







Prahlad Bubbar

NATURE OBSERVED AND IMAGINED:
THE MUGHAL AND DECCANI TRADITIONS

Asia Week New York 2020

March 12-20

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Exhibition held at: Jill Newhouse Gallery, 4 East 81st Street, 2nd floor, New York 10028

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Mon-Sun, 10am-5pm | Fri March 13, 10am-9pm | Fri March 20, 10am-3pm



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ॐ ऊं बुणास
 साधारतिरुक्ता
 लागताहणांला
 मयमरकयमवा
 णंठहस्मअंगस



जातसाहाजातसंसणजातका
 आदाहिणपदाहिणंकारतिव
 गपईवणंलागपझावगारा
 वाहमपुणरावन्नयंसासयं
 दासुयरकंधापन्ननातंजहा

ॐ तातणोसअऊं बुणास
 त्रायऊं बुदासाधारतिरुक्ता
 पदसंबुद्धणंलागताहणांला
 मतमयलमरुयमरकयमवा
 त्राणंठहस्मअंगस



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 दासुयरकंधापन्ननातंजहा

उदालासजातसंसणजातकाउदालाउपल
 दज्ञाणमसितिनाअअसुदमसाधरस्मणञ्जासा
 णाअसयदणंसरणदणोवकुदणोधम्मदण
 डाणसुवगणोपंचमस्मअंगस्मअयसाहपसात्रा
 नायाणियधम्मकहाउयऊंतिणंसंतसमाणोसग

I. AN ILLUSTRATION TO THE KALPASUTRA

Circa 1325-50. (detail)
 Opaque pigments on palm leaf.

Provenance: The estate of Prof Simon Digby,
 Purchased before 1970.



2. SULTAN IBRAHIM 'ADIL SHAH WITH HIS LOVER IN A LANDSCAPE

Bijapur, Deccan, India, c. 1590-1605.
Opaque watercolour and gold on paper.
Painting: 16 x 12 cm; Folio: 31 x 22.5 cm.

Inscribed at left in a Jahangiri hand 'shabihi surat 'Adilkhan', later small seal impression at lower left giving the name "Abd Abu Talib" and the date 1154 AH (1741 AD), laid down on an album page with concentric borders of pink, blue and cream paper.

Provenance:

Private collection, UK, mid 1970s.

Published: Navina Najat Haidar and Marika Sardar. *Sultans of Deccan India 1500-1700: Opulence and Fantasy*. New York: The Metropolitan Museum of Art, 2015.

This is a very rare and highly refined early Bijapuri portrait of Sultan Ibrahim 'Adil Shah (r.1579-1627). It is one of only a small number of royal portraits of this period from the Deccan to have survived and it has remained unpublished, having been in a private UK collection, until the "Sultans of the Deccan" show at the Met, constituting a significant discovery in this field.

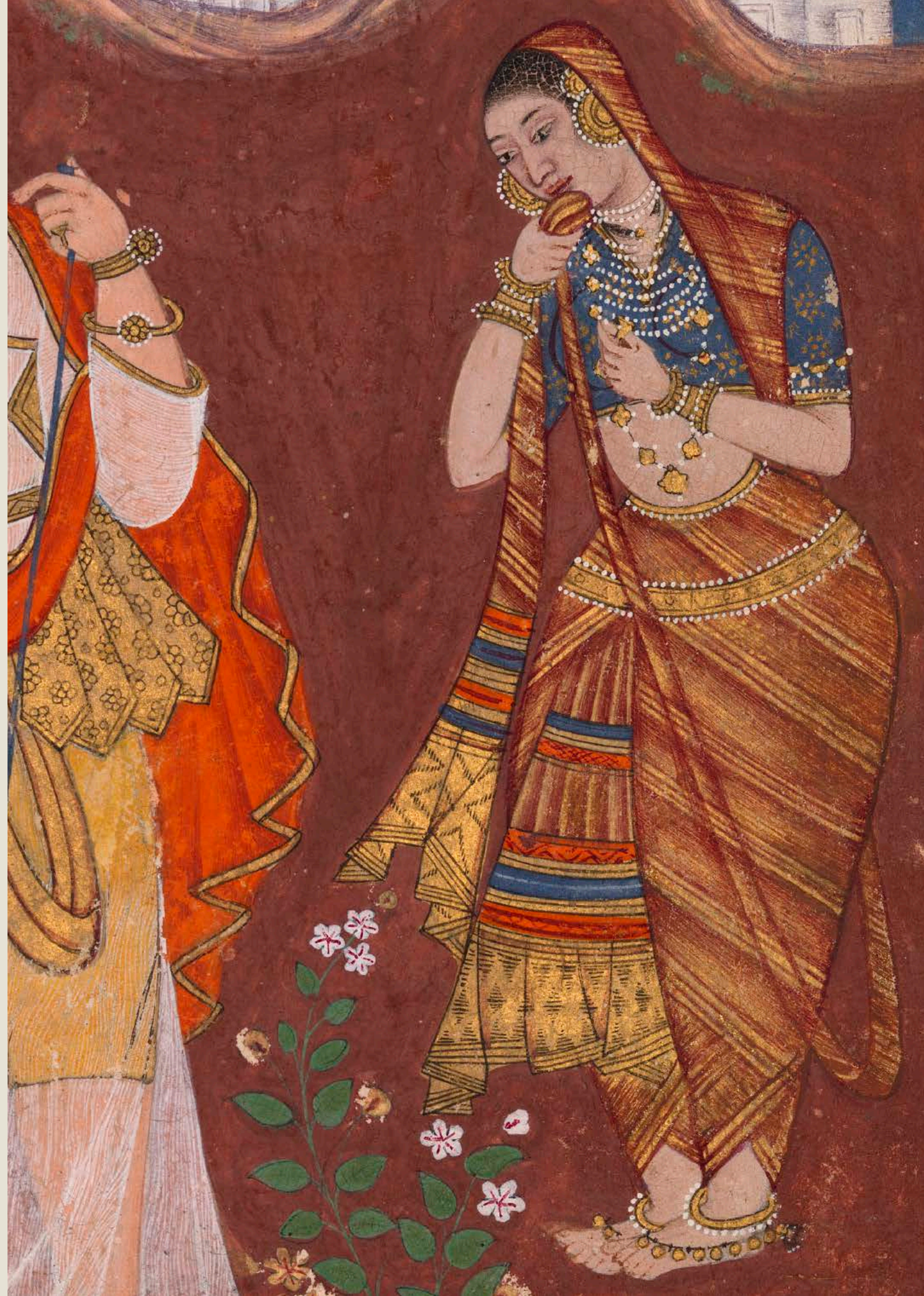
Zebrowski describes the period of Ibrahim 'Adil Shah as follows: "Ibrahim Adil Shah II was the greatest patron of the arts the Deccan produced. Passionately fond of painting, music and poetry he caused sweeping changes to occur in Deccani painting just as the Mughal emperor Akbar transformed Mughal art. When he assumed full power at the age of twenty....Bijapuri painting suddenly erupted brilliantly mature.... Although always retaining an earthy wildness, the finest Bijapuri works from this point onwards fully equal the most splendid Mughal and Safavid paintings, both in expressive power and technical achievement."

