backs are common to Sind and Rajasthan. The artist however has not always found it convenient to place it at the proper angle and to render it in its true perspective. In folio 30a the lady is seated almost outside the rear limit of the settee so that only her legs find a place on the seat. The bed on fig. 113 has long legs of lacquer work from Hala near Hyderabad. It also has a finely painted canopy. The scene depicts the first meeting of Badi’ al-Jamal and Sayf al-Muluk after their marriage.

Swords with or without sheath are shown in thick black lines. They are suspended from the waist on the left side. Instead of pointing behind the blade is placed in front across the legs—a position which would obstruct movement. In folio 10b a person is shown moving with an axe resting on his shoulder. The practice of carrying axes is commoner in Sind than in Kutch and Gujarat.

Animals are naturalistic. Horses are sturdy, their manes unplaited but well arranged and falling on one side as in the Rajasthani type of the 18th century (fig. 110). The camel in folio 3a is naturalistic but smaller than the man leading it. There are also the bear, fox and magra rendered naturalistically. The tiger is yellow with black stripes as in Mewari paintings of the 17th century.77 The birds including the parrot, mina and pigeon are well executed but the peacock is treated conventionally.

Although the miniatures are the work of several hands and of varying quality, the style is uniform. It is a style possessing a simple charm and dignity with certain features unknown in contemporary schools of painting. Many other features however are borrowed but are assimilated so that the overall impression is one of local colour. This makes a quite definite impact and possesses something of the life of the people of Sind who rightly claim a culture older and more varied than that of any other region of the Indo-Pakistan Subcontinent.

The miniatures are the creation of a period when the Mughal order had been replaced by the vigorous Kalhora rule. They possess a rough country vigour, a simplicity and fresh charm characteristic of folk art. They also establish the fact that Sind had its own contribution to make to the history of late 18th-century painting in the Indo-Pakistan Subcontinent.

77 M. Chandra, op. cit., pl. 4.

Mr. Siddiqi, a promising young scholar, died in June, 1967.

QAJAR PAINTED ENAMELS

by

B. W. Robinson

Visitors to the Persian Crown Jewels in the basement of the Central Bank of Iran on Ferdowsi Avenue, Tehran, may be excused for catching their breath as they enter this Arabian Nights grotto. The whole collection has been superbly arranged and lit, and the eye wanders incredulously from rows of dishes heaped with unset diamonds, rubies, emeralds, and turquoise, to great candlesticks encrusted and dripping with gems, and from tassels and ropes of huge pearls, and swords entirely covered with diamonds, to the golden "Throne of Nader" and the towering crown of Fath ‘Ali Shah.

But amidst all this overpowering richness and splendour one comes across a considerable number of objects less obtrusive and spectacular, but of far greater interest to the lover of Persian art: the vases, dishes, boxes, and qalains (water-pipe) fittings of enamelled gold or silver. These provided the Persian miniature painter of the Qajar period with his most exquisite field of activity, and, as many of the pieces are signed and dated, it seemed worth while to collect this material and, by collating it with examples elsewhere, to give a general idea of this little-known branch of Persian painting in its period of finest achievement, between about 1790 and 1880.

That most enlightened and observant traveller the Comte de Rochchauart has left us a detailed account of Persian enamelling in the 1860s, including an exhaustive description of the technical processes involved and the composition of the various enamels used, an aspect of the subject which need not concern us here. He estimated that in Tehran alone more than two hundred craftsmen in enamel were at work, but that not more than half-a-dozen of them could be regarded as serious artists. The Comte's attitude to Persian painting as such is by no means favourable ("C'est à faire grincer les dents"), but the painted enamels excited his enthusiastic admiration: "Pendant quelque temps, il a été de mode en Perse d'avoir les têtes de kaloun [sc. qalains] émaillées à Genève ou à Paris,
little hard, but his large pieces, such as the massive gold dishes presented to George III's ambassador Sir Gore Ouseley and to the East India Company, are well designed and impressive. Mirzâ Bâbâ, the saqâş-bâshî, or painter-in-chief, in the early years of Fath 'All Shâh, was an artist of remarkable versatility, producing oil-paintings, miniatures, illuminations, lacquer-work, and enamels of very high quality. But with him enamel painting seems to have been no more than a sideline.

