



Anvar - i Suhayli





Anvar - i Suhayli

Fables from the *Panchatantra*
translated into Persian and
illustrated at the imperial atelier of Emperor Akbar

Vandana Prapanna and Anupam Sah

Bank of America Art Conservation Project



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai
(formerly Prince of Wales Museum of Western India)

THE MUSEUM



This book is published to commemorate the conclusion of the conservation and restoration of the illustrated manuscript, *Anvar-i Suhayli*, in the collection of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai (formerly Prince of Wales Museum of Western India).

This project was undertaken under the aegis of the Bank of America Art Conservation Project.

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Photographs: Hari Mahidhar and Anupam Sah
Art Direction : Silver Mountain Press, a unit of
A Heritage Lab (India) Pvt Ltd
Printed & bound in India : JAK Printers

ISBN 978-81-908323-2-8

The publication of this book has been made possible by financial support from Bank of America Merrill Lynch.

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FOREWORD

Art represents an important part of our shared heritage, helping us connect with other cultures and our own history. However, the passage of time can put these vital treasures at risk of degradation or even of being lost forever. Bank of America Merrill Lynch, through our global Art Conservation Project, has worked with some of the world's leading cultural institutions to restore and preserve national treasures of great artistic value. Bank of America is deeply honored to support the conservation and restoration of one of India's cultural treasures: the *Anvar-i Suhayli* in partnership with the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai.

The restoration of the *Anvar-i Suhayli* by CSMVS has been a painstaking process, piecing together this beautiful manuscript to enable it to once again be enjoyed by the public. The collection of fables is an exquisite example from the 16th century, and the skill and care shown in its conservation will serve as a perfect template for future efforts.

We have been operating in India for half a century, and our continued business investment in the country is matched by our ongoing commitment to ensure the sustainability and vitality of the community we serve here. Our commitment is borne out of a responsibility to engage different cultures in creative ways to build mutual respect and understanding, and we firmly believe that the arts have a unique ability to connect people and communities across the world.

We hope you will find the *Anvar-i Suhayli* enchanting and will take inspiration from the efforts of those who have helped ensure it can be enjoyed for generations to come.



Kaku Nakhate
President & Country Head, India
Bank of America Merrill Lynch

Bank of America 



FOREWORD

The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India), Mumbai, has been striving to build up its infrastructure and capacity of its staff by the dint of its proactive approach to develop all its classical museum functions as well as to explore fresh ground in making the museum more socially relevant. As CSMVS does not receive any recurring support from the government, this institution has been striding forward due to the support of its well-wishers and the projects it develops and implements. One of the steps taken in the past few years has been to establish the CSMVS Museum Art Conservation Centre. In these first five years of its establishment, it has helped conserve a number of art objects prioritized for treatment from its 60,000-strong collection, and in addition, has provided technical assistance to other institutions. Well-meaning collaborations are an intrinsic part of our endeavour to share expertise and contribute to a larger sphere of stakeholders.

This collaboration with the Bank of America's global Art Conservation Project was the first instance at CSMVS of a partnership where an art object was specifically supported for its conservation and art historical studies. This time, the art object was none other than the exquisite and historically important *Anvar-i Suhayli*, the 16th-century Persian translation of the *Panchatantra*, a compilation of delightful fables, illustrated in the imperial atelier of Emperor Akbar. It is gratifying to know that the Bank of America global Art Conservation Project is supporting this effort and the publication for the first time in India. Going by the very positive association this has been, I think this serves as an exemplar for other such efforts.

On behalf of the Trustees of the CSMVS, I reiterate my gratitude to the Bank of America and to the Conservation and Curatorial teams of CSMVS for bringing to completion this project and for developing goodwill and faith amongst all the stakeholders.



Sabyasachi Mukherjee
Director General,
Chhatrapati Shivaji Maharaj Vastu Sangrahalaya,
Mumbai

THE MUSEUM



SUPPORTING ARTS AND CULTURE

Developing substantive solutions for social and environmental challenges is core to Bank of America Merrill Lynch's mission, and our art and culture platform is a key component of our integrated corporate responsibility strategy.

We believe that education and employability skills are essential to achieving economic growth and building strong communities. Through a variety of philanthropic programs including those in the arts space, we focus on providing meaningful responses to critical community challenges and creating opportunities to build a better economic future.

