empire. They had also overthrown the Sasanian Emperors of Persia and the Visigothic kings of Spain. The caliphs, Muhammed's successors, whether Ommayads in Damascus, or Abbasids in Baghdad, ruled over a greater territory than had Alexander the Great, or the early Roman emperors.

(All dimensions are in inches. Height precedes width. *S* indicates "sight" measurement or total portion visible within window of mat. *M* indicates miniature measurement, illustration only, excluding border and script.)

1 Leaf from a Koran. Kufic script on vellum. Ninth or tenth century. 8¼ x 12. S

2 Leaf from a Koran. Kufic script on vellum. Tenth or eleventh century. 10¼ x 14½. S
The blue background of this sheet is not uncommon in Koran pages of this period. It is more elaborate than number 1.

3 Page from a Koran. Kufic script on paper. Seljuk period, twelfth century. 9 x 6½. S
The lush background of the muted arabesques serves as a perfect foil for the upright lines of the calligraphy.

4 Page from a large Koran. Thuluth script, with chapter heading in Kufic script. Mamluk period, Egypt. From a Koran dated A.H. 726 (1327) 15⅜ x 12⅝. S

The gilded rosettes along the side of the leaf became increasingly elaborate in later Korans. During the period of these examples, paper replaced parchment as the standard medium for the writing of books. Paper, an early invention of the Chinese, probably second century A.D., was not used in the Islamic East until the eighth century. It did not totally supplant the more costly parchment made from animal skins until considerably later.

Early Persian Pottery

TENTH TO THIRTEENTH CENTURIES

When the seat of empire moved eastward to Baghdad in the Mesopotamian provinces of the former Sasanian Empire, a more specifically Persian element became increasingly noticeable in Islamic art. Various kilns in Persia produced many types of wonderful ceramics (cat. nos. 5-9).

[7]

8

5 Bowl depicting a tiger on a horse's back. Nishapur, tenth century. 2¼ h. x 8½ dia. at rim. (Illustrated, page 6)

6 Flat bowl, strawberry lustre. Rayy, probably pre-twelfth century when lustre glazes tended to become lighter. 2¾ h. x 9 dia. at rim.

7 Bowl with bevelled edge, blue and silver glaze, cinquefoil in center. Sultanabad, twelfth century. 4¾ h. x 8⅝ dia. at rim.

8 Bowl depicting a royal court, polychrome. Rayy, late twelfth or early thirteenth century. This is an example of the so-called "Minai ware." 3¾ h. x 8 dia. at rim. (Illustrated, left)

9 Flat bowl, deer in the center, lustre. Gurgan, thirteenth century. 2⅜ h. x 9 dia. at rim. (Illustrated, above)

10

10 An animal grazing under a flowering shrub; and a medicinal plant. Two illustrations (*recto* and *verso* of the same sheet). From a *Materia Medica* of Dioscorides, dated A.H. 621 (1224). Page not available for measurement. (Illustrated, right)

11 Two medicinal plants (*recto* and *verso* of the same sheet). From a later copy of the *Materia Medica* of Dioscorides, late thirteenth or early fourteenth century. 10½ x 7½. S

Miniatures of the Mesopotamian School

THIRTEENTH CENTURY

"School of Baghdad" miniature paintings (cat. nos. 10, 11) show a fusion of Sasanian (early Persian) and Eastern Christian (both Byzantine and Armenian) traditions. They herald the advent of what will become "Persian Painting."

PERSIAN MINIATURES

Fourteenth Century

Because of the ravages of time and war the only works which remain to provide a consecutive history of the art of the brush in Persia are the miniatures produced as illustrations for literary works, mostly poems and chronicles. There are a few surviving examples from the twelfth century and similar illustrations were probably done as early as the tenth century; but the beginnings of Persian miniature painting as a distinct national product appear in the early fourteenth century works.

Baghdad had been sacked in 1258 by the Mongol armies of Hulagu Khan, grandson of Chinghiz (Ghengis Khan), and the capital moved to Tabriz in northwest Persia which became a great cultural as well as political center. The rulers soon embraced Islam. The first dated manuscript that is known to be specifically Persian was produced for Ghazan Khan in the last years of the thirteenth century. It is now in the Morgan Library, New York, N. Y.

Artists from the royal library illustrated great literary texts. Most important among them was the national epic of Persia, the *Shah Nama* of the poet Firdausi (c. 940-1020). The legendary and historical exploits of its heroes, particularly of Rustam, were to tempt painters from the time of the Il Khans into the eighteenth and nineteenth centuries. The greatest copy of the *Shah Nama* was certainly the manuscript now called the "DeMotte *Shah Nama*" from the name of the dealer who sold individual pages from it (cat. no. 12). Other copies of the same book present varied aspects of Persian miniature painting during the period of the Il Khans and their immediate successors (cat. nos. 13-15).

Chinese influence was very important during this period. Close trade relations between Peiping and Tabriz, capitals of different branches of the same Mongol ruling family, accounted for Persian interest in Chinese paintings and ceramics. Chinese patterns of landscape are noticeable in many miniatures of this period.

The family of the Il Khans died out after 1335. Few miniatures have survived from the last half of the fourteenth century. The rivalries of many conflicting dynasties created unsettled conditions not conducive to the production of sumptuous manuscripts.

12 Faridun questions his mother about his lineage. Fragment of a miniature of the "DeMotte *Shah Nama*". Tabriz, c. 1320-1340. 3¼ x 7¾. M

Half of the miniatures of this famous *Shah Nama* are in museums and private collections in Europe. The other half are in America. Among these are pages in the art museums of Boston, Cambridge, and Worcester, Massachusetts; Washington, D.C.; New York, N.Y.; Detroit, Michigan; Cleveland, Ohio; and Kansas City, Missouri. This example (cat. no. 12) is the only one in a private collection in America.

13 Sam finds his son Zal in the nest of the Simurgh. From one of the so-called "little *Shah Namas*," early fourteenth century. Probably Baghdad or Tabriz. 2 x 5. M

An oracle having told Sam to expose his son, the infant Zal, an albino, hence unlucky, the father complied. The mythical Simurgh, a fabulous bird with gorgeous plumage, carried the infant away to rear in her nest. Zal grew up to become the father of the hero Rustam.

14 A king watches the discovery of a body washed ashore in a stream. From the same manuscript of the *Shah Nama* as number 13. 2½ x 5. M
(Illustrated, page 10)

These two miniatures are examples of what has been labelled "the true miniature style in Persia." Despite their small size, the scenes depicted would be equally effective if enlarged to any other dimension.

15 A cavalry battle during the wars between the Iranians and the Turanians. From the *Shah Nama*. Shiraz, c. 1340. 3 x 9⅜. M
This is a good example of the loosely-drawn, "provincial" works of the Inju court in Shiraz. The red background is very typical of this school.

Fifteenth Century

TIMURID AND TURKMAN PERIODS

A new family of rulers, the Timurids, descended from the conqueror Timur-i-leng (Timur "The Lame;" the Tamburlaine of Christopher Marlowe), ruled over all Persia for half a century and over the northeastern half for another fifty years. The court of Herat, capital of Timur's son Shah Rukh (ruled 1404-1447), was the most cultivated of its time. There and in the provincial capitals of his viceroys, the classic style of Persian miniature painting arose and was continued into subsequent centuries.

FROM ROYAL MANUSCRIPTS OF HERAT AND OTHER CAPITALS

16 A prophet receiving his disciples under a tree. From a manuscript of the *Compendium of Histories* of Hafiz-i-Abru (d. 1430). Period of Shah Rukh, c. 1425. 5½ x 9. M

Shah Rukh, the son and successor of Timur, commissioned this history to continue the narrative of the *Jami-at-Tawarikh* and the more recent *Zafar Nama* (History of Timur).

Because of overlapping episodes and the possibility of copying from a manuscript of the *Jami-al-Tawarikh*, reputed to have been dated (Muslim calendar) to correspond to 1318, miniatures from this work have often been incorrectly attributed to the earlier manuscripts. Recent scholarship, comparing the texts of the two different works, has established the difference. The technique of the painting definitely dates from the reign of Shah Rukh.

17 Sultan Mahmud watching a duel on horseback. From a manuscript of the *Zafer Nama*, dated to correspond with 1436. The manuscript was probably prepared in Shiraz, but certainly for a royal patron. 11½ x 6½. M

18 Amir Sheikh Nuz-al-din killing a lion in front of the Emperor Timur. From the same manuscript as number 17. Page not available for measurement. (Illustrated, page 13)

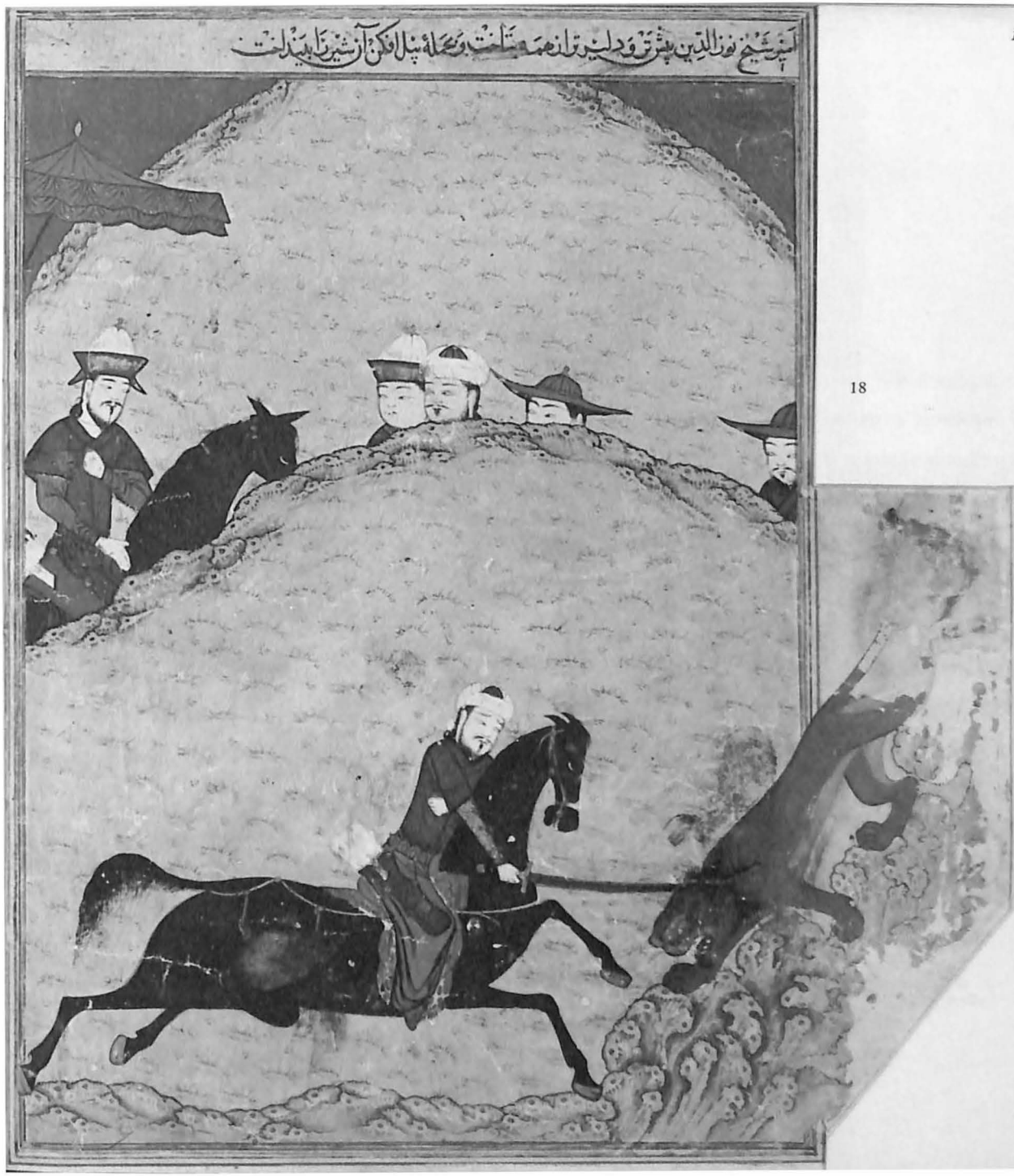
These two miniatures, though in the same manuscript, are by different artists — a very common practice in Persian painting. This is particularly true in the large manuscripts with numerous illustrations, when the completion of every picture by the same painter would have taken too many years.