In the masterful composition the placement of the two figures and their interaction with the landscape create a sense of movement. They are as if 'enveloped' in a common space. The use of delicate metaphors abound: the rolling hills, flowering plant in the foreground, swaying trees, the gentle shy gaze. The use of colour is highly sophisticated. Ibrahim with his mystical inclination is a man who embraces the essence of Islam and of Hinduism – a keen poet who calls himself a son of Ganesha and Sarasvati. The figure of Ibrahim's muse is the epitome of refinement, she effortlessly embodies both canon of Indian classical elegance as seen in the sculpture tradition of the Deccan, and Persian lyricism. Her fishtail sari ends remind of medieval sculpture as her large 'kundal' earrings and bracelets.

The pose of the Sultan as depicted here, wearing amulets, and rich robes, with his upper body facing the viewer rather squarely while his feet would imply a more profile view, is close to another portrait of Ibrahim 'Adil Shah of the same period, attributed by Zebrowski to the so-called 'Bikaner painter' (Bikaner Palace Collection, see Zebrowski 1983, no.50; Zebrowski 1999, fig.122).

The present work has a further level of importance in the inscription of identification written vertically down the left edge. This is written in the style of the Emperor Jahangir and is almost certainly by him. The ties between the Mughal dynasty and Bijapur at this time were increasingly close, albeit under some duress from the Mughals. With the fall of Ahmadnagar to the Mughal armies in 1600, the other Deccani sultanates reluctantly saw the necessity of keeping the peace with their powerful neighbours to the north. In 1601 Ibrahim 'Adil Shah of Bijapur grudgingly gave consent for his daughter to marry Emperor Akbar's son Daniyal, and amongst a sumptuous amount of tribute sent north was one of his favourite elephants, Chanchal, and, significantly, two thousand volumes of manuscripts and illustrations from the royal Bijapur Library (this according to the Mughal ambassador Asad Khan, see Zebrowski 1983, p.67-68). Aritistic ties between the two dynasties were also close, with the Perso-Mughal artist Farrukh Beg spending time in Bijapur, and Bijapuri paintings becoming popular at the Mughal court.

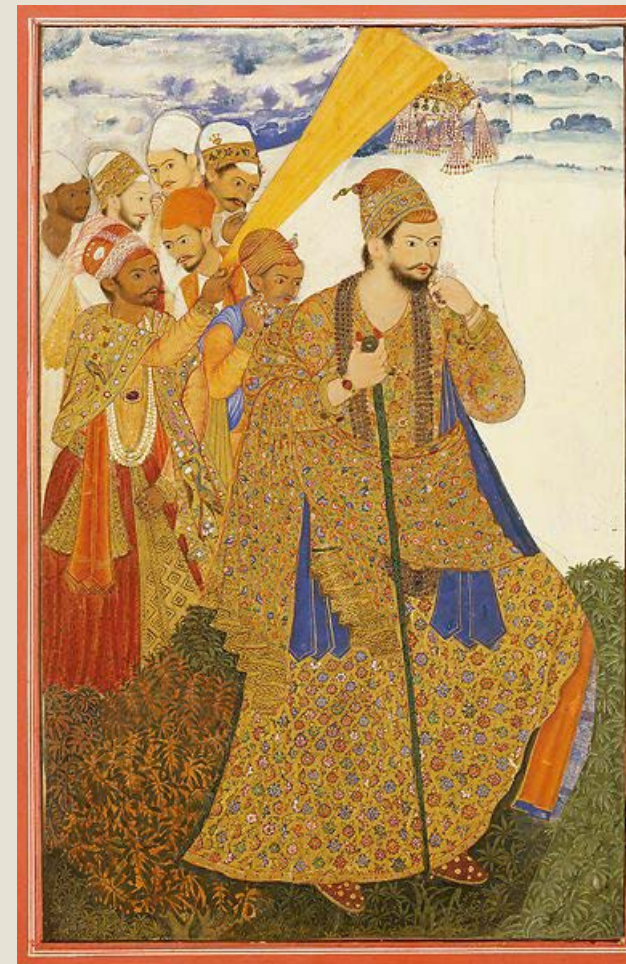
“The first decade of the seventeenth century was therefore a high point of artistic cross-fertilization between the Deccan and the Mughal court. Deccani paintings probably intrigued and pleased both Akbar and Jahangir, accustomed to the realism and restraint of Mughal art...” (Zebrowski 1983, p.68). It is surely in this context that the present work found its way to the Mughal court for Jahangir to write his inscription of identification on the edge of the portrait.



According to Haidar “Sultans of the Deccan”:

The style of the present painting is distinctive and it is clearly the work of the artist dubbed by Zebrowski as the ‘Dublin painter’, who was responsible for several Bijapuri masterpieces of the late sixteenth and early seventeenth century (see Zebrowski 1983, nos.82-86, pls.XII-XIII), as well as fifteen of the thirty-four illustrations in the pivotal manuscript of the Pem Nem in the British Library (Add. 16880), where he is known as ‘Hand A’ and is acknowledged as the most skilful of the three artists of that manuscript (see Zebrowski 1983, no.81; and for a full discussion and illustrations of all the miniatures see Hutton 2011, pp.44-63).