As a company serving clients in more than 150 countries around the world, Bank of America Merrill Lynch is committed to a diverse program of cultural support which is designed to:

- engage individuals, organizations, communities and cultures in creative ways to build mutual respect and understanding,
- strengthen institutions that contribute to local economies,
- engage and provide benefits to our employees,
- fulfill our responsibilities as a major corporation with global reach and
- make an impact on economies and societies throughout the world.

We are one of the world's leading corporate supporters of the arts, helping to strengthen thousands of arts organizations worldwide. The program is unique and diverse, and built around three main pillars: Enable, Share and Preserve.

ENABLE – WORLDWIDE SUPPORT

Bank of America Merrill Lynch supports a wide range of organizations from local, community-based arts outreach and education programs to leading, world-class arts institutions.

Bank of America Merrill Lynch is the Global Sponsor of *Roy Lichtenstein: A Retrospective*, on show at the Tate Modern, London from February to May 2013, and at the Centre Pompidou in Paris from July to November 2013. The exhibition previously appeared at the Art Institute of Chicago (May - September 2012) and the National Gallery of Art, Washington, D.C. (October 2012 - January 2013).

◀ *The Flower Girl*

Bartolome Esteban Murillo (Spanish, 1617-1682)

Dulwich Picture Gallery, London

In Asia in 2013, Bank of America Merrill Lynch sponsored the Beijing Music Festival for the third consecutive year. In 2012, we also supported the exhibition *Transforming Minds: Buddhism in Art* at the Asia Society Hong Kong Center (February - May).

We are also proud to be Global Sponsor of the Chicago Symphony Orchestra, which toured Asia during January and February 2013.

SHARE – ART IN OUR COMMUNITIES*

The Bank of America Merrill Lynch Art Collection has grown in scope and size in recent decades, with artworks from various legacy institutions. The collection has been converted into a unique resource from which museums and non-profit galleries may borrow complete or customized exhibitions at no cost, allowing these institutions to generate vital revenue. Since its launch in late 2008, more than 50 exhibitions have been loaned to museums. The year 2013 saw *Andy Warhol's Stardust: Fine Prints from the Bank of America Merrill Lynch Collection* at the Museo del Novecento in Milan from April to September.

- Recent exhibitions include: *Transcending Vision: American Impressionism 1870-1940*, Seoul Art Center, Korea (December 2012 - March 2013) and
- *Gaze: The Changing Face of Portrait Photography from the Bank of America Collection* at the Istanbul Modern (October 2012 - January 2013)

PRESERVE – THE BANK OF AMERICA MERRILL LYNCH ART CONSERVATION PROJECT

This highly regarded and unique project provides grants for the restoration of paintings, sculptures, archaeological or architectural pieces that are significant to the cultural heritage of a country or region, or important to the history of art, in order to preserve them for future generations. The project has supported more than 57 projects in 25 countries since its inception in 2010.

The 2013 recipients consist of 24 projects in 16 countries and include:

- Rare ceramics from Qinglongzhen near Shanghai, dating from the Tang (618 – 907 A.D.) and Song (960 – 1279 A.D.) dynasties, at the Shanghai Museum
- 14 stone sculptures at the Beijing Stone Carving Art Museum, dating from the 2nd to the 19th century, including a grave guardian and a stone doorframe with a relief of a child playing with lotuses,

- *The North Wind*, an iconic Impressionist work by Frederick McCubbin (1855 – 1917 AD), at the National Gallery of Victoria in Melbourne and
- 3 artworks by the renowned artist Watanabe Kazan, including the National Treasure *Portrait of Takami Senseki*, in partnership with the Tokyo National Museum.