FROM PROVINCIAL SCHOOLS

19 Zahhak enthroned. From a manuscript of the *Shah Nama* of Firdausi. Probably from Shiraz, c. 1435. 3⅝ x 6¼. M

This scene in a royal palace shows the tiles which were so glorious a branch of Persian art.

18



The exact duplication of nature was not sought after as in Europe. The high horizon of a rounded hill fills the major part of all outdoor scenes, a perfect background for the somewhat static figures of the people who play or fight before it. Interior scenes are constructed in the same way. The beauty of the colors of costumes and scenery is not obscured when the picture presents a scene at night — a moon and stars are sufficient. The greatest Persian painter, Bihzad, who flourished at the end of the fifteenth century, did nothing to change such conventions. He simply imbued them with new color patterns and new placements of his figures.

The main artistic conventions remained unchanged. So did the literary texts although painters illustrated, for the first time, a worthy rival for the *Shah Nama*, the *Khamsa* (a Quintet of Tales) by Nizami of Ganja (1140-1203). These two works remained the most popular.

FROM THE TURKMAN PERIOD

20 Bowmen killing courtiers. From a *Khawar Nama* of Ibn Husam (the life of the Caliph Ali, son-in-law of Muhammed, written in 1426). Shiraz, c. 1480. 6⅝ x 8¼. M (Illustrated, page 15)

The manuscript from which this miniature came has recently been separated and broken up. There are miniatures from it in several collections in America, but the bulk of the illustrations have been reassembled in the Museum of Decorative Art in Teheran. The manuscript is important because of its large size compared to other Turkman works of the same period (see cat. nos. 21-25).

21 Nushaba receives the portrait of Iskandar. From the *Iskandar Nama*, one of the stories of the *Khamsa* of Nizami. Fourth quarter, fifteenth century. 6½ x 4. M

The legendary exploits of Alexander the Great, as retold by the Persian poet, Nizami, atone in charm for their lapses of historical fact. The interior decoration and the rugs pictured in this miniature show how royal dwellings of this period were furnished.

بخیمه درون سعد بیدار بود — سعادت نگه کن که چون یار بود — بگوش آمدش زمزمه آواز پای — دل مرد جنگی برآمد ز جای

گمان را خم آورد و بر زه کشید — سمی بود تا خود چه آید پدید — برون رفت زمزمه زنده سرای — بدر بر زمانی بپیچید پای

پیاده دو مرد میان بسته دید — زهر نیک و بدشان زبان بسته دید — بدل گفت کاینها کنون آمدند — همانا که از بهر خون آمدند

خدنگی به پیوست چون شیر شکن — یکی را نشان کرد از ان هر دو تن — بنزدیکش آمد بزخم آن بخست — تبرسش جنان زد که او دم نزد

دوم خواست تا باز کرد دو پر — گمان و رسم اشت او را نگاه — یکی تیر دیگر بر او راست کرد — پیک ناوک او را لم و کاست کرد

20

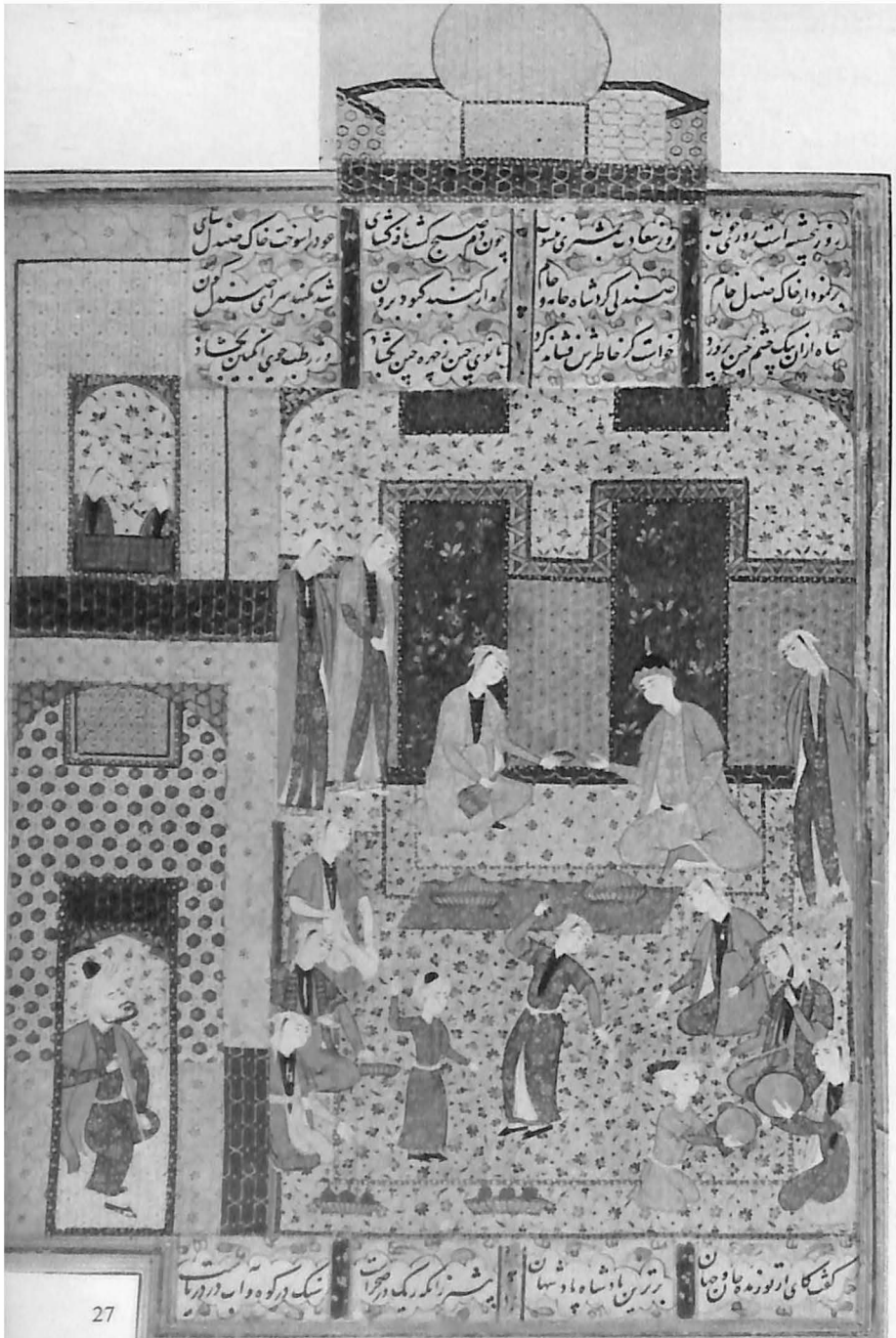
جو از خیمه برخاست آواز اشت — سر مالک از خواب نوشین بجست — شب سعد پیل را کمر بسته دید — بشست اندرش تیر پیوسته دید

بدو گفت پیش آی و بگشای گوش — زبهر چه بستی میا نراشب — جنین داد پاسخ که شبهار باش — نه هنگام خوابست بیدار باش

بخیمه درون بودم اشب بهوش — که آواز پایی رسیدم بگوش — برون رفتم از پیش و کردم نگاه — دو عیار دیدم پیاده براه

جو آگاه کشتم که پیکانه اند — بکردار بد نیک مردانه اند — جدا هر یکی را پیک جو به تیر — فگندم برین دشت بی دار و گیر

بزرسم کزین در بفرمان شاه — بشبخون فرود آید اشب سپاه — تو خیمه نگه دار و آگاه باش — کمر بسته در پیش خرگاه باش



22 Rustam in battle. From a *Shah Nama* said to have been dated to correspond with 1482. 4⅝ x 6¼. M

Beginning at this time, Rustam, major hero of Firdausi's epic, always appears in a helmet made from the head of a leopard (see cat. no. 40).

The following characteristics were prevalent by the fifteenth century: the high horizon; figures watching the action from above; and the outlining of the principal characters by a flat background studded with flowers.

23 A shepherd explains to the king why he has punished his dog by hanging him from a tree. From a *Khamsa* of Nizami. Shiraz, dated to correspond with 1485. 4¼ x 5. M

The shepherd had so relied on his dog that he left his flocks in the complete charge of the animal. Seeing a wolf steal lambs from the flock with the connivance of the dog, the shepherd punished the animal as he would have a human helper.

24 Illuminated double-paged frontispiece from the same manuscript as number 23. 10⅛ x 6¼. S

Magnificent double-paged headings for manuscripts must have been prepared for the majority of texts. Few of the early ones have survived. In addition to presenting a spectacle to delight the eye of the reader, the frontispiece gave the title of the work and, even more important, presented a sample of the calligraphy of the scribe.

25 Complete manuscript of the *Khamsa* of Nizami, containing an ornamental rosette heading, a double-page frontispiece, four *unwans* (chapter headings), and twenty-two miniatures. Several of the six colophons in the manuscript are dated: A.H. 791, 792, and 852 (1388, 1389, 1447). These dates refer to the copying of the text, for the miniatures are all in the Turkman style of Shiraz, c. 1480-1490. 9⅞ x 6¾ x 1⅞.