In addition, comparisons can be clearly seen with other works attributed to the Dublin painter, including the well-known Yogini in the Chester Beatty Library, Dublin (Inv.11A.31, see Leach 1995, vol.ii, pp.912-913, no.9.641, col.pl.126; Zebrowski 1983, no.82, pl.12), where the architecture, trees and skyline are particularly close, and the orange of the yogini’s robe is almost identical to the shawl of Ibrahim ‘Adil Shah in the present work. Other notable works attributed to this artist that relate to the present one are the well-known Siesta in the Islamisches Museum, Berlin (T.4595. fol.36, see Zebrowski 1983, no.85, pl.XIII, Michel 1986, front cover; Hickmann 1979, no.17) and the Ascetic Visited by a Yogini in the same museum (T.4596, fol.4a, see Zebrowski 1983 no.86, Hickmann 1979, no.37).



Procession of Sultan Ibrahim ‘Adil Shah II.

By the Bikaner Painter, ca. 1595.

Ink, opaque watercolor, and gold on paper, 16 × 25 cm.

Private collection.

3. A VULTURE

Ascribed to Mansur, Nadir al Asr.
Mughal, India, circa 1620; the border circa 1608.
Opaque watercolour and gold on paper.
Folio: 34 x 23.4 cm; Painting: 20 x 10.2 cm.

Provenance:

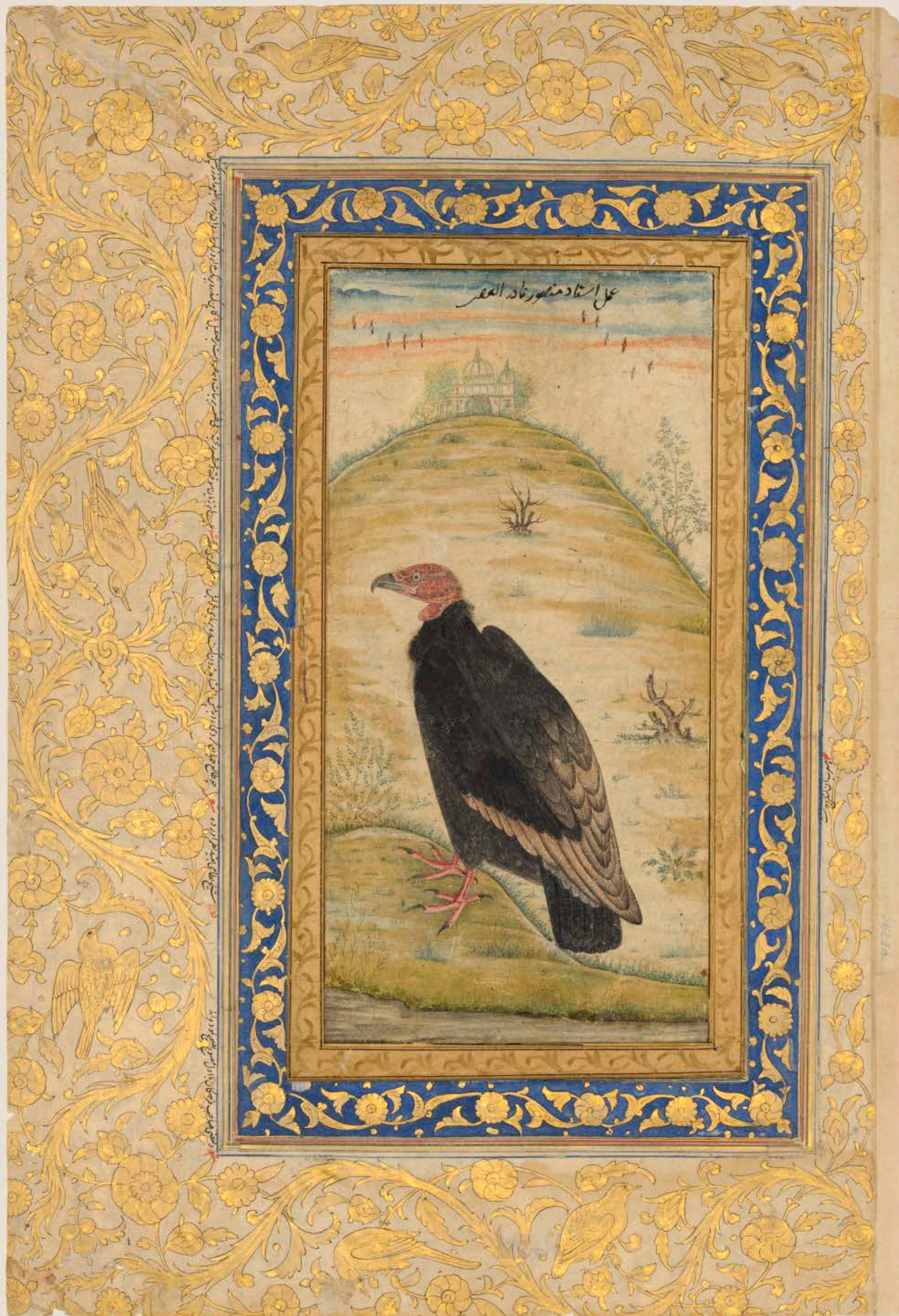
By repute, Georges-Joseph Demotte, Paris, 1930.
Important private collection, UK.

A PAINTING OF A VULTURE ASCRIBED TO MANSUR, NADIR AL ASR

A large vulture stands majestically on a grassy mound, seen from profile facing left, its strong feet and razor sharp claws clasping the foliage beneath. Behind the imposing bird, a barren yet evocative landscape made of delicate vegetation and lifeless bush branches ascends onto a hilltop with a white-marbled edifice in the Mughal architectural tradition. A flock of birds flies across the sky, where blue and red tones tell us that sunset approaches.

The vulture has been painted with particular refinement. Not only is it drawn with great naturalism and harmonious shapes, but also displays a special attention to the modulation of forms and textures. We can almost feel the coarseness of the pink hard skin on the bird's head and feet, while its plumage is smooth as velvet, traversing a gradation of tonalities, from the darkest, black feathers closer to the neck, to the lightest ones towards the bottom of the body.