No conspicuous distinction is to be found in the enamels produced during the reign of Muhammad Shâh (1834-48) and the early years of his successor Nâşir al-Dîn, but soon after 1860 the work of Kâ'im ibn Najáf 'All began to equal and even to surpass that of his predecessors in fineness of execution and richness of effect. He was equally proficient in painted lacquer as in painted enamel (as was his brother Aşhad), but his designs, especially the human figures, are largely of European inspiration—and from rather mediocre models—and much of the boldness and strength of the earlier work is lost.

Kâ'im seems to have been the last enamel painter of any stature: his latest recorded work (a lacquered pen-box or qalam-din) is dated 1290/1882. The art continued to be practised into the present century, and a snuff-box enamelled with a very poor portrait of Muṣaffâr al-Dîn Shâh (1896-1907) can be seen in Case XXI of the Crown Jewels. But its best period had passed with the death of Fath 'All Shâh, and though Kâ'im's work in the 'bos and 'jos was undoubtedly brilliant, there was no general renaissance.

The charm of these Persian enamels, like that of ordinary Persian miniature painting, proceeds from a combination of meticulous technique, glowing colour, and a certain endearing naïveté. There is a constant striving to portray the ultimate in youthful beauty. He would be a hard man indeed who could resist the languishing glances of these sloe-eyed hours, so sophisticated, and yet so childlike (figs. 114, 115). But the enamels have the additional attraction of the warm glow of gold in the background, and this is used to great effect by the leading artists in setting off and enhancing their brilliant range of colours. Monochrome reproductions, alas, rob us of half the effect.

To fill in some details of this necessarily brief account, there follows an alphabetical list of Persian enamel painters with notes of their works. It makes no claim to be anything like complete, and there are no doubt many stray pieces still lurking unknown in public and private collections. Unless otherwise stated, all the pieces noted are signed with the form of the artist's name appearing at the head of the entry in question.
'ABBĀS 'ALI. Early 19th century.

Quliân (water-pipe) bowl of fine quality, with designs of flowers surrounding medallions of human figures and birds; four human-faced suns round the upper rim. Paris, Hôtel Drouot, 25 May 1964, lot 33 (illustrated). Fig. 116.
'ABD AL-GHAFFAR. c. 1800.
Globular bottle of very good quality, with designs of flowers, animals, and busts in medallions; dated 1214/1799. Tehran, Crown Jewels, Case XXI, top shelf.

(KHĀNAZĀD) 'ABDALLĀH. 2nd ¼ 19th century.
Qalâân base with designs of flowers, birds, busts, and reclining ladies. Tehran, Crown Jewels, Case IV, No. 12.
Oval portrait of Muhammad Shah set with diamonds. Tehran, Crown Jewels, Case XX, No. 15.

ABŪ'L-QĀSIM IBN MĪRZA MUḤAMMAD. 3rd ¼ 19th century.
Qalâân with European figures (including one of Queen Victoria) in medallions amid flowers. Paris, Hôtel Drouot, 25 May 1964, lot 32 (illustrated). Figs. 117, 118.

AHMAD IBN NAJAF 'ALI. c. 1855.
He and his brother Kāzim (q.v.) did excellent work in both enamel and lacquer. A lacquer qalamdan by him is dated 1295/1878.