Sixteenth and Seventeenth Centuries

SAFAVID PERIOD

The Turkman rivals of the Timurids who had ruled Shiraz and southwestern Persia in the second half of the fifteenth century, were defeated by Shah Ismail in 1501. His dynasty, the Safavids, ruled for more than two hundred years. In the reign of Shah Tahmasp (1524-1576), himself an amateur painter and calligrapher, Persian miniature painting reached its apogee. These first native rulers (since before the Muslim conquest) attempted to repair the ravages of centuries of warfare. Under Shah Abbas (1587-1626), Isfahan, his capital, was the greatest center of the Middle East. But the decline in the art of painting had already begun.

During the sixteenth and seventeenth centuries, artists began to produce many pictures for the albums of nobles and wealthy patrons. These pages were not illustrations to the great texts of literature. They were meant to be enjoyed as separate works of art: portraits of dervishes and the effeminate youths of the royal court; pictures of animals; and drawings, often with touches of color (cat. nos. 34, 35; 41-43). The master of this kind of painting was Riza-i-Abbasi (d. 1635). After his death, pupils continued to produce works in his style. The most important among his followers was Mu'in Musawir (1617-1707?) (cat. no. 40).

FROM THE SIXTEENTH CENTURY

26 A. An angel greeting the prophet Muhammed. Style of Herat, first half sixteenth century. 5⅜ x 4¼. M

The face of Muhammed is veiled. Before the Safavid period the prophet was portrayed without facial covering, but from the beginning of the sixteenth century, his features were covered to avoid any connotation of iconolatry.

B. An angel with chaplet. Style of Herat, first half sixteenth century. 7½ x 4¾. M

C. An angel with musical instrument. Style of Herat, first half sixteenth century. 5½ x 4¾. M
The colors in these three miniatures are particularly brilliant.

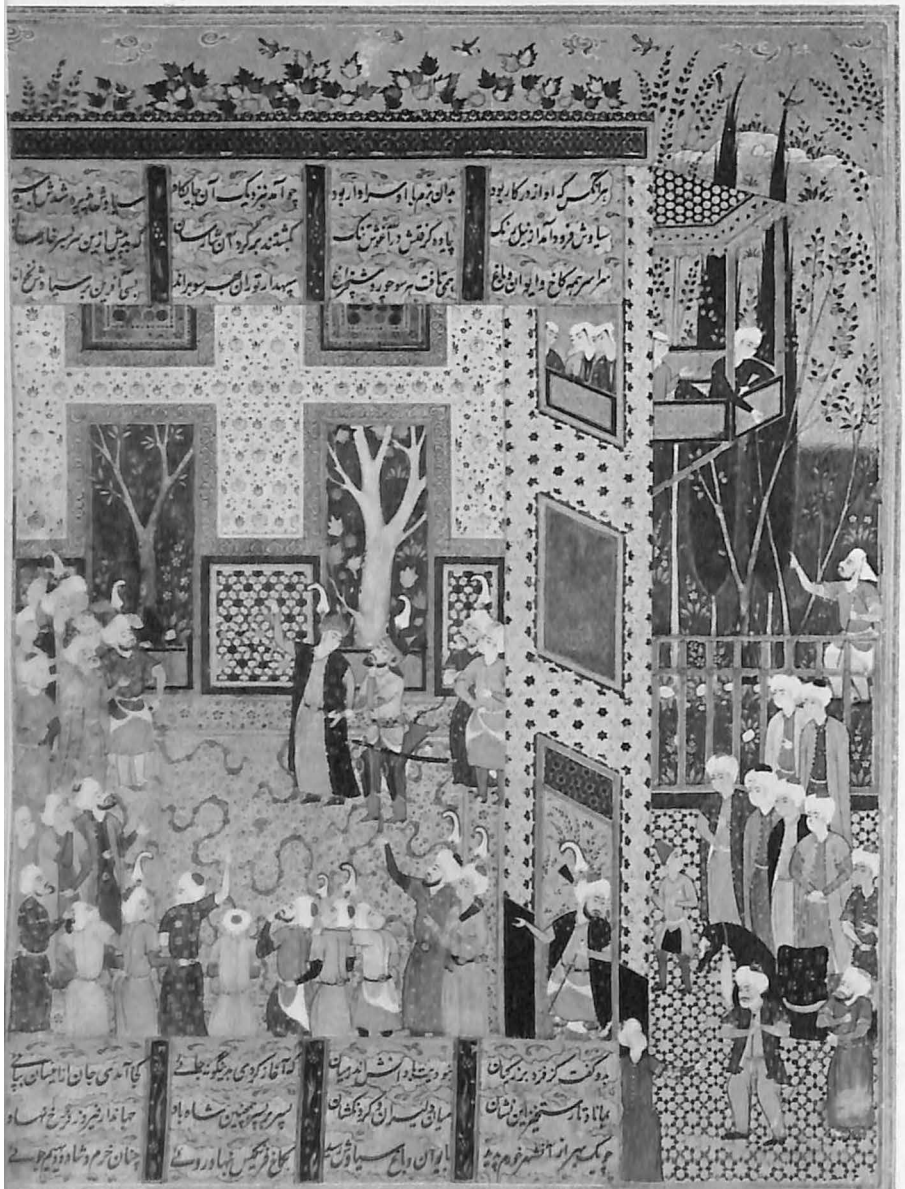
27 Bahram visits the Princess of China in the Saffron Pavilion. From a *Khamsa* of Nizami. Probably Shiraz, c. 1580. 11⅜ x 7½. S
(Illustrated, page 16)

King Bahram visited various princesses from different countries, passing one night with each, in a pavilion of a different color, and listening to their stories.

28 A hero defeats his opponent in combat. From a *Shah Nama*, c. 1560. 8½ x 7⅜. M

The high horizon in this painting is enlivened by the spectators of the duel and the musicians observing from above. The painted surface of the sky extends above the picture space and between the columns of the text according to the "Shirazi Canon" of page design.

29 Frontispiece from the same *Shah Nama* as number 28. 13½ x 8¼. M



31

30 The entry of the Anti-Christ into Jerusalem. From a *Fal Nama* (Book of the Prophets). c. 1580. 22¼ x 16¾. S

This miniature is from the manuscript that was probably the largest ever produced in Persia.

31 Scene in a courtyard. From an unidentified manuscript, possibly a *Khamsa* of Nizami. Shiraz, c. 1570-1580. Miniature not available for measurement. (Illustrated, left)

Another very large miniature. The delicacy of the painting is notable and the color elegant and glowing.

32 The night journey of Muhammed (The Miraj). From an unidentified manuscript. c. 1570-1580. 6¾ x 5⅛. S

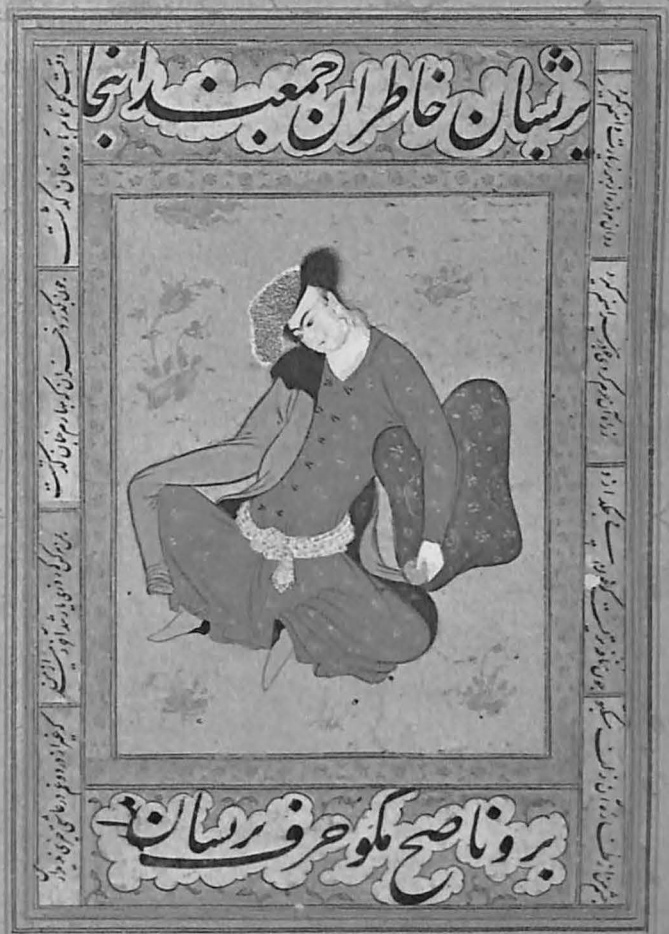
In Islamic legend, the prophet, mounted on the female-headed steed, Burak, visited heaven and hell during the same night. He began and ended his journey from the "Dome of Rock" in Jerusalem (site of the present Mosque of Omar). For this reason, the Holy City of the Jews and Christians is also hallowed for the Muslims. The prophet's face is veiled as in number 26. The Miraj was often inserted at the beginning of a non-religious manuscript as a consecrated introduction.

33 Portrait of a princess in blue. Second half, sixteenth century. 5¾ x 3⅜. M

34 Portrait of a seated man in a red coat. Second half sixteenth century. 4⅛ x 3¼. M (Illustrated, page 19)

The inscription on this portrait states: "I do not listen to embarrassing words." The nonchalance of the pose, the elongated elegance of the body, and the color of the costume are very typical of the portraits of the latter part of the Safavid dynasty. The portrait was obviously part of an album that was assembled for a connoisseur.

34



The miniature painting of Turkey in this period was greatly influenced by the work of the painters of the Timurid and Safavid courts; but European, as well as Persian painters, were often employed by the Turkish sultans. Among the most notable of these was Gentile Bellini who visited Constantinople in 1480 to paint Sultan Muhammed II. (The Sultan had captured that city in 1453 and put an end to the Byzantine Empire.) Histories of the different sultans dominated the art of the book in Turkey, but occasionally, as here, the great literary works of the Persian authors were translated and prepared for the Royal Library.

35 Portrait of a prisoner (or a dervish) in a fur mantle. c. 1560. 8⅛ x 5¼. S

The strained expression of the face in this drawing attracts the eye of the viewer. The artist has given it unusual emphasis. The Chinese influence is clearly discerned here.

36 Complete Koran, in fine sixteenth century binding. Illuminated introductory page and two pairs of other completely illuminated pages. Finely decorated *unwans* (chapter headings) throughout. Second half sixteenth century. 16⅜ x 11¼ x 2½.

37 Manuscript of the *Shah Nama* of Firdausi. Written in Turkish for the Ottoman Sultan Murad III (ruled 1574-1595). Ornamental *unwans* and five miniatures. 16 x 11 x 2½.

