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Patronage in Asian Art: Monarchs, Merchants, and Devotees
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“The Indo-Persian Painter Farrukh Husayn/Beg (through the lens of the Muraqqa)”
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Key Works

- Salim/Jahangir Album, Mughal India, compiled c. 1600-30 (dispersed; primarily Tehran, next Berlin, and various other collections)
- “Mirza Muhammad Hakim with Hajji Yaqt,” signed by Farrukh Husayn, Kabul, dated 992 (1584-85). Folio from the Salim/Jahangir Album (Tehran, Gulistan Palace)
- “Akbar’s entry into Surat,” ascribed to Farrukh Beg (in red) at the Mughal court. Folio from an Akbarnama (V&A, London), [http://collections.vam.ac.uk/item/O9411/akbar-painting-farrukh-beg/](http://collections.vam.ac.uk/item/O9411/akbar-painting-farrukh-beg/)
- “Saraswati enthroned,” signed by Farrukh Husayn, Bijapur, ca. 1595-1609 (Jaipur)
- “Ibrahim offering obeisance to Jahangir,” attributed to Farrukh Husayn, Bijapur, ca. 1595-1609. Folio from the Salim/Jahangir Album (Gulistan Palace, Tehran)
- “Entangled lovers,” ascribed to Farrukh Beg, probably Khorasan or Lahore, ca. 1580-95. Folio from a Khamsa of Amir Khusraw Dihlawi (Cambridge)
- “Youth with narcissus,” ascribed to Farrukh Beg by Jahangir, probably Bijapur, ca. 1595-1609. Folio from the Salim/Jahangir Album (Tehran, Gulistan Palace)
- “St. Jerome/Dolor,” ascribed to Farrukh Beg (Museum of Islamic Art, Doha)
- “Standing elderly man,” ascribed to Farrukh Beg by Jahangir (V&A, London), [http://collections.vam.ac.uk/item/O79810/painting-unknown/](http://collections.vam.ac.uk/item/O79810/painting-unknown/)
- Gulistan Palace Library, Tehran (the majority of folios from the Salim/Jahangir Album are preserved here), [http://archnet.org/sites/3916](http://archnet.org/sites/3916)
- “Presentation of Deccani tribute in Mandu,” double-page painting from the Padshahnama (Windsor)

Key Terms

- **Dynasties:** Safavid Iran, Mughal India, ‘Adil Shahi Bijapur
• **Farrukh Husayn** (also called **Farrukh Beg**): a painter active in Iran, Khurasan, and the Indian Subcontinent (Mughal empire & ‘Adil Shahi Bijapur) between c. 1580 and 1620-1
• **Khurasan**: in reference to northeastern Iran and parts of Afghanistan (key cities: Mashhad, Nishapur, Herat)
• **Deccan**: a region of southern India ruled by various Islamic courts/sultanates/dynasties from c. 1350-1680; key cities: Bidar, Gulbarga, Hyderabad, Golconda, Ahmadnagar, Bijapur
• **Bijapur**: the capital city of the ‘Adil Shahi dynasty, one of several Islamic sultanates ruling in the Deccan during the early modern period
• **Ibrahim ‘Adil Shah II**: ruler of ‘Adil Shahi Bijapur from 1580-1627
• **Akbar**: Mughal emperor from 1556-1605
• **Jahangir**: Mughal emperor from 1605-27 (as prince, known as Salim)
• **Mirza Muhammad Hakim** (d. 1585): Akbar’s half-brother and rival; ruler of the independent kingdom of Kabul
• **Shah ‘Abbas**: ruler of Safavid Iran from 1588-1629
• **kitabkhana** (house of books): in reference to an artistic workshop specializing in book arts and/or an actual repository for collected books (library)
• **muraqqa‘** (album): a codex preserving a variety of independent imagery arranged in a meaningful way for the viewer; it can include calligraphic specimens, paintings, drawings, unfinished studies, and even European prints
• **Standard components of an album page**: margins/borders, central field, text block, rulings, illumination, calligraphy, signature, ascription
• **Salim Album**: a now dispersed album compiled in c. 1600-5 for Prince Salim
• **Salim/Jahangir Album** (also known as the *Gulshan Album* or *muraqqa-i Gulshan*): a now dispersed album compiled between c. 1600-30 for Prince Salim/Emperor Jahangir; the majority is preserved in Tehran’s Gulistan Palace

**Bibliography**

- Navina Haidar and Marika Sardar, eds., *Sultans of Deccan India, 1500-1700: Opulence and Fancy* (New York: Metropolitan Museum of Art, 2015), select catalog entries on Farrukh
- Keelan Overton, “*Vida de Jacques de Coutre. A Flemish account of Bijapuri visual culture in the shadow of Mughal felicity,*” in Laura Parodi (ed.), *The visual world of Muslim India. The art, culture and society of the Deccan in the early modern era* (London 2014), 233-64
• Wheeler Thackston, “Calligraphy in the Albums,” in *Muraqqa’*, ed. Wright, 154-56