(GHULĀM-KHĀNAZĀD) 'ALI. Early 19th century.
One of the three foremost artists in enamel at the court of Fath 'Ali Shah, the others being Bāqir and Muhammad Ja'far.
Jewelled nephrite dish, the central gold plaque enamelled with a full-length portrait of Fath 'Ali Shah, presented on his behalf to the Austrian Emperor Franz I by the Persian ambassador Abīl-Hasan Khān; dated 1233/1818. Vienna, Kunsthistorisches Museum, Plastik-sammlung No. 3223. Fig. 119. Note: This portrait was almost certainly inspired by the splendid life-size oil painting by Mīhār 'All, dated 1220/1805, in the Amery Collection, London (Fig. 120). Mīhār 'All painted another version in 1808 which is now in the Hermitage, Leningrad.

Set of decanter, stem-cup with saucer, and domed cover (the cup signed " Husayn 'All") enamelled with figures of dancing-girls, musicians, and portraits of Fath 'Ali Shah and his sons, on plain gold ground. Tehran, Crown Jewels, Case II, No. 36, and Case XXXI, Nos. 11 and 26.
Oval hand-mirror with jewelled border and carved jade handle, enameled with a very fine portrait of Fath 'Ali Shāh seated. Tehran, Crown Jewels, Case XXXIII, No. 38.

(GHULĀM) 'ALĪ. Mid 19th century.

'ALĪ AKBAR. Mid 19th century.

MĪRZĀ BĀBĀ. Fl. c. 1785-1830.
The first painter-laureate (najāsh-bāshī) of Fath 'Ali Shāh, and an accomplished artist in oils, miniature, lacquer, and enamel.
Octagonal snuff-box, the lid finely decorated with an old man and two girls in a landscape; dated 1224/1809. Tehran, Crown Jewels, Case XXI, top shelf.

(GHULAM-KHĀNAZĀD) BĀQIR. Early 19th century.
One of Fath 'Ali Shāh’s ablest court artists in enamel; perhaps identifiable with Muhammad Bāqir the lacquer artist who signed one of the covers of Or. 2265 in the British Museum, London.
Covered bowl, saucer, and spoon of excellent quality, enameled with astrological figures and a poetical dedication to Fath 'Ali Shāh. London, Messrs. Christie, 13 June 1956, lot 97. Fig. 121.
Tea-pot with busts of Fath 'Ali Shāh and floral swags, and a dedication to the King. Tehran, Crown Jewels, Case IV, No. 21. Fig. 122.

(USTĀD) HASAN SHĪRĀZĪ. 3rd ½ 19th century.
According to the Comte de Rochecouart (Souvenirs d’un Voyage en Perse, Paris 1867, p. 253) he was responsible for a technical innovation, about 1866, whereby a full range of coloured enamels could be applied on silver by using a foundation of translucent green. Formerly only blue, green, and violet could be directly applied to the metal. This
artist may perhaps be identifiable with “Aga Mehmet Hassan” whose magnificent tea-service of enamelled gold so impressed the American Minister Benjamin (Persia and the Persians, London 1887, p. 310).

(GHULAM) HUSAYN. 2nd half 19th century.
Vase of fair quality, with dissipated groups in medallions and figures of dancing-girls between. Tehran, Crown Jewels, Case II, No. 25.

HUSAYN ‘ALI, see (GHULAM-KHANZAD) ‘ALI.

IBRĀHĪM. Mid 19th century.
Qaliân bowl of excellent quality, with medallions of European ladies. Paris, Jamshon Collection.

KĀZIM IBN NAJAF ‘ALI. Fl. c. 1860-85.
Like his brother Ahmad (q.v.) he was an accomplished artist in both enamel and lacquer. His earliest recorded work is a qalānīdān dated 1278/1862, which is signed “Muḥammad Kāzīm ibn Najaf ‘Alī”. For particulars of this artist’s family, see B. W. Robinson, A Lacquer Mirror-Case of 1854 in Iran, Vol. V (1967), pp. 1-6.
Qaliân bowl with medallions of the Holy Family amidst flowers, dated 1280/1864. Tehran, Crown Jewels, Case II, No. 1. (Note: A qaliân bowl and base in Case IV, Nos. 2 and 3, though apparently unsigned, are also very probably the work of Kāzīm).