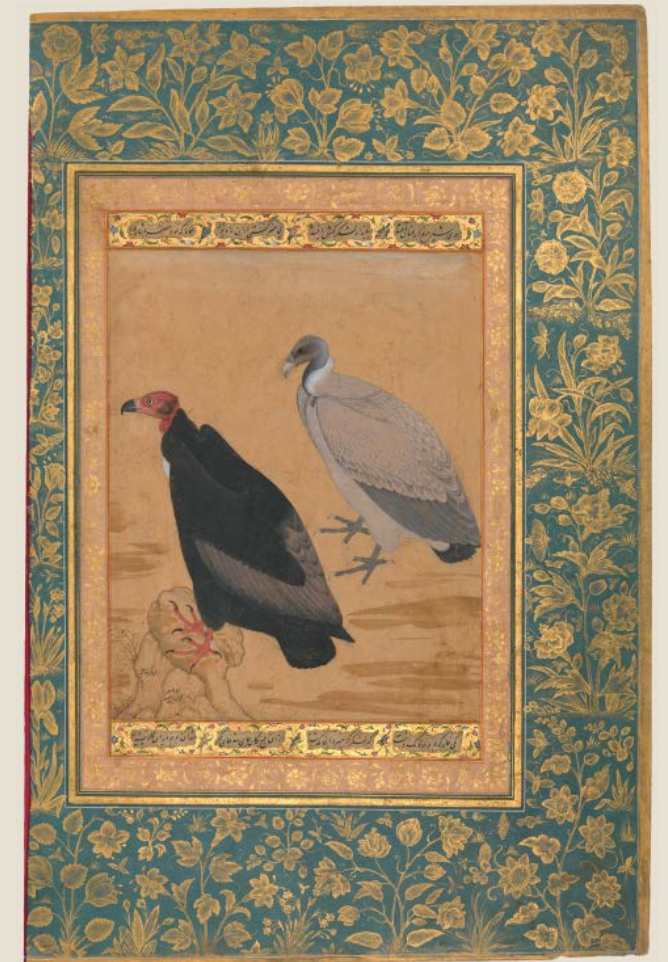




The Individuality of the bird is apparent if we compare it to the Vulture by Mansur in the Metropolitan museum from the Kevorkian album. We can clearly see that this is a specific, and different bird also most likely from the aviary that Jahangir maintained.

The painting is stylistically datable to circa 1620 during the Emperor Jahangir's reign. At the top, over the sky, an inscription reading 'amal ustad Mansur Nadir al-'Asr, attributes it to the work of one of India's great Mughal masters, the painter Mansur, the court artist referred to by Jahangir as "unique in his time". Inscriptions by the same hand, are found in other works by the master Mansur.

The masterful painting is laid down on a manuscript page from the Farhang-i Jahangiri, the dictionary of the Persian language compiled by 1608 and named after the Emperor. Our leaf displays a beautiful cobalt border with scrolling golden floral motifs, surrounded by wide margins illuminated in gold with the most striking and wonderful blooming flowers, twirling vegetation and elegantly drawn birds. These precious elements were drawn with great dexterity and expression, lending a vivid sense of life and light to the more sombre theme of the bird of prey depicted in the centre of the page.



Red-Headed Vulture and Long-Billed Vulture
Folio from the Shah Jahan Album. Painting by Mansur.
Verso: ca. 1615–20; recto: ca. 1535–45.
Ink, opaque watercolor, and gold on paper. 39.1 x 25.6 cm.
© The Metropolitan Museum of Art (55.121.10.12).

The verso of the leaf contains a calligraphic panel in nasta'liq, in clouds against a gold and polychrome ground, and a line of text from the original manuscript. The panel is similarly mounted between a gold-illuminated red border on margins decorated with exquisite golden floral and animal designs.

Ustad (master) Mansur, active at Mughal courts between the late 1580s until circa 1626, first worked for the Emperor Akbar, but received the highest accolade, the title of Nadir al-Asr (the Wonder of the Age), at a later stage from Jahangir. He was favoured by the latter Emperor for his unparalleled ability to lend naturalism to his creations, which were a crucial part of the Emperor's interest in studying the fauna and flora of India.

“In a fire-and-brimstone palette of blacks, grays, and turkey-wattle red, Mansur arranged two incongruously elegant scavengers for the fullest aesthetic and dramatic effect. While contemplating and sketching, he noted beauty in their ugliness and understood their wise patience. Hungry-eyed, they stare like cats at goldfish, spellbound by something – perhaps enticing carrion – arranged by the artist. A few streaks of white and tan rocks for perching, sprigs of foliage, and spare brushstrokes of nim qalam (washes of earth pigments, now slightly darkened by oxidization) provide a convincingly natural stage for the macabre pair.” (Cary Welch)

We can safely say that in our painting the hand of the master painted the bird given its outstanding naturalism and delicacy. The landscape, and architecture may have been executed by a follower in the artist's atelier, which was common practice.



نخبدان مرغان زانک زان
 کرفار می شد که صفتش توان
 به و فزونی و کثرت مرغان
 در موضع برشته ایست که صاحب تارخ جهانگشای ثبت کرده بود مذکور
 سر بخت بجا شتر و ار قور بزم شتر



بار و وی بزرگ که در طاس سر پر قف نهشته بود میفرستاد مذوالعمده علیه وسم دران زمستان آخر قبال
 امیر سلیمان شاه با وج کمال صعود نمود به نغمه مضامرت حضرت صاحب توانی اختصاص یافت و طوبه های

4. TIMUR'S FALCONERS HUNT WATERFOWL AT A RIVERBANK

A Folio from a *Zafarnama* made for the Emperor Akbar.

By the artist Khemkaran.

Mughal India, circa 1598-1600.

Opaque watercolour and gold on paper.

Original manuscript folio: 18 x 9.6 cm.

Re-margined folio: 28 x 19.5 cm.

Provenance:

Private Collection, UK, 1970.



5. PRINCE DARA SHIKOH AS A ROYAL ASCETIC

Mughal, India, circa 1640-55.

Opaque pigments and gold on paper, mounted on an eighteenth-century album page.

Portrait: 17.8 x 12 cm; Album page: 29 x 22 cm.

Provenance:

Probably in the collection of Warren Hastings (1732-1818), Governor General of India.

Collection of John Rushout, 2nd Lord Northwick (1770-1859).

Sotheby's, London, (Fine Indian & Persian Drawings, Illuminated Manuscripts &c) and Important Indian Miniatures, The Property of a Gentleman, 21st November 1928, lot 91.

Private Collection, UK.

In this remarkable portrait, Dara Shikoh sits cross-legged against two large red cushions on a pale summer carpet on a white-fenced platform. He wears a mauve lungi over his lower body and his torso is bare. On his head is an orange and gold turban adorned with a jewel and a pearl, and his head is encircled by a gold nimbus. He also wears a necklace, a bazuband and bracelets, and in his hands he holds a pearl and a jewelled aigrette. The oval portrait is mounted with eighteenth-century borders, of which the inner area is decorated in gold on green ground with angels holding aloft a royal canopy, while the outer borders consist of gold-flecked cream paper.