FROM THE SEVENTEENTH CENTURY

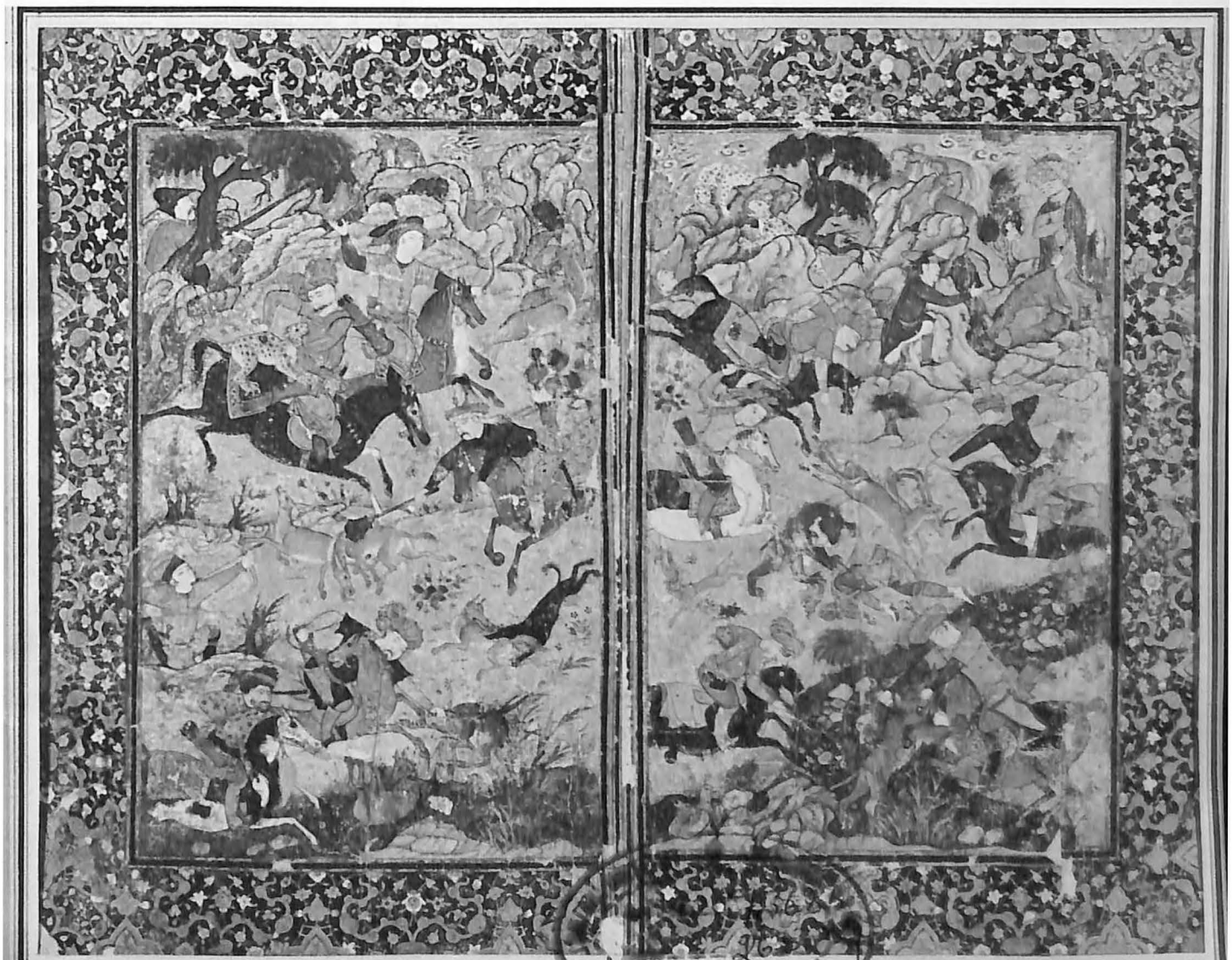
38 The royal hunt. Double-page miniature within an ornamental border. Isfahan, early seventeenth century. 10 x 13. S (both pages) (Illustrated, page 21)

Inscriptions on the back of this painting identify the hunters as Shah Tahmasp and Humayun, the Mughal Emperor of India who passed part of his exile from India at the court of the Safavid King. The loosely-wound turban with its hanging ends begins to appear in Persian painting during this period.

39 Majnun in the desert surrounded by animals. Episode in the story of Laila and Majnun, from an unidentified *Khamsa* of Nizami. Mid-seventeenth century. 6½ x 3⅜. M

The youth, Majnun, demented because the father of his beloved Laila had not permitted their marriage, wandered into the desert to live with the animals. The high horizon and the spectators who view the scene from above still remain common in seventeenth century painting.

38



43

40 Rustam's horse, Rakhsh, saves his sleeping master from a lion. Signed: Mu'in Musawir. Probably Isfahan, middle or late seventeenth century. 6¾ x 5¾. M

The hero, Rustam, on his way to rescue a captive king, fell asleep in a thicket near the lair of a ferocious lion. His horse, protecting his sleeping master, killed the lion without awakening the hero. Signed miniatures became increasingly common in sixteenth and seventeenth century works.

41 Drawing of a man leaning on a staff. Style of the painter, Riza-i-Abbasi. First half seventeenth century. 5¾ x 3½. M

This example of the elegant portraits in the style of those of the great painter, Riza-i-Abbasi, shows the magnificent quality of Persian drawing. The microscopic precision of the brush-work is typically Persian. It reappears also in Mughal painting in India.

42 A convivial party. Tinted drawing. Signed: Shaykh Abbasi. Dated: A.H. 1088 (1677). The inscriptions are in the small cartouche, lower right. 7 x 5⅛. M

This curious work shows the early appearance of European elements in Persian painting.

43 A camel. Tinted drawing. Seventeenth century. 6⅛ x 6⅛. M (Illustrated, left)

This fine drawing is typical of the pictures of animals prepared for the albums of collectors.

Eighteenth and Nineteenth Centuries

The mid-seventeenth century had seen the first appearance of a new form of painting in which certain European techniques were copied. The perspective used in Western painting appeared in the miniatures at this time, not replacing the traditional Persian treatment of distance, but existing with it (cat. no. 42). Similarly, oil and watercolor began to be used, though the tempera or mineral paints of the earlier miniatures were not discontinued. From the beginning of the eighteenth century, the decline in quality of the miniatures became increasingly evident. New "arts of the book" became popular: *decoupe* work (paper "cut-outs" pasted and superimposed to form pictures), and painted lacquer on *papier mache* for decorating book bindings, mirror covers, and pen cases.

The last adequate miniatures by Persian artists were the bird and flower paintings of the Kajar period (1794-1928) (cat. no. 46). These were not worthy successors for the great literary illustrations of the Il Khans, the Timurids, and the Safavids, but were the last products of an artistic evolution of fully six hundred years.

44 Duel on horseback. Probably from a *Shah Nama*. Eighteenth century. 13¼ x 9½. M

The early literary works continued to be illustrated during this period. Although the older traditions and techniques are still preserved in the paintings, the palette has changed greatly and watercolor has been added.

45 An amorous couple. Tinted drawing. Signed: Najaf Shah. The inscription above states: "Made in 1207" A.H. (1774). "My hand in her dress." 3¾ x 1⅞. M

This miniature is a good example of a tradition of erotic pictures which flourished in later Persian painting.

46 A. Flowers. Kajar period, nineteenth century. 6 x 3½. M

B. Birds. Kajar period, nineteenth century. 3½ x 7⅜. M

These charming pictures, though decorative, do not stand comparison with the great works produced in former periods. They typify the decadence of later Persian miniatures.

47 Turkish Imperial Edict (*Firman*), surmounted by an illuminated *tughra* (heading). Turkish, nineteenth century. 39¼ x 10¼. S

The art of the calligrapher was still justly appreciated, even after the decline in painting. A new form of script, *Shikasta*, was invented, often so beautiful as decoration that it was almost impossible to read.

HISTORICAL AND CULTURAL CHRONOLOGY

(Cultural events in italic)

Persia	India
B.C.	
SIXTH CENTURY	
Achaemenian Empire	*Life of the Buddha* *Life of Mahavira, Founder of Jainism*
FIFTH CENTURY	
	486 — Traditional date of the death of the Buddha
FOURTH CENTURY	
330 — Alexander the Great ends Achaemenians	c. 320 — Beginning of the Mauryan Dynasty.
THIRD CENTURY	
Beginning of the Parthian Empire	c. 275-235 — Reign of Asoka *Buddhism spreads beyond India*
SECOND CENTURY	
	The Mahabharata *begins to take form*
FIRST CENTURY	
A.D.	
FIRST CENTURY	*Gandharan Art* *Greco-Buddhist Sculpture of* *Western India and Afghanistan*
SECOND CENTURY	
THIRD CENTURY	
226—End of Parthian Empire; beginning of the Sasanian	
FOURTH CENTURY	
	c. 320 — Gupta Dynasty *Final forms of the* Mahabharata *and the* Ramayana
SIXTH CENTURY	
	c. 500-650 — Frescoes in the Ajanta Caves
SEVENTH CENTURY	
622 — Flight of Muhammed to Medina (the Hegira) Year 1 of the Muslim Calendar. 632 — Death of Muhammed 637 — Conquest of Sasanian Empire by Muslims (last Sasanian emperor murdered 651) 660-750 — Ommayad Caliphate (Capital: Damascus)	
EIGHTH CENTURY	
Oldest dated Koran, now preserved in Cairo *Earliest surviving Islamic pottery* 750-1258 — Abbasid Caliphate (Capital: Baghdad) 785-809 — Reign of Mamun, apogee of Baghdad. His successors increasingly weak; rise of various native dynasties	Renewal of the Pala Kingdom in Bengal

Persia India

TENTH CENTURY

Late in century, raids into North India of Mahmud of Ghazna, patron of Firdausi

ELEVENTH CENTURY

1010 — Firdausi completes the Shah Nama

1055 — Seljuk Turks occupy Baghdad; the Caliph, their puppet

Omar Khayyam

1096 — Beginning of First Crusade; other crusades continue into 13th century

1084-1126 — Rampala; apogee of the Pala Dynasty. Beginning of the Chola Dynasty in South India. *Period of the greatest Indian bronzes*

TWELFTH CENTURY

Decline of the Seljuks

1140-1203 — Nizami of Ganja, author of the Khamsa

1127 — Earliest dated Jain manuscript, now preserved at Cambay, Gujarat Jayadeva, poet of the Gita Govinda *at the court of Lakshmana Sena in Bengal.*

1192 — Muslim conquest of North India

Amir Khusrau Dihlavi, Khamsa *— best known Indian author who wrote in Persian*

THIRTEENTH CENTURY

Early 13th century — Mongols into Eastern Persia

1224 — Dioscorides Manuscript (see number 10)

1258 — Sack of Baghdad by the Mongol Hulagu, grandson of Chingiz Khan; execution of the last Abbasid Caliph — Il Khan Dynasty

1297-9 — Manafi al-Hayawan, *first dated illustrated manuscript that is definitely Persian, now in Morgan Library, N. Y.*