MUHAMMAD. Early 19th century.

Qāšān bowl with flowers and medallions of an Indian youth and an unclothed lady. London, private collection. Figs. 125, 126.


(ÂQÂ) MUHAMMAD ‘ALI.

Mentioned by Benjamin (op. cit., p. 310) as a notable artist in enamel.
MUHAMMAD JA’FAR. Fl. c. 1800-30.
One of Fat’ih ‘Ali Shāh’s three chief artists in enamel (the others being ‘Ali and Bāqir) whom he seems to have employed especially in decorating official gifts and orders.


Circular dish, presented by Fat’ih ‘Ali Shāh to Sir Gore Ouseley, Bart., the English ambassador. The Lion and Sun in the central panel is surrounded by alternating birds and floral swags within scrolled compartments on a plain gold background; the outer band of decoration is similar, omitting the scrollwork. Dated, 1228/1813. London, Messrs. Sotheby, Egyptian Royal Collection, March 1954, lot 867 (illustrated); Wiet, op. cit., No. M. 110 (when it was in the Kazrouni Collection).
Jewelled snuff-box made for the Crown Prince `Abbās Mirzā, the lid enamelled with a European “classical” group of a lady, a child, and an angel, and the interior and base with birds and flowers; dated 1220/1814. Paris, Hôtel Drouot, 25 May 1964, lot. 17 (illustrated). Fig. 129.

Circular dish, almost exactly similar to the Ouseley dish above, presented on behalf of Fath Allāh to the East India Company by his ambassador Abūl-Hasan Khān; dated 1233/1818. London, Victoria and Albert Museum, No. I.S. 69406. Figs. 130, 131.

Qājār bowl and base with busts in medallions, flowers, etc. dated 1234/1819. Tehran, Crown Jewels, Case I, No. 22, and Case II, No. 2.

Insignia of the Order of the Lion and Sun, dated 1240/1824. London, Messrs. Spink and Son.
MUHAMMAD KĀZIM, see KĀZIM IBN NAJAF ʿALI.

MUḤAMMAD MUḤSIN “ḤALMĪ”.

Rectangular mirror with fine portrait of Fath ʿAll Shāh seated, on the inner face of the cover, within a floral border; dated 1212/1797–8 (the year of Fath ʿAll Shāh’s accession). Tehran, Crown Jewels, Case XXIX, No. 8.

Circular box, the lid enamelled with a dissipated group of a greybeard, two ladies, and a child (signed, “Muḥsin”). Tehran, Crown Jewels, Case XXI, bottom shelf.

MUḤSIN, see MUḤAMMAD MUḤSIN “ḤALMĪ”.

(GHULAMZADA) TAQĪ IBN MUḤSIN. Early 19th century.

Presumably the son of the preceding.

Oval casket, the central panel of the lid enamelled with a group of the Holy Family, surrounded by four heads in medallions with birds and flowers between; similar designs, together with inscriptions, round the sides. Dated 1225/1806. Paris, Hôtel Drouot, 25 May 1964, lot 7 (illustrated in colour on the cover of the catalogue).

In conclusion I should like to express my gratitude to Mr. Yahya Zoka of the Ethnographical Museum, Tehran, the leading authority on the arts of the Qajar period, who kindly supplied me with several signatures and dates which I should otherwise have missed, as they were invisible from the front of the cases in the Crown Jewels display.

ACKNOWLEDGMENTS

The editor wishes to express his gratitude to the authorities of the following institutions for permission to reproduce paintings under their care: Bibliothèque Nationale; Bodleian Library; British Museum; Cleveland Museum of Art; Crown Jewels Tehran; Freer Gallery of Art; India Office Library; Institute of Arts, Detroit; John Rylands Library; Kunsthistorisches Museum, Vienna; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museum of Turkish and Islamic Arts, Istanbul; Topkapı Sarayi, University Library, Leiden; Victoria and Albert Museum; Worcester Art Museum, U.S.A.; and to Mr. Julian Amery.