The identification of the sitter as Dara Shikoh is attested to not only by general facial resemblance to the many known portraits of the prince, but also through the manner in which he is portrayed – a prince sitting in such a recognisably ascetic pose would be unusual for any other Mughal prince. To these two factors can be added the distinguishing feature of the prominent curl of hair at the nape of his neck, which appears in almost all portraits of Dara Shikoh and can be seen as a fairly reliable identifying motif. Judging by the many portraits of Mughal princes of the period, it appears that from his late teens Dara Shikoh grew his hair longer at the back of his neck than was the norm for his brothers and cousins (or did not cover it so fully with his turban).²

The present portrait is remarkable for depicting Dara Shikoh in an overtly ascetic pose that has yogic associations. Mughal princes were usually portrayed sitting in a more straightforward cross-legged pose or in a kneeling position, and Muslim holy men and sufi mendicants were often shown with their legs drawn up to their chests, sometimes with a band to support them. The present pose with the legs crossed over in an exaggerated manner is essentially a yogic pose known as gomukhasana and is more often associated with yogis and other Hindu ascetics.³ Furthermore, Dara Shikoh is depicted here with a totally bare torso with only a lungi over his legs, which is extremely rare for a Mughal royal figure, and his body is somewhat attenuated, further emphasising the ascetic association.



However, he is adorned with Mughal jewellery and holds jewelled objects symbolic of a more orthodox Mughal princely status. He wears a necklace featuring a large spinel or ruby surrounded by pearls, a gold bazuband set with a spinel or ruby on his left arm and gold bracelets round his wrists. He wears a pearl earring and a pearl and diamond turban ornament, while in his right hand he holds another pearl and in his left hand a large gold, ruby and pearl aigrette, a type of object that featured frequently in Mughal royal gift-giving. Similarly, the fenced-off terrace, cushions covered with rich red textile, summer carpet and bowl of fruit are features often found in conventional Mughal princely portraits.

Dara Shikoh, born in 1615, is well-known to have had a strong interest in mystical aspects of Islam, primarily the Sufi traditions, as well as Hinduism. His early education at court sparked an interest in Sufism and his friendship with and patronage of Chandra-Bahn Brahman, a Hindu secretary at court, led him to explore Hinduism. He became acquainted with Mian Mir (d. 1635) of the Qadiriyyah Sufi Order, and through him he came into contact with other Sufi masters such as Mullah Shah (d. 1661), also of the Qadiriyyah Order, and Baba Lal Das, a follower of Kabir, the early 16th century poet and mystic. Having written a biography of his teacher Mian Mir in 1635 entitled Sakinat al-Awliya, Dara Shikoh formally became a follower of Mullah Shah in 1640. He produced several significant works on Sufism and other mystical subjects, including a biographical work of Muslims saints entitled Safinat al-Awliya. He translated fifty-two of the Upanishads himself and commissioned the translation into Persian of several Hindu religious texts including the Yog Vasistha, the Baghavad Gita and the Upanishads in full. He frequently met with Yogis and Pandits and was interviewed by Baba Lal of Malwa, conversations that were recorded in a Persian work entitled Nadu un Mikat.⁴ He was an important figure in the efforts to create a synthesis between mystical Islam and Hinduism and his ultimate aim was to achieve mutual tolerance between the two religions through “the confluence of the two oceans” (Majma‘a al-Bahrayn), a phrase from the Qur’an that he chose for his own major work on the subject.⁵ His great interest in mysticism and his more philosophical, less martial approach to the role of a royal prince is frequently reflected in art of the period, with many miniature paintings showing him visiting holy men, from a young age right through to his mature years in the 1650s⁶, and the Dara Shikoh Album in the British Library, made for the prince around 1630-35, contains two fine studies of ascetics attributed to the artist Govardhan.⁷

The present portrait of Dara Shikoh thus mirrors his religious and literary interests, demonstrating his strong association with mysticism and asceticism and referencing Hinduism, while retaining the physical symbols of royal Mughal power, represented by the jewellery, as well as the Mughal compositional trope of a seated prince on a fenced platform with large cushions and a carpet. It is a powerful and iconic image of the prince-mystic and his pan-religious character and interests.



A Mughal Prince (Dara Shikoh). Mughal, India, circa 1625-30.
Opaque watercolour and gold on paper.
© Virginia Museum of Fine Arts (68.8.78).

Comparable Works:

There are two closely related portraits of Dara Shikoh, both datable to approximately the same period, both of oval format and both executed in a coloured drawing technique. One is in the Virginia Museum of Fine Arts (see figure below) and the other was formerly in the Warren Hastings Album⁸. The composition of the Virginia Museum and Warren Hastings portraits are identical, save for the presence of flowers behind the marble fence in the Virginia Museum example: Dara Shikoh (including his tuft of neck hair) is seated in a cross-legged pose against two cushions on a fenced platform; there are vessels and fruit on the ground, but there is no carpet; he wears a thin muslin jama over thin payjamas and in his hands, instead of jewelled objects, he holds a fruit-laden dish and small individual fruits. The major elements of these two works are identical to the present portrait, but the way Dara Shikoh sits in the Virginia Museum and Warren Hastings portraits is more conventional and less overtly ascetic, with his legs crossed in a more straightforward pose that could possibly be seen as the yogic pose sukhasana but was such a ubiquitous way of sitting all over South Asia that it was not particularly associated with yogic figures or themes and was often the pose in which Mughal princes and holy men were portrayed in paintings. His clothes in the Virginia Museum and Warren Hastings portraits are also more conventional for a Mughal prince or aristocrat in hot weather. Thus, although compositionally similar to the present portrait, they depict Dara Shikoh in a more conventional Mughal/Muslim manner, highlighting the unusually ascetic nature of the present work.

It is also interesting to compare the present work to two posthumous paintings dating from the same period that show Dara Shikoh’s grandfather Emperor Jahangir seated in ascetic poses, and there may even be a direct link (see: San Diego Museum of Art, Binney 1990.344; and Museum of Islamic Art, Berlin, Inv. I-4593, fol. 46). Both show Jahangir, his head surrounded by a nimbus, seated cross-legged on a carpet receiving a cup from a princess seated opposite (possibly intended to represent Nur Jahan). In one, datable to c. 1625, he sits with legs crossed in the same gomukhasana manner as here⁹; in the other, datable to c. 1640-50, Jahangir is seated in a slightly different but still ascetic cross-legged posture, a version of sukhasana, and, like the present portrait, he wears only a lungi and has a bare torso¹⁰. The latter example has an ascetic theme and one could conjecture that it too might have been commissioned by Dara Shikoh, who is known to have employed artists himself and may have been keen to reinforce the idea of a royal forebear with mystical interests, thereby helping to legitimise his own interest in mystical matters. It should be remembered that Jahangir interacted with both Muslim and Hindu ascetics on many occasions. In 1614 he credited his recovery from an illness to his prayers to the Sufi master Muin al-Din Chishti, and he mentions in his memoirs that Sheikh Salim Chishti had appointed him a spiritual successor¹¹. He also visited and conversed with the Hindu hermit Gosain Jadrup on several occasions¹². In discussing the latter, he commented that the science of the Vedanta equates to the science of Sufism and says that Gosain Jadrup “made a great impression on me.”¹³

A further interesting comparison can be made with a painting of a royal ascetic of c. 1650-60 (see: British Library, Johnson Album 19,2), which depicts a princely figure dressed in a brightly coloured coat and seated cross-legged in gomukhasana (the same pose as Dara Shikoh in the present work) on a tiger skin with a crescent-moon nimbus round his head and a variety of objects around him.¹⁴

The Provenance:

When the present portrait was sold at Sotheby’s on 21 November (lot 91), it was listed in the catalogue as “The Property of a Gentleman. Formerly in the Collection of John Lord Northwick, and probably brought back from India by that great man, Warren Hastings.” Warren Hastings (1732-1818) was Governor-general of India from 1773 to 1785 and during his time in India acquired a large number of paintings and calligraphic works, some in albums and some as single pages. He brought them back to Britain and kept them at his house, Daylesford, on the Gloucestershire-Worcestershire border. After his death the contents of the house were auctioned by Messrs Farebrother, Clarke and Lye.

John, 2nd Lord Northwick (1770-1859) was a wealthy landowner and art collector who became friends with Nelson, Sir William and Lady Hamilton and Edward Gibbon in Italy during his Grand Tour. He had eclectic taste and assembled a very large and highly important collection of art, which he kept first at Northwick Park on the Gloucestershire-Worcestershire border, and then at Thirlestaine House in Cheltenham, opening the latter to the public so that they could enjoy viewing his extraordinary collection¹⁵. Since his family seat at Northwick Park was close to Warren Hastings house at Daylesford, it is likely that he acquired the present painting and others at the 1818 auction of Hastings’ collection.

Lord Northwick died in 1859 intestate and his collection was sold in a marathon 21-day auction by Phillips. Some works were bought back by the 3rd Lord Northwick and remained at Northwick Park, passing down through the family to his grandson Captain George Spencer-Churchill, whose remaining collection was sold at Christie’s in 1965. Thirlestaine House in Cheltenham was sold on the 2nd Lord Northwick’s death to Sir Thomas Phillipps (1792-1872), the great collector of manuscripts and books. It is an interesting coincidence that Sir Thomas Phillipps also purchased many Indian and Persian works from the Warren Hastings collection at Daylesford, including one of the coloured drawings of Dara Shikoh discussed above, which was then sold in the auction of the Sir Thomas Phillipps Collection at Sotheby’s in 1974.

Marcus Fraser, London, 2019

Notes:

1 A typed catalogue entry adhered to the back of the painting exactly matches that in the Sotheby’s catalogue from 21 November 1928, lot 91. In the said auction catalogue the prince was mis-identified as Sultan Parwiz, Dara Shikoh’s uncle and father-in-law, p. 18.

2 See, for example, The Weighing of Shah Jahan on his forty-second lunar birthday (1632), and The presentation of Prince Dara-Shikoh’s wedding gifts (1633), The wedding procession of Prince Dara-Shikoh (1633), in the Padshahnama manuscript in the Royal Collection, Windsor Castle, see M. Beach, E. Koch and W. Thackston, The King of the World: The Padshahnama: An Imperial Mughal Manuscript from the Royal Library, Windsor Castle, London, 1997, nos. 12-13, 14, 23-4, pp. 39-43, 46-7, 61-3, 170, 182-3. British Library portrait, Johnson Album 24,12, see J. Losty and M. Roy, Mughal India: Art, Culture and Empire, London, 2012, fig. 91, p. 143. It is possible that as he grew more interested in ascetic matters he grew his hair in accordance with many of the Hindu and Muslim Sufi holy men whom he met.

3 See, e.g. L. Leach, Mughal and Other Indian Miniatures from the Chester Beatty Library, Dublin, 1995, vol. 1, nos. 2.40 and 2.41, pp. 191, 195, (c. 1603); Ascetics at Gurkhatti in 1519, by Kesu Khurd, from the Baburnamah, 1590-92, British Library Or.3714, f.320v.

4 R. Majumdar, J. Chaudhuri and S. Chauduri (eds.), The Mughal Empire, Bombay, 1974, pp. 626, 654, 672-3.

5 The phrase occurs in Qur’an, Sura 18, v. 60, see A. Schimmel, The Empire of the Great Mughals, History, Art and Culture, 2004, pp. 48, 114.

6 E.g. Cleveland Museum of Art, inv. 71.79, see L. Leach, Indian Miniature Paintings and Drawings (The Cleveland Museum of Art Catalogues of Oriental Art, Part 1), 1986, no.28i, p.97; Sackler Gallery, Washington D.C., S.1986.432, see M. Beach, The Imperial Image: Paintings for the Mughal Court, Washington, 2012, no.36, p.164; National Museum, New Delhi, see Daljeet, Mughal and Deccani Paintings: From the National Museum Collection, New Delhi, 1999, p.62; Harvard Art Museums, 1968.47, see M. Beach, The Grand Mogul: Imperial Painting in India, 1600-1660, Williamstown, MA, 1978, pp. 166-167, fig. 63.

7 British Library Add.Or.3129, ff.11v, 12r, see T. Falk and M. Archer, Indian Miniatures in the India Office Library, London, 1981.

8 Virginia Museum of Arts, 68.8.78, unpublished, see <https://www.vmfa.museum/piction/6027262-79574334/>. Warren Hastings Album, sold at Sotheby’s, London, Bibliotheca Phillippica, Oriental Manuscripts, Indian and Persian Miniatures, 27th November 1974, lot 794.

9 San Diego Museum of Art, Edwin Binney 3rd Collection 1990.344, see A. Okada, Pouvoir et Désir: Miniatures Indiennes, Collection Edwin Binney 3rd du San Diego Museum of Art, Paris, 2002, pp. 80-81, fig. 25.

10 Museum for Islamische Kunst, Berlin, Inv. I-4593, fol. 46, see R. Hickmann (ed.), Indische Albumblätter: Miniaturen und Kalligraphien aus der Zeit der Moghul-Kaiser, Leipzig and Weimar, 1979, taf. 21; A. von Gladdis, Albumblätter, Miniaturen aus den Sammlungen indo-islamische Herrscherhofe, Berlin, 2010, no. 28, pp. 50, 104 (where it is wrongly attributed to c. 1620).

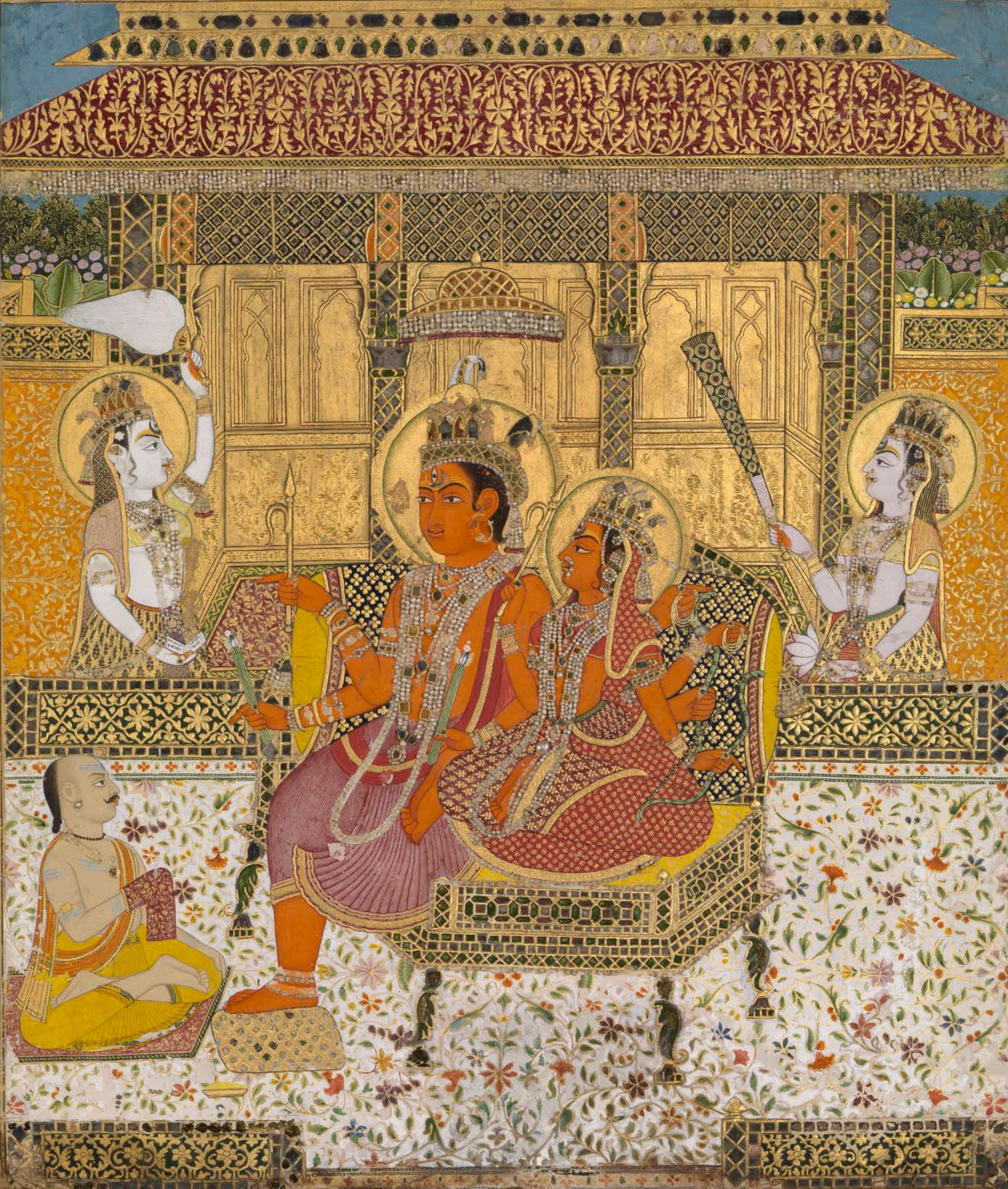
11 Jahangirnama, tr. W. Thackston, OUP, 1999, pp. 293-4.

12 Jahangirnama, tr. W. Thackston, OUP, 1999, pp. 283, 285, 313. For a painting depicting Jahangir conversing with Gosain Jadrup see ibid, p. 312.

13 Jahangirnama, tr. W. Thackston, OUP, 1999, pp. 209.

14 British Library, J.16, 2, see T. Falk and M. Archer, Indian Miniatures in the India Office Library, London, 1981, p. 408, no. 98, where they suggest that “this is a royal person who has retired to asceticism.” Falk and Archer attributed the painting to the Mughal school, but it has since been suggested that it might have been made in Bijapur in the Deccan (<https://blogs.bl.uk/asian-and-african/2016/08/ascetics-and-yogis-in-indian-painting.html>). However, although the overall composition has a certain intensity associated with the Deccan, the draughtsmanship and colouring, especially of the princesses and foliage, is closer to Mughal work.

15 <http://www.addisonart.co.uk/2017/11/the-northwick-collection-no-1/>



6. SHIVA AS KAMESHVARA, THE
LORD OF DESIRE, AND DEVI LALITHA,
TRIPURASUNDARI, SHE WHO IS
BEAUTIFUL IN THE THREE WORLDS

Icon for royal worship.
Jaipur school.
Rajasthan, circa 1800-20.

Opaque watercolour and gold impasto, embellished
with betel wings, mica and natural pearls.

Provenance:
Imre Schwaiger (1868 - 1940), UK.
Private collection, UK.





7. HUQQA BASE WITH BLOSSOMING FLOWERS

Silver and brass inlay on zinc 'Bidri' .
Bidar, Deccan, 17th century.
Height 18.5 cm.

Provenance:

Private collection, Germany.
Private collection, UK.



8. BATHING IN THE MOONLIGHT

Attributed to Mir Kalan Khan.

Lucknow, India, circa 1750-60.

Opaque watercolour, gold and silver on paper.

29 x 21.5 cm.

Provenance:

Benkaim Collection, USA.

Private collection, UK.





9. PORTRAIT OF THE EMPEROR SHAH JAHAN

Kishangarh, India, circa 1660-80.

Opaque watercolour and gold on paper.

Folio: 33.5 x 22 cm; Painting: 15.6 x 9.2 cm.

Provenance:

Private collection, UK, early 1970s.







10. LADY IN A HOWDAH ATOP A COMPOSITE CAMEL

Safavid period, Iran, circa 1570-80.
Opaque watercolour and gold on paper.

Provenance:

Private Collection, France, 1960s.



Composite Camel with Attendant.
Safavid period, Iran, c. 1570-1580.
Opaque watercolor on paper.
© Fogg Art Museum, Harvard University Art Museums (1954.57).

II. A COMPANY SCHOOL ALBUM WITH 87 PAINTINGS

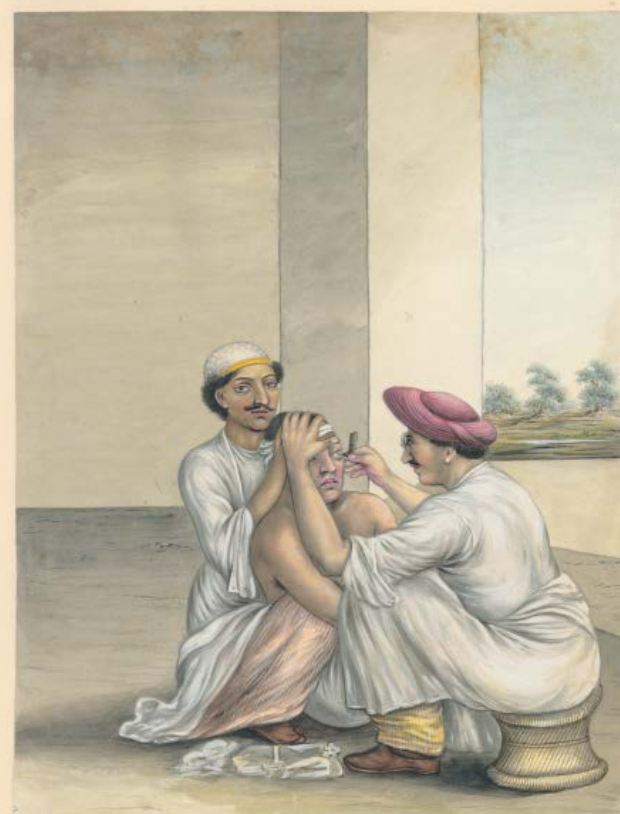
Lucknow, Calcutta, Delhi, circa 1790-1820.
Opaque watercolour and gold on paper.
Largest painting: 25.6 x 19 cm;
Smallest painting: 6.6 x 5 cm; Leaf: 26.3 x 21 cm.

Provenance:

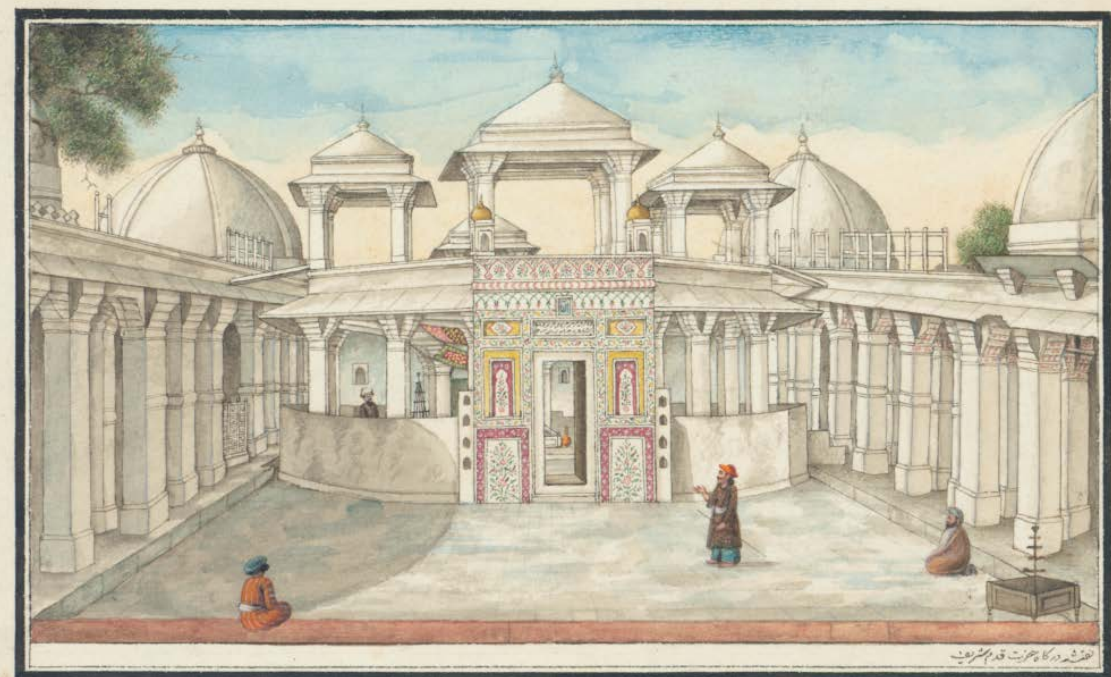
Charles William Dyson Perrins (b.1864 – d.1958), UK.
Private collection, UK.







A Hindoostanee Jurrak, or Occulist removing a cataract.



I2. A COLLECTION OF PHOTOGRAPHS
BY LINNAEUS TRIPE AND DR JOHN
MURRAY

(Additional images on request)

Linnaeus Tripe

The Western Gopuram, Meenakshi Temple,
Madura

Madura, circa 1856-57.
Albumenised salt print, 30.5 x 38.1 cm.

Provenance:

London art market, 1981.
Private collection, UK, 1981 to present.





Dr John Murray

Agra Fort: Eastern Porch of the Jahangiri Mahal

Agra, circa 1858-62.
Albumen print from a waxed paper negative.
43.2 x 38.4 cm.

Provenance:

Dr. John Murray, and by descent.
Private collection, UK.

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