Ecce Homo
Titian (Tiziano Vecellio)
(Italian, c. 1488-1576)
Kunsthistorisches Museum, Vienna





PREFACE

In 1979 when my Father, on his return from his posting at the Artillery Centre at Nashik, gifted me Arthur W. Ryder's translation of the *Panchatantra*, a very popular read by Jaico Publishing House, little did I know, as a boy of eleven, that I would grow up to be an art conservator and one day have the privilege of helping conserve and restore the beautifully illustrated 16th-century Persian translation of my favourite book, whose opening verse read,

*One Vishnusharman shrewdly gleaning
All worldly wisdom's inner meaning;
In these five books, the charm compresses
Of all such books the world possesses.*

The Persian version of the *Panchatantra*, the *Anvar-i Suhayli*, at the CSMVS is one of the most profusely illustrated ones that was created at Emperor Akbar's atelier. Emperor Akbar was a Mughal monarch of liberal thoughts whose court was embellished with intellectuals and artists of all creeds. In partnership with the Bank of America Art Conservation Project, the more than 200 illustrations of this manuscript were conserved, mounted and their narratives prepared. This book commemorates the conclusion of this collaboration.

The *Anvar-i Suhayli* was conserved at the CSMVS Museum Art Conservation Centre over a period of one year by its team of conservators. The art historical studies were undertaken at the Indian Miniatures section of the Museum.

This modest publication provides an outline of the BoA Art Conservation Project, a brief history of the *Anvar-i Suhayli*, and a narration of the process by which this illustrated work was conserved. Following these short chapters are fifteen stories with their accompanying illustrations that offer an introductory view of the *Anvar-i Suhayli* and bring to mind some of the childhood tales we too grew up with.

Anupam Sah
Chief Art Conservation Consultant
CSMVS Museum Art Conservation Centre



ANVAR – I SUHAYLI : A BRIEF HISTORY

THE JOURNEY OF THE *ANVAR-I SUHAYLI* MANUSCRIPT AT THE CSMVS MUMBAI

The book of ancient Indian fables, the *Panchatantra*, travelled all around the world in the form of its translated versions in various languages. The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) at Mumbai is the proud custodian of one such translation in Persian, titled *Anvar-i Suhayli*. Commissioned by the Mughal Emperor Akbar circa 1575 CE and created in the imperial atelier, this manuscript reached the library of Mountstuart Elphinstone, who was the British Resident of Poona during the years 1811-1817. His house and his library caught fire during the Anglo-Maratha war of 1818.

The damaged paintings were retrieved, mounted and bound into an album. In 1938, this album was purchased by Mr. Alma Latifi, a member of the Indian Civil Service, at an auction at Sotheby's, London. In 1973, the family of Mr. Alma Latifi gifted this manuscript to CSMVS, then known as the Prince of Wales Museum of Western India.

FROM *PANCHATANTRA* TO ANVAR-I-SUHAYLI

The authorship of the *Panchatantra* has been attributed to Pandit Vishnu Sharma, a Vaishnava Brahmin of Kashmir (about A.D. 300 or earlier). According to a legend, King Amarashakti of the city of Mahilaraupya had three sons who were reluctant students. The king sought help of Pt. Vishnu Sharma, who agreed to teach worldly wisdom to the three boys. He taught the children through the medium of eighty-four stories contained in 'five-books', the 'Pancha-tantra'. Each of the stories and the verses have a moral and a lesson for appropriate conduct in life. Most of the characters of the *Panchatantra* stories are animals and birds who exhibit human traits of loyalty, craft, wit and hypocrisy, to name a few.

This literary delight reached the world through the Sassanian emperor Khusrau Noshirwan (531-579 A.D.), who had sent his physician Burruyah to Hindustan (India) to secure this book. He had it translated into Pahlavi probably in A.D. 570 and this Pahlavi text became the base for many future translations. The stories of *Panchatantra* and their translated versions were much favored for their potential for being illustrated by Arabic, Persian, Turkish and Mughal miniature painters. The trend of illustrating this text in the Islamic world started probably around the 8th century when Abdullah Ibn-al Muqaffa translated the Pahlavi version into Arabic, and named it *Kalilah-wa Dimnah*, a title formed by the corruption of the names of two jackals, Karataka and Damanaka, who are two of the principal characters in these stories.

The *Kalilah-wa Dimnah* was commissioned around 750 A.D. by the second Abbasid Caliph Abu Zafar Bin Mansur al Baghdad, and Abul Hasan 'Abdullah Ibn-al Muqaffa', the author of this book wrote,

"He who peruses this book should know that its intention is four-fold. Firstly, the stories are told through the medium of animals so that light-hearted youth might flock to read it and that their heart is captivated by it. Secondly, it is intended to show the images of the animals in a variety of paints and colours so as to delight the hearts of princes, increase their pleasure and also the degree of care which they would bestow on the work. Thirdly, it is intended that the book be such that both the king and common folk should not cease to acquire it; that it might be repeatedly copied and re-created in the colours of the time thus giving work to the painter and copyist."

THE ANVAR-I SUHAYLI AND EMPEROR AKBAR

The Arabic *Kalilah-wa Dimnah* was later translated into Persian, and *Anvar-i-Suhayli* is one of the most famous of these Persian translations. This translation is credited to Husain bin Ali-al-Waiz al-Kashifi, the court preacher of Sultan Husain Mirza Bayaqarah at Herat in the year 1504. It was dedicated to the Minister of the Sultan, Ahmad Suhayli, and thus the translation is known as *Anvar-i Suhayli*, the Light of Canopus.

Emperor Akbar (1542-1605) was the descendant of Mongol Ghengiz Khan and Turk Timur Lang. He was the third of the Mughal rulers and is considered to be the principal founder of the Mughal Empire in the Indian subcontinent. A great connoisseur of art, Emperor Akbar commissioned at least four illustrated copies of the Persian translation of the *Panchatantra*. Of these four translations, two are Kashifi's *Anvar-i Suhayli*, that were completed during the formative period of his imperial atelier.

One of the earliest examples of an illustrated *Anvar-i Suhayli* in Mughal painting is the manuscript with a colophon dated 1570, in the collection of the School of Oriental and African Studies, London. The *Anvar-i Suhayli* manuscript in the collection of CSMVS contains more than 200 illustrations and was probably painted between the years 1574 and 1576 A.D. The stories are written in Persian text and while some of them are supported by a single illustration, others have as many as twelve paintings.

The paintings exhibit a combination of Persian and Indian elements. Emperor Akbar established an atelier for book production and the artists received training under the two great Persian masters, Mir Sayyid Ali and Abd-al-Samad. There were many people in the atelier who contributed to the creation of a manuscript. Besides painters whose task was to illustrate stories or scenes, others involved in the production were calligraphers who wrote the text. Emperor Akbar is known to have taken personal interest in book production and he often inspected the works of his artists.

Akbar is not only credited with having established a huge empire, but also helping develop a very elegant, sophisticated and vibrant stream of Indian miniature painting now known as the Mughal style.

There is a lot of emphasis on visuals in the *Anvar-i Suhayli* in the CSMVS collection, and it seems that the manuscript may have been commissioned by Emperor Akbar to capture the interest of his son, Prince Salim (who later grew up to become Emperor Jehangir), a six year old child at that time, an impressionable age to begin learning lessons of good moral content. As we know from the records of the contemporary historian Badauni, Akbar was a very vigilant father who took special interest in the education of his son. Badauni writes, "The wise sovereign kept his children under his own care and was continuously educating them in the most excellent manner." He also informs that Prince Salim was taught various sciences, administration, justice as well as the selection of right friends.

To this day, stories of the *Panchatantra* introduce the young and the old to the world of worldly wisdom and the book, in its simplified versions, adorns many a personal book collection.



Mountstuart Elphinstone



Mr. Alma Latifi



CONSERVATION OF THE ANVAR-I SUHAYLI AT CSMVS MUMBAI BANK OF AMERICA ART CONSERVATION PROJECT

INTRODUCTION

The CSMVS Museum Art Conservation Centre (MACC), Mumbai, aims to spearhead heritage conservation-restoration, research, development and training activities in India as well as in other nations in the region by encouraging collaborations and sharing of expertise. Its partnership with the Bank of America global Art Conservation Project resulted in the conservation of more than 200 illustrations of the 16th-century *Anvar-i Suhayli* manuscript which was created by the skilled draughtsmen, artists and scribes of the imperial atelier of the Mughal Emperor Akbar. Almost three centuries later, during the 3rd Anglo-Maratha war in 1818, this manuscript was damaged in a fire but was salvaged, and then in 1973 it was received as a gift by CSMVS and kept in safe storage. It enjoys the status of an artwork of unique national value.

CONDITION OF THE MANUSCRIPT

These illustrations were received randomly cut up and stuck on pages of a scrapbook measuring 27 cm x 22 cm. This probably happened after the manuscript was damaged by fire and the salvaged parts of the folios were pasted after cutting away the charred areas. The adhesive on the edges caused cockling of the folios and deformed them. There were small tears accompanied by loss of paint. What was of concern was that some of the paint was flaking, and losing its adhesion with the paper on which it was applied.





Folds, and creases were evident on the pages. The white and red on some of the images had darkened. The calligraphic text was smudged at a number of places. The charred edges of the paper were brittle and they fragmented at the slightest touch. Random streaks of glue over the images had formed thin brown films. The continuity of the narration was disturbed and in that form the work seemed no more than a random collection of fragile bits and pieces of beautiful illustrations and disjointed text.

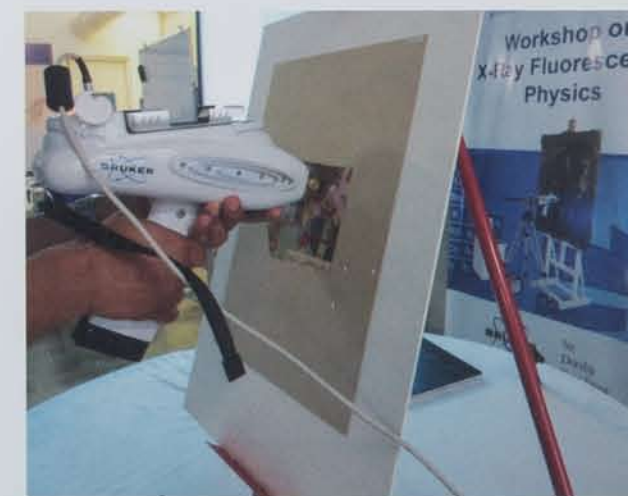
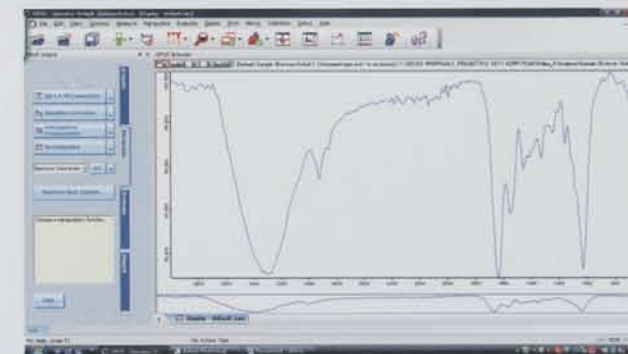
DOCUMENTATION AND TECHNICAL STUDIES

In the conservation centre, which is under 24-hour CC-TV surveillance, the folios were handed over for treatment by the curatorial section following due diligence in the paperwork related to movement of art objects within the museum. In close cooperation with the curators, the conservation team carefully examined each folio, assessed and documented their condition and categorized the folios according to their respective priority of treatment. Each image was photographed and its treatment record prepared. Digital line drawings were made. The paintings, examined under raking and transmitted light, revealed areas where the supporting paper had worn off or the paint had flaked away. Ultraviolet fluorescence helped to identify glue streaks over some of the images. The darkened films that were removed from the folios were analyzed using FTIR Spectroscopy and the spectra coincided with those of other animal glue samples. Spectra of materials that were used for conservation were also recorded for reference and as control data.

Examination with stereo microscopes revealed that there was a thin ground layer over the handmade paper support. Over this ground, the paint was applied with plant gum as a binder for the pigments. These gum tempera paintings were examined with an infrared imaging system that revealed the sketch beneath the paint layers. The paintings were exactly like the drawings underneath and the details and the decorative features were applied directly by the painter without an underdrawing. The team took time to also enjoy the beauty of the painted images, the purity of the lines, the deliberate and varied representation of flora and fauna and the various colors and hues of the illustrations.

THE PIGMENTS

During a workshop conducted on X-Ray Fluorescence Physics, the paints on the images were analyzed and results discussed. Three types of red pigments were used- Red ochre, which is an earth pigment and an oxide of iron, cinnabar or mercuric sulphide, and red lead or lead trioxide. One of the types of white pigments was identified as white lead and the other one was prepared from sea shells. Arsenic sulphide had been employed as the yellow pigment. Fine gold mixed with the binder was used for application as gold paint, while carbon black, collected as soot from the flame of oil lamps, was used for preparing black paint. The paint layer was of an extremely good quality, except for the verdigris-colored green in some of the folios, which evidenced local fracturing and flaking.





ART HISTORICAL STUDIES

While the paintings were being treated at the conservation centre, in the curatorial section of the CSMVS, one team was translating the Persian text, while another was comparatively studying various versions of the manuscript. A continuous narrative was being developed. Research associates compared art historical notes and interacted with the conservation team to understand the results of the technical studies.

CONSOLIDATION OF THE PAINT LAYERS

The first priority of the conservation assignment was to arrest any deterioration that could develop further and exacerbate the fragile condition of the manuscript, especially its paint layers. Some of the flaking paint layers were consolidated by introducing a low-viscosity adhesive between the paint and ground layers using the natural capillarity at their junction. At times, a nebulizer was used to apply a cold fog to treat powdery paint on the surface. This fog or aerosol had a very mild adhesive dispersed in it for securing consolidation.



FREEING THE FOLIOS

After the technical studies and the consolidation, the first step was to remove the fragments of the folios stuck on the album pages. The conservation team sat down to discuss the various treatment processes and weighed the efficacy, usefulness, practicality, and adherence to conservation principles before choosing the materials, tools and method of application of the treatment. Using both physical and solvent-based processes, the folios were safely



separated from the support. Extreme care was taken that the ink from the rubber stamp marks did not bleed onto the image. Once the folios came off the album pages, the curators were informed that many of the folios had exquisite illustrations on the other side too, which were hidden from view until now. A fresh list was drawn up that increased the recorded number of illustrations to more than 200, an augmentation of about 40 images.

REMOVAL OF DEFORMITIES

Most of the images were cockled because of unequal strain on the folios due to the adhesive applied to fix the paintings on the album. Fortunately, this adhesive was present only on the edges, and it was conscientiously removed from each folio to enable them to regain their flat form. Some folios that had accentuated folds were treated to minimize these deformities, which could otherwise have caused damage to the paint layers. Polyester films were employed to manipulate the paintings that had been moistened during treatment.



PLANNED AND VISUALIZED IMPLEMENTATION

It is correct practice to handle fragile objects only as much as is necessary. The entire treatment process was visualized in great detail, and, armed with that experience and knowledge, we planned our conservation interventions in order to minimize the interventions on the folios. All treatments that could run parallel were arranged to be implemented in sequence in the same stage of the conservation process. For instance, for acidity to be removed from a folio that had browned, the separation of the folio,





the minimization of deformities, de-acidification and removal of extraneous glue films - all of these were implemented in the same stage.

REPAIRS

The minor tears on the folios were repaired with wheat starch paste adhesive and long fiber papers. The edges of the miniature paintings that had been damaged were provided with support and physical continuity using paper specially prepared to be of the same or marginally lesser thickness. The charred areas of the paintings, around the margins, were reinforced to prevent them from fragmenting. The smallest of fragments of paint or paper that had been retrieved from the album were meticulously fixed back. Repairs were implemented on tables with a light transmitting surface so that even minute misalignments could be avoided. In areas where the paint layer had been lost, keeping in mind the neutral color of the underlying surface and the authenticity of the work, it was decided not to 'touch up', in-paint or chromatically integrate any such loss.

SHARING AND MONITORING

While we worked towards our aim, regularly monitoring the quality, progress and financials of the project, we thoroughly enjoyed sharing our project with the media, with members of the public, school-children, colleagues and our sponsors. The project generated enthusiasm and evoked admiration in those who saw this manuscript being conserved. We now plan to share the project as one of the case studies for our training programs in art conservation.

MOUNTING

The folios were of irregular sizes and shapes from the snipping that was carried out after the 1818 fire. Many of the folios were illustrated on both sides. Keeping this in mind, it was decided to inlay the folios on a mount so that both surfaces could be studied or displayed when required. An appropriate color and thickness of the mount was decided. This mount was then specially prepared by pasting two sheets of archival kraft paper so that warping could be avoided. A window that followed the contour of the folio was cut in the mount, and the painting was inserted in place, affixed by a fine continuous strip of Japanese paper overlapping a few millimeters of the mount and the painting.

PREVENTIVE CONSERVATION

Now that the conservation and restoration is concluded, guidelines have been drawn for its storