In the foreground we can see three ascetics sitting in a more or less artificial landscape but using European draftmanship techniques. The use of the fire as a light source can be attributed to the same Western inspiration. Eight images of ascetics adorn the borders around the main image.

m. 48 Three ascetics around a fire
Album page from the Shah Jahan period
C. 1650 (MughalIndia)
Paris, Guimet Museum of Asian Arts (on loan from the Louvre Museum; Mme Bouvier bequest, 1916), inv. n° 7270
The Falnameh

The Falnameh or "Book of Divination" was often copied in Safavid Iran and under the Ottomans. Images of scenes of devotion are placed side by side with texts foretelling the success or failure of those who seek to know what their future holds. One of the mid-sixteenth century Iranian manuscripts, now dispersed among several collections, is remarkable for its size (h. 60 cm / 24 in; b. 79 cm / 31 in), the splendor of its colors and its iconography, many of the details of which still elude us. The manuscript and its images are an admirable illustration of popular devotion which, in the sixteenth century, attracted many great patrons and talented artists.
Surrounded by two hedges of very animated angels clattering among themselves, Adam and Eve are seen leaving Paradise astride, respectively, a dragon and a mythical bird. Towards the left, an old man wearing a turban, perhaps the devil, expresses his astonishment at this unusual procession. Whatever the religious value of this strange painting may be, it is extraordinary for the strength and imagination of its component elements. [detail fig. 112, p. 210].