FOURTEENTH CENTURY

1307-14 — Copies of the Jami al-Tawarikh *of Rashid al-Din, now at Edinburgh and London*

c. 1325-1353 — Inju rulers of Shiraz

1335 — Death of the last Il Khan; Five separate dynasties rule Persia

1380 — Beginnings of the Empire of Timur (Tamurlane)

1393 — Timur conquers Baghdad from the Jalairids

1404-1447 — Reign of Shah Rukh in Herat

Tughluk Dynasty of Delhi; Muslim conquest of Central and South India

Revival of Hindu poetry; emergence of the cult of Krishna

1398 — Timur sacks Delhi; then withdraws

c. 1400 — Gradual replacement of palm leaves by paper in Jain books

FIFTEENTH CENTURY

1430 — Shah Nama *of Baisunkor, (now in Teheran)*

Inroads of the "Black Sheep" Turkmen in Northwest Persia

1467 — "White Sheep" Turkmen defeat the "Black Sheep"

c. 1450-1536 — Bihzad

1468-1506 — Reign of Sultan Husain Mirza in Herat

Last important Timurid in Persia

1501 — Shah Ismail the Safavid (d. 1524) defeats the "White Sheep" Turkmen

Persia India

SIXTEENTH CENTURY

1516 — Shah Ismail conquers Herat from the Uzbeks

Early manuscripts from Mandu in Central India

1526 — Babur (d. 1530) conquers Delhi

1524-1576 — Reign of Shah Tahmasp

1530-40; 1555-6 — Reign of Humayun who *brings back Persian painters in 1555*

Rise of Mughal painting

1539-1543 — Khamsa, *now in British Museum, prepared for the Shah*

1556-1605 — Reign of Akbar

1565 — Muslim Princes of the Deccan destroy the Hindu Kingdom of Vijayanagar

1587-1629 — Reign of Shah Abbas (Capital: Isfahan)

Earliest Rajput paintings

SEVENTEENTH CENTURY

1617-1707(?) — Mu'in Musawir, pupil of Riza-i-Abbasi

1603 — First British representative of the East Indian Company reaches Agra

1605-1627 — Reign of Jahangir

Important paintings in Malwa

1628-1658 — Reign of Shah Jahan

1635 — Death of Riza-i-Abbasi

1630-1648 — *Building of Taj Mahal in Agra*

1658-1707 — Reign of Aurangzeb; completion of the conquest of the Deccan

Rise of the Mahrattas

Earliest Basohli painting

EIGHTEENTH CENTURY

Progressive decline of Persian painting

Weakening of the Mughal Empire; the Mahrattas terrorize Central and North India

Late Mughal painting

1736 — Death of Abbas III, last of the Safavids; Nadir Shah (assassinated 1747) succeeds.

1739 — Sack of Delhi by Nadir Shah

Provincial schools in Oudh and Murshidabad

Painting in Guler

1757 — Battle of Plassey; British supreme in Bengal

1761 — (and previously in 1755) — Sack of Delhi by Ahmad Shah Durrani

1794-1925 — Kajar Dynasty in Persia

1775-1823 — Reign of Sansar Chand of Kangra

NINETEENTH CENTURY

Progressive decline of Rajput painting

Sikh hegemony in the Hill States

Progressive decline of Pahari painting

1857 — Sepoy Mutiny; last Mughal Emperor pensioned by the British

TWENTIETH CENTURY

1925 — Pahlavi Dynasty to which the present Shah Muhammed Riza belongs

INDIAN MINIATURES

The history of Indian book painting is infinitely more complicated than that of Persia. First, it began earlier and lasted just as long. Second, in Persia, artists and patrons were all Muslims; in India, miniatures were produced by and for followers of four different religious traditions: Buddhists, Jains, Hindus, and Muslims. The great religious texts of the first three groups could all be illustrated. Only the Koran of the Muslims had no pictures. In Indian miniatures we find the rich religious iconography of Buddhism, Jainism, and Hinduism added to the imported literary iconography of Persian painting.

Buddist and Jain Palm Leaf and Paper Manuscripts

Prince Siddharta Gautama, later to be known as the Buddha ("the Enlightened One"), and Mahavira, whom the Jains considered as the twenty-fourth in a line of *Jinas* (saviors or "Victorious Ones"), both lived during the sixth century B.C. These two religious leaders attempted to reform existing Hinduism and the rigid control of the all-powerful Brahmins. Buddhism became the most important religion in India under Asoka (third century B.C.) and spread throughout Asia. Jainism never succeeded in being more than the religion of a small minority. It remains, however, unlike Buddhism which has disappeared almost completely from its homeland, one of the religions of contemporary India.

The earliest religious texts of both Buddhists and Jains were written on strips of palm leaf (cat. nos. 48, 49). These "books" were enclosed in decorated wooden covers and were "bound," or strung together by a cord threaded through holes in the covers and the leaves (cat. no. 49). The courts of the Pala and Sena kings (750-1200) in Bengal, prepared the oldest Buddhist palm leaf texts still in existence.

48 Four palm leaf pages from a Buddhist text, probably the *Astashasrika Prajnaparamita* (The Perfect Wisdom in 8,000 verses). Pala and Sena period, Bengal, late eleventh or early twelfth century. 2 x 21⅝, each leaf. (Illustrated, below)

Palm leaf illustrations from the religious books of the Pala Dynasty are the oldest remaining examples of miniatures in India. The tradition of the shape of these leaves continued in Nepal and in the Jain texts in India. The colors of the

When Muslim invasions, early in the thirteenth century, destroyed the Sena kingdom, the artistic tradition of Bengal was continued in Nepal and later in Tibet.

The Jain communities of western India prepared manuscripts of their sacred texts, the *Kalpa Sutra* (cat. no. 50) — the story of Mahavira and two of his predecessors, and the story of the hero, Kalaka. The *Kalaka Karyakatha* was probably composed in the eleventh or twelfth century (cat. no. 51). After about 1400, paper pages took the place of the earlier palm leaves; but they continued to be presented horizontally to suggest the earlier palm leaf shape. The paper manuscript needed no cord for binding as the palm leaves had. The pages retained, however, ornamental red dots which suggested the absent holes (cat. nos. 50, 51).

An unusual convention, even more distinctive than the brilliant reds and golds of Jain painting, was a strange profile of certain faces. Either a completely frontal or three-quarter pose was used. The faces in three-quarter profile were embellished with a view of the eye on the farther side of the face projecting beyond the profile. Many of the ideas of Jain painting were to be found again in the Rajput Schools of the sixteenth and seventeenth centuries. The use of the "farther eye," however, is found only in Jain miniatures. The conservative force of a small religious group striving to preserve its cultural heritage, may account for the continuation of this strange convention.

backgrounds, or of the divinities themselves, symbolize their characters: the green of vegetation for compassion and kindness, red for sensual desire and passion, yellow for the ecstatic glow of successful meditation.

49 Five palm leaf pages from a manuscript of a Buddhist text; and two covers. The covers have friezes of Bodhisattvas painted on their inner surfaces. Nepal, twelfth century. 2 x 22, each leaf. 2⅛ x 22½, each cover.

The tradition of Pala manuscripts continued in Nepal. The artistic convention remained the same so that little difference can be seen in the style of the miniatures. The frieze of Bodhisattvas reappears in Buddhist sculpture also, notably at Borobudur in Java and Angkor Wat in Cambodia.

50 Two leaves, paper, with illustrations on both sides, from a *Kalpa Sutra*. Jain, West India, School of Gujarat, fifteenth century. 4¼ x 11⅜, each leaf.

The earliest Jain illustrations made for the paper books still preserve the distinctive "compartmental" shape on pages similar in size to the earlier palm leaves. The red dots are all that remain of the original holes for threading together the palm leaf pages. The smaller script around the larger writing consists of corrections or additions to the original text.

51 Kalaka exercises his horse; Kalaka hears Gunakara preach. From a *Kalaka Karyakatha*. Paper. Jain, West India, School of Gujarat, late sixteenth century. 4⅛ x 10⅛. S

This miniature is illustrated in W. Norman Brown's *The Story of Kalaka* (Freer Gallery of Art, *Oriental Studies*, nol 1; Plate 13, no. 34). It shows the development of a progressing complexity in Jain illustrations in which two episodes were placed within the same miniature. The red dots of earlier manuscripts have become more ornate, with their own petal-like decoration.

52

SULTANATE OF DELHI

52 A king on his throne with three courtiers. Illustration to a manuscript of the *Khamsa* of Amir Khusrau Dihlavi. Middle or second half, fifteenth century. 5¼ x 9. S (Illustrated, above)

The flat red background of this miniature recalls the Jain works of the same period, also the earlier "Inju" school of Shiraz, Persia, in the fourteenth century. Other leaves from this manuscript are in the Freer Gallery of Art, Washington, D. C.

Painting of Central India and the Deccan

The history of medieval India is a continuous succession of warring dynasties, the growth and decay of states, and the rivalry of Muslim invaders and their Hindu subjects. The court of the Sultans of Delhi produced illustrated manuscripts, mainly with Persian texts (cat. no. 52). In Central India, and Mandu, another school of painting arose, influenced by the courts of Shiraz and Herat in Persia. The Deccan (the high plateau of Central India) also saw the flowering of different schools at the various capitals of the states into which it was split up in the late fifteenth century (cat. nos. 70, 71). Finally, in the seventeenth century, the state of Malwa produced fine Hindu miniatures (cat. nos. 53-55), related to the early Rajasthani painting of the same period. Both traditions, that of Malwa and that of the Deccan, continued into the eighteenth century.

SCHOOL OF MALWA

53 Two *Nayaka* subjects (*recto* and *verso* of the same sheet) from an album of the *Rasika Priya* of Keshava Das, dated 1634, the largest part of which is still preserved in the National Museum, New Delhi. 8⅛ x 6¼. S

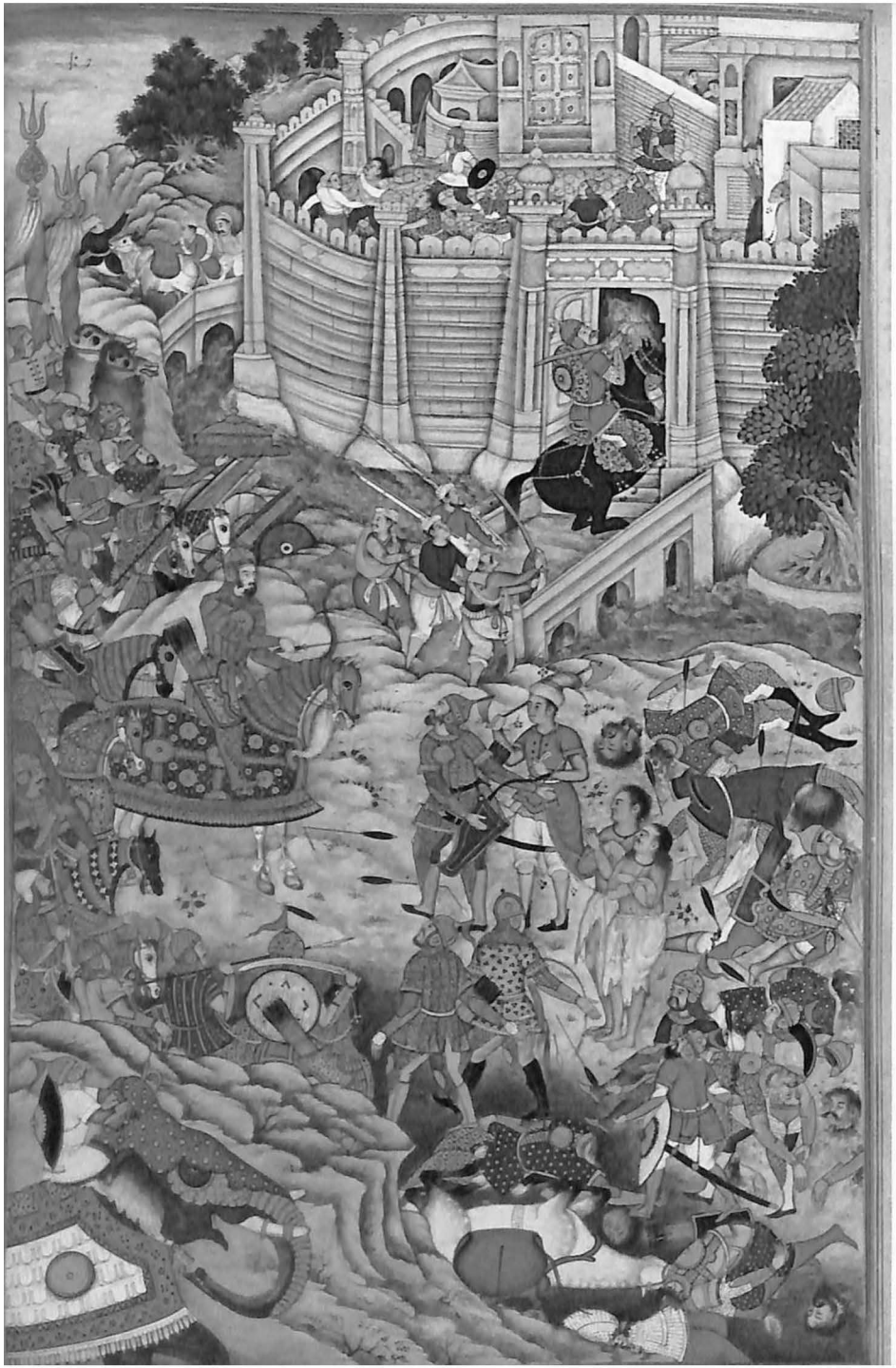
The Nayakas are emotional states of women as they wait for their lovers, or prepare to receive them. Here, a lady serves her lord who, like Krishna, is painted blue. Krishna is one of the avatars or manifestations of the God, Vishnu. The red background symbolizes her passion.

54 Rama and Lakshman visit an ascetic while two monkeys from Hanuman's army observe. Episode from the *Ramayana*. c. 1635. 6 x 8¾. S

The *Ramayana* and the *Mahabharata* were the two great epics of the Hindus. The former tells the story of the abduction of the hero Rama's wife, Sita, by the wicked Ravana. Rama, like Krishna, one of the avatars or manifestations of Vishnu, was only able to recover his wife from her imprisonment in Ceylon with the help of an army of monkeys and bears. The bright colors of the Jain manuscripts still remain unmodified, but there is no "farther eye" nor archaic religious convention.

55 A *Ragmala* scene. (A lady plucking petals from a lotus.) From a *Ragmala* series, c. 1660-1680. 7⅝ x 5½. M

The *ragmalas* are "garlands of *ragas*." The *raga*, considered as a male with several *ragini* consorts, is a musical mode. The poetry composed for them and sung in a range of preconceived patterns conveys diverse emotional states or presents different seasons of the year, times of day, or other events in series. The illustrations of each *raga* or *ragini* are supposed to present a similar manifestation in the spectator by the scene depicted and the colors used. The *ragmalas* are of Hindu origin although there are also similar series by Mughal artists.



57

Mughal Painting

The miniatures produced for the Mughal Emperors are those best known outside of India. (The name "Mughal" is a corruption of the word "Mongol.") These emperors were Timurids, distant cousins of the rulers of Herat in Persia. A series of six fathers and sons ruled in succession from 1526, when the first of them conquered the Sultanate of Delhi, until 1707, when the last of them died after having completed the conquest of the sub-continent. From that date until 1857, when the last feeble descendant of the great emperors was pensioned off by the British at the end of the Sepoy Mutiny, their territories and importance declined further with each reign. No other ruling dynasty, however, anywhere in the world produced men of comparable calibre: some, great soldiers; others, great statesman; almost all, great patrons of art.

MUGHAL MINIATURES

56 A melee in a garden pavilion. Episode from a *Razm Nama* (the translation into Persian of the Hindu epic, the *Mahabharata*). Period of Akbar, c. 1580-1590. 12¼ x 7¾. M

One of Akbar's efforts to conciliate his Hindu subjects was the translation of the *Mahabharata* into Persian and the preparation of several copies by the artists of his court. Compare this miniature with those from Persia during the same period (cat. nos. 27-35).

57 The troops of the Emperor Babur storm a fortress. Episode from the *Akbar Nama*, c. 1590. Drawing by Farroukh; coloring by Dhanou; faces by Dharm Das. 13¾ x 8½. M
(Illustrated, page 32)

The important miniatures for the royal histories were signed (as here, at the bottom in red) by the various artists who had been responsible for the different parts of them. This very fine miniature is closely similar to paintings of the *Akbar Nama* of the same period, the largest part of which is preserved in the Victoria and Albert Museum, London.

The reigns of Babur (1526-1530) and Humayun (1530-1540 and 1555-1556) were too turbulent to play a vital role in the history of painting. Humayun, however, during his exile, visited the court of Shah Tahmasp and brought back two Persian artists, Mir Sayyid Ali and Abdus Samad, when he returned to Delhi. These artists, and others who came later from Persia, trained the Indian artists who produced the greatest Mughal miniatures.

Under Akbar the Great (1556-1605), the imperial court was a haven for both statesmen and connoisseurs. Akbar extended the boundaries of his kingdom, then reorganized it. Complete toleration was accorded to all sects and public religious discussions were fostered. Jesuit missions from the Portuguese settlement of Goa and English trading representatives were both received at court. This eclecticism had far-reaching effects. Persian was Akbar's language, but he had Rajput princesses in his harem. The Hindu epic, the *Mahabharata*, was translated into Persian as the *Razm Nama* (Book of Wars) (cat. no. 56) and was illustrated by the same Persian and native artists of the royal atelier who prepared the histories of the reigns of the emperor and his grandfather (the *Akbar Nama* and the *Babur Nama*).

58 A king enthroned greeting guests. From a manuscript of the *Tarikh-i-Alfi*. Period of Akbar, c. 1595. 15¾ x 8½. S (Illustrated, page 35)

The *Tarikh-i-Alfi*, or History of the World, was prepared for Akbar in the 1580's and was revised in 1594. Many of the important artists of the imperial library collaborated on this manuscript. Another miniature from it is in the Freer Gallery of Art, Washington, D.C. Of great interest is the treatment of the box containing the text with the illustration surrounding it. This was not a common practice, but several known manuscripts of the latter part of the reign of Akbar and the early reign of Jahangir show similar compartments of text.

59 A lady and child in a landscape. Period of Akbar, c. 1600. 8½ x 4⅛. M

European painting became known in India through the decorations in the churches of the Portuguese settlements and through gifts of pictures to Akbar. Books of engravings imported from Antwerp were studied with great interest, both by the emperor and by the painters of his atelier. Here the draperies on the woman's figure have obviously been copied from some European work.

60 Majnun in the desert surrounded by animals. Drawing from a *Khamsa* of Nizami, c. 1600. 9⅛ x 5⅞. M

The great works of Persian literature continued to be illustrated at the Mughal court.

58

Jahangir's reign (1605-1627) marked the height of Mughal miniature painting, the emperor being a very discerning critic (cat. no. 61). Shah Jahan (1627-1658) protected artists also, but architecture was his main artistic interest. The Taj Mahal remains the most noted accomplishment of the period. Aurangzeb (1658-1707), in spite of his great military talents and his conquests in southern India, weakened his empire by a policy of religious intolerance and persecution. The emperor's bigoted policies drastically curtailed the production of paintings from the royal studios. Artists moved away from the court to work either for the nobles or for the semi-independent Rajput princes.

Disintegration set in quickly after Aurangzeb's death. Bands of freebooters pillaged and destroyed. The capital was sacked twice (1739 and 1761), and immense booty carried away. French and British territorial ambitions fostered the emergence of semi-independent states. Throughout the one hundred and fifty years after 1707, Mughal painting still existed, chiefly in Delhi and Agra and in other cities that were state capitals. Some good work brightens the prevailing stereotyped recopying of earlier themes, but it is rare. Provincial schools flourished in Murshidabad (capital of the Nawabs of Bengal who were defeated and replaced by the British between 1757 and 1764) and, for a longer period in Oudh, the state adjoining Delhi to the southeast (cat. no. 69). These last glimmerings of Mughal painting did not compare with the brilliant works being produced at the Hindu courts of Rajasthan and the Pahari Hills.

61 Two courtiers present a book to the Emperor Jahangir. Period of Jahangir, c. 1616. 6⅜ x 4½. M

Jahangir was an even more discerning art patron than his father, Akbar. His collection included Persian works in which the Emperor made attributions to artists whose work he recognized, among them the great Bihzad. Artists followed in his train on royal progresses to record unusual events or to portray the emperor and his courtiers. Here he receives the dedication of a book. The picture bears a striking resemblance to a miniature in the State Museum in Berlin. The fine drawing of Jahangir's face confirms reports of his sensitivity as an artistic connoisseur.

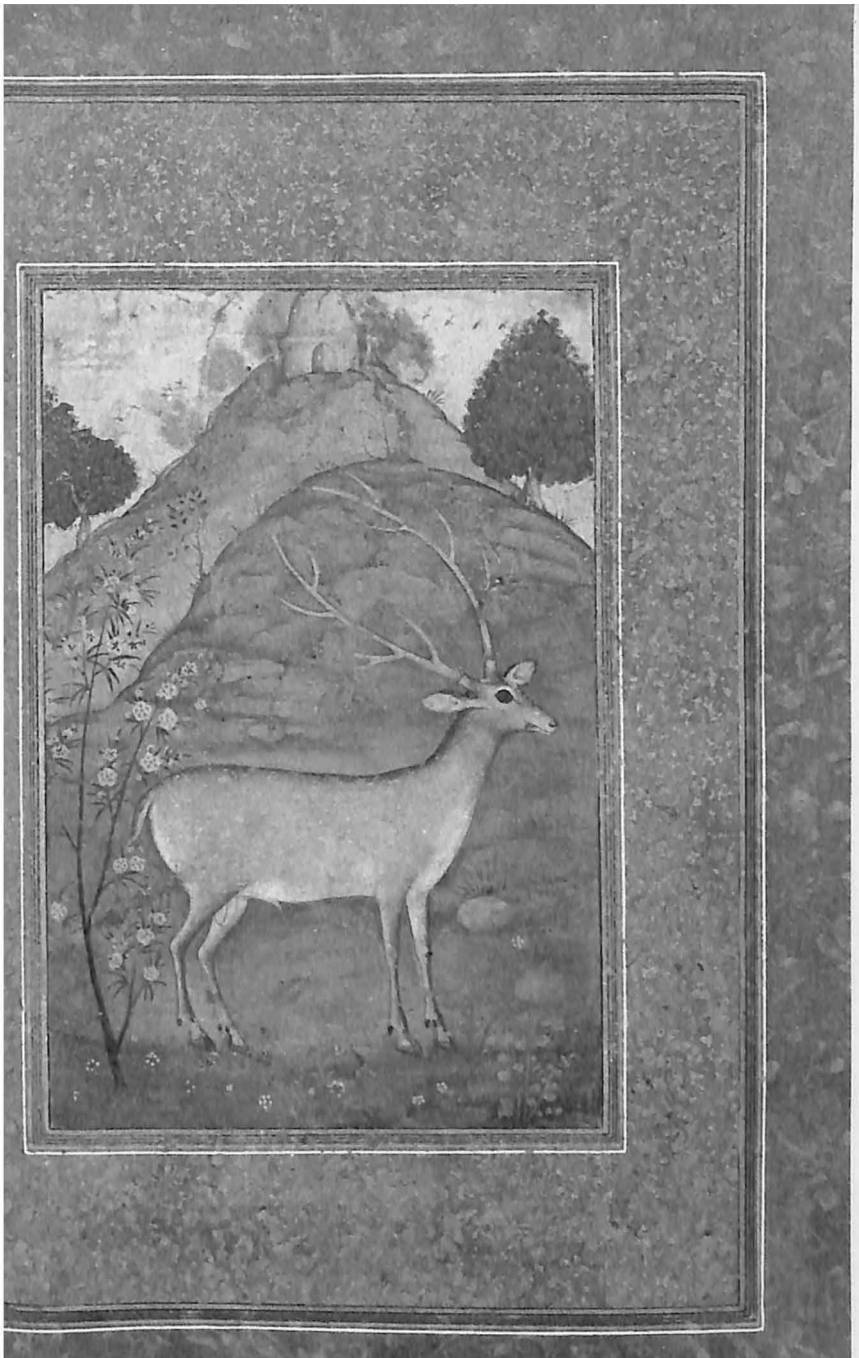
62 Portrait of Asif Khan. Surrounded by a border of flowers. Page from a royal album or *muraqqa*. Period of Jahangir, c. 1615-1620. 7 x 4⅛. M

63 A deer in a landscape. Period of Jahangir, c. 1620. 5¾ x 3¾. M (Illustrated, page 37)

Pictures of nobles of the court (cat. no. 62), as well as those of birds and animals, become increasingly popular during the reign of Jahangir. Several of the great albums of the royal art critic include actual portraits of specific animals, as for example the turkey cock imported from Europe.

64 Two pages from a dictionary, or similar work, written in Persian for a Mughal patron. Early seventeenth century. 13¼ x 8½, each page. S (One page illustrated, page 38)

The sumptuousness of the gold decoration around the edges of these pages suggests the possibility that they were prepared in the royal atelier. The contrast of the brilliant bands of plain color with the elegant gold work of the animals and birds is particularly pleasing.



65 Group portrait. An early Mughal emperor, one of his sons and several courtiers. Period of Shah Jahan (?), seventeenth century. 7⅞ x 11⅛. M

The emperor depicted may be Akbar; or possibly Shah Jahan facing his son, the future Aurangzeb. The length of the costumes can often be a factor in dating Mughal portraits, as the hems became increasingly longer during later reigns. Under Shah Jahan, however, a style of men's clothes was affected that was duplicated later in the eighteenth century.

66 Drawing of an elephant and his *mahout*. Late Mughal, from a Persian original. 3⅞ x 5⅝. M

Interest in animal painting did not cease with the death of Jahangir. This elephant with his keeper looks very Persian (particularly the background), in spite of the inclusion of the *mahout*. The identical elephant is pictured in a miniature of the Goloubeff Collection, Boston Museum of Fine Arts, where he is listed as Persian, late fifteenth or early sixteenth century (see *Ars Asiatica*, vol. XIII, Plate XII, no. 23). The present miniature is later.

67 Portrait of Raad Andaz Khan, Subedar of Kabul. Period of Aurangzeb, early eighteenth century. 7¼ x 4¼. M

The functionary portrayed here was made Governor of the Fort in Agra in 1658 A.D., during the first year of Aurangzeb's reign. The drawing of the portrait can be compared in quality with some of the finest portraits of courtiers of the time of Jahangir and Shah Jahan. The color, however, is not sufficiently bright to permit the contrast seen in number 62.

68 Ladies worshipping a *lingam* (A *lingam puja*). Eithteenth century. 9 x 5½. M

The worship of the *lingam* is connected with the Hindu God, Siva. Later Mughal miniatures become increasingly Hindu in subject matter, sets of *ragmalas* occurring regularly. The border of the miniature is reminiscent of some of the album pages of the great *Muraqqas* of Jahangir. (Compare, catalog number 62)

64

69 Sohini swims across the river to her lover Mahinval, who plays the flute. Illustration to a Punjabi folk tale. Provincial Mughal. School of Oudh, c. 1770-1780. 8¾ x 12. M
(Illustrated, page 39)

This elegant night scene proves that fine painting could still be produced toward the close of the Mughal period. Again there is use of a Hindu subject.

DECCANI MINIATURES

70 Youth with a small girl. Drawing heightened with gold. School of Bijapur, c. 1600. (Or a Mughal copy of an original Deccani portrait.) 6 x 6¼. M

The details of the costumes lead to this identification. They are typical of the clothes worn by members of the royal Deccani families in the miniatures that have survived from the courts of Bijapur, Ahmadnagar and Golconda.

71 Ladies in a harem. Early eighteenth century. 11½ x 6⅞. M

Painting flourished in the Deccan (the high plateau of Central India) at the same time as in neighboring Malwa. Later Deccani painting was greatly influenced by the works of the Mughal painters of the sixteenth and seventeenth centuries. Schools of painting continued through the eighteenth century particularly in Hyderabad, which was the most important state of Central India previous to independence from the British.

69

74

Rajput Painting

For the first time in Indian art, miniatures were produced by Hindu artists for Hindu patrons. With the beginning of the first Muslim invasions of India, Hinduism needed to reform itself to compete with the religion of the conquerors. This reformation manifested itself in the fourteenth century and was both religious and artistic. The cult of Krishna, the divine cowherd, became predominant. His story was told in the *Gita Govinda* of the poet Jayadeva (late twelfth century) and in the popular songs of later authors. In Hindu painting Krishna and his beloved, the milkmaid Radha, embodied the concepts of God and the soul of the worshipper seeking union with the deity.

The earliest examples of Rajput painting show affinities with the artistic centers in Gujarat and Malwa, closest to them. They date from the second half of the sixteenth century. The same strong colors and flat surfaces stand out (cat. no. 72). Shortly thereafter, Rajput rulers visiting the court of Akbar, became conscious of the more subtle and elegant products of the Mughal artists. Their increasing "mughalization" accounted for the decrease of the primitive quality of previous miniatures and for the increasing sophistication of later ones.

RAJASTHANI MINIATURES

72 Episode from the *Bhagavata Purana*. South Rajasthan, or possibly central India, c. 1575. 5¾ x 8⅞. M (irregular edges)

The flat colors of Jain and Malwa miniatures are hardly changed in this early example of Rajasthani painting. Four miniatures from this same manuscript were at the most recent exhibition of Rajput painting at Asia House, New York City, 1960-61.

73 Radha awaiting the arrival of Krishna. From a *Rasika Priya* of Keshava Das. School of Mewar, c. 1650. 8½ x 7. M

The portrayal of two scenes in the same miniature possibly came from earlier Jain paintings (see number 51). For the *Rasika Priya*, see number 53.

74 *Gunakali Ragini*. From a *ragmala* series. South Rajasthan, possibly Mewar, c. 1680. 7½ x 5. M (Illustrated, page 40)

Another painting from this same *ragmala* series was exhibited at Asia House (see number 72).

75 Raja Bim Singh of Udaipur (ruled 1778-1828) and members of his court. School of Udaipur, late eighteenth or early nineteenth century. 9⅛ x 12⅞. S

This excellent unfinished group portrait shows the Maharana, ruler of Udaipur, and several nobles smoking the distinctive *hookah*, the Indian water pipe. Portraiture did not appear immediately in Rajasthan, but with the increase of interest in painting, it eventually rivalled subjects of a religious nature.

Many of the Rajput courts became centers of painting, each with its own distinctive style. Prominent among them was Mewar (also called Udaipur after its capital city) (cat. nos. 73, 75), whose rulers could boast descent from the Sun, and also the undisputed fact that no princesses of their house had ever entered the harems of their Mughal overlords. Other states were Bundi (cat. no. 76) and Kotah (cat. no. 77) ruled by members of the same clan; Kishangarh, Bikaner (cat. no. 78), Marwar (also called Jodhpur) (cat. no. 80), and Jaipur. Other less important states also produced paintings.

In addition to illustrating literary texts, such as the *Ramayana* (cat. no. 78) and the *Bhagavata Purana* (cat. no. 79), artists at the various courts produced *ragmala* series (cat. nos. 74, 76, 80), and, somewhat later, portraits. Stereotyped copying of scenes became increasingly common during the eighteenth century. There was little good miniature painting in Rajasthan after 1800. To find a still vital artistic tradition after that date, it is necessary to look to the other branch of Rajput painting, that of the Pahari Hills.

76 *Kakubha Ragini* (Lady with lotus flowers walking in a grove). From a *ragmala* series. School of Bundi, early eithteenth century. 7⅜ x 5½. M

One of the loveliest of the *raginis*, Kakubha is the woman who hastens through the forest at night to seek her lover. The screaming of the peacock (symbol of desire) cannot deter her from her search. The distinctive pattern for portraying water and the pair of *brahmini* ducks is typical of Bundi painting. (See the same convention in the earliest Rajasthani miniatures, number 72 above).

77 Attendants trying to control a crazed elephant. Drawing. School of Kotah, c. 1800. 11⅝ x 17⅜. S

Kotah artists specialized in hunting scenes. The excellence of this drawing is not immediately noticeable. The spiral shape of the elephant's body easily dwarfs the figures of his keepers, in size as well as in the masterly handling of the movement.

78 Scene from the *Ramayana*. School of Bikaner, c. 1680. 7¾ x 6⅛. S

79 Krishna and Radha seated in a bower. School of Bikaner (or possibly Mewar), c. 1685. 5½ x 6. M

The first of these two miniatures shows Krishna (blue) and his brother Balarama (white) attacking the wicked Ravana who has abducted Sita, Rama's wife. Hanuman, the monkey leader, appears above. Miniatures of the second series were recently disseminated in the United States. Although not in perfect condition (the mineral content of the color, green, has eaten through the paper), the miniature is a charming example of Rajput painting.

80 *Todi Ragini* (A lady with deer). School of Marwar, c. 1750. 9 x 6. M

An almost identical copy of this miniature was exhibited at Asia House in 1960-61.

PAHARI MINIATURES

The miniatures of the petty state of Basohli mark the transition between the powerful works of Rajasthan and the more recent, lyrical ones of the later Pahari schools. The arbitrary, unrealistic colors of the early Rajput works are continued in Basohli. The "hot" palette of the Basohli painters with its brick reds, burnt oranges and mustard yellows is a striking characteristic of this school.

PAHARI MINIATURES

81 The leaders of the monkey and bear armies assemble under a tree. From a *Ramayana*, *Basohli Kalam*, c. 1700. 7 x 11¼. M

Although this painting lacks refinement, the vivid, distinctive colors of Basohli miniatures stand out. The mustard yellow of the background has no relation to the reality of the landscape of the Hill States which is verdant.

82 A *Nayaka* subject, from the *Rasamanjari* of Bhanu Datta. *Basohli Kalam*, in Basohli or Nurpur, c. 1730. 6⅞ x 10½. M

The miniatures of the series of which this picture comes are still in the process of being assigned to some particular state. They have been accepted as being from Nurpur for several years, but most recent scholarly opinion has attributed them to Basohli (the two states are only a few miles apart). The colors are typical of the *Basohli Kalam*.

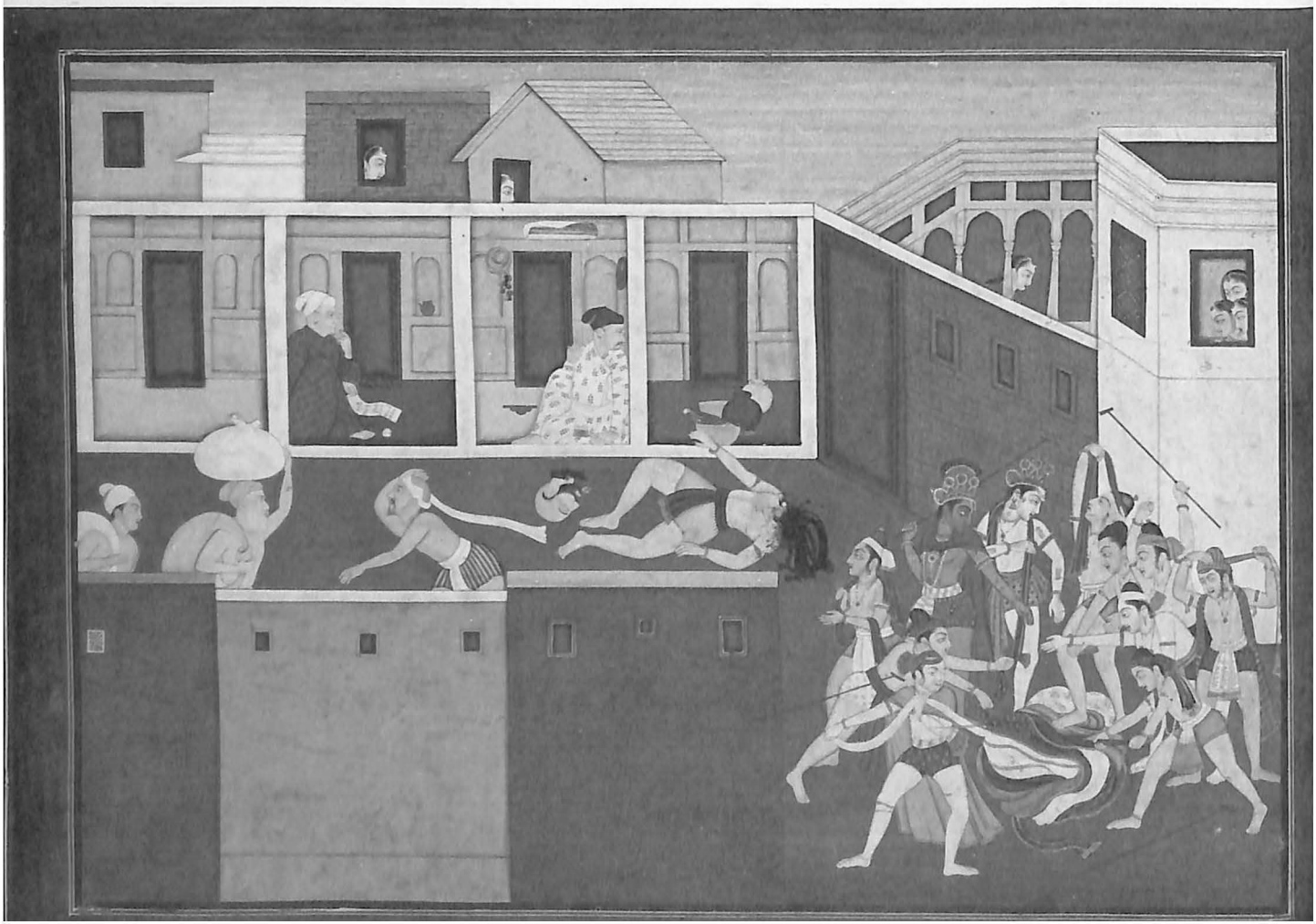
83 Rama and the monkey army of Hanuman attack the forces of Ravana. Episode from the *Ramayana*, Kulu, late eighteenth century. 5⅜ x 7⅞. S

A comparison of this miniature with one of the same subject from Bikaner (cat. no. 78) shows the distinctive primitive quality of the *Kulu Kalam*.

84 Portrait of a Hill Raja with his falcon. Probably Kulu, late eighteenth century. 9 x 6. M

85

87



The earliest Pahari paintings date from about 1675. Certainly some of the artists dismissed from the royal ateliers during the reign of Aurangzeb must have emigrated to the Hill States. Their reception by the young nobles who had grown up as hostages at the Mughal court would have been warm. The *Basohli Kalam* (*Kalam* or *Kalm* means style) was first used in the State of Basohli but spread to courts of other rajas also, particularly to Chamba and Nurpur. The Basohli style was important for no more than a century when artistic primacy passed to the softer, more lyrical *Kangra Kalam*.

The great Indian scholar, Karl Khandalavala, has recently published the first definitive study on the miniatures of the Hill States (*Pahari Miniature Painting*, Bombay, 1958). In addition to the *Basohli* and *Kangra Kalams*, he distinguishes a *Kulu* and a *Bilaspur Kalam*. The paintings attributed to Kulu are charming, provincial primitives, completely different from the pulsating Basohli miniatures and the lovely, more placid Kangra works.

85 Portrait of a Hill Raja or nobleman. Unidentified Hill State, probably Jammu, middle or late eighteenth century. 7⅞ x 5⅝. S (Illustrated, page 45)

Pahari portraits seldom approach the brilliant examples from the early Mughal period. This little portrayal, however, has a great charm and must have been an excellent likeness.

86 Krishna riding on a snake. Probably Guler, second half, eighteenth century. 9¼ x 6½. S

This lovely, simple miniature has as distinctive a palette as the earlier Basohli pictures. Again the colors are conventional rather than naturalistic.

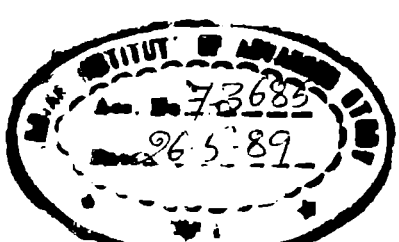
87 Krishna and his companions fight for their clothes. Episode from the *Bhagavata Purana*. *Kangra Kalam* at Kangra, c. 1790. 9½ x 13½. M (Illustrated, page 46)

88 Krishna having a picnic with the gopas (cowherds). Episode from a similar *Bhagavata Purana*. *Kangra Kalam* at Kangra, c. 1790. 9 x 13¼. M

The royal workshops of Sansar Chand (ruled 1775-1823) produced several sets of the *Bhagavata Purana*. These two fine examples contrast strikingly with the harsher miniatures from Basohli. The lovely, more placid Kangra style reigns in both pictures. Even the bleeding body and the action in the lower right of the first miniature do not detract from the elegance of these scenes.

The *Kangra Kalam* is the most recent of the great schools of Indian miniature painting. It flourished in the states of Guler, Chamba (which also produced works in the *Basohli Kalam*), and Gahrwal. The major center, however, was in the state which gave its name to the school — Kangra. Under Raja Sansar Chand (ruled 1775-1823), Kangra achieved political hegemony in the Hill States at exactly the time when his court artists were establishing their superiority. Kangra leadership was destroyed by the Sikhs, who could not approach the elegance of Kangra painting. With the ending of the Sikh power, about 1850, the last important school of Indian painting ended.

All that was left were the works produced for interested British soldiers, for civil servants and their families, and for Indians as souvenirs of their pilgrimmages to the great shrines.



89 Amorous conversation. The month of Chait (March-April). From a *Baramasa* set. Kangra or Gahrwal, c. 1850. 6¾ x 8¼. M

Baramasas, like *ragmalas*, were sets of pictures, one for each of the component parts of the series depicted. The oval format is increasingly common in late Kangra paintings.

90 A Sikh Raja on a terrace under a banana tree with two attendants. Sikh, c. 1850. 7⅜ x 4¼. M

The Sikhs were a sect of reforming Hindus who were not permitted to cut their hair. They became powerful in the Hill States in the first part of the nineteenth century. Their desire to ape the artistry of the court of Sansar Chand was not successful. Their paintings were, however, the last examples of a major school of Indian painting.

91 Album page surrounded by a floral border, calligraphy by Hafiz Nurallah. Dated A.H. 1190 (1775). From an album prepared for Sir Eyre Coote. 23¾ x 17⅜. S

This lovely, if slightly florid, album page proves that there were some few Europeans with appreciation for the products of native Indian artists. Eyre Coote, who commissioned this album, was a captain at the Battle of Plassey (1757) when the British established their supremacy in Bengal over their French rivals. Coote continued to campaign against the French and was made a Knight of the Bath in 1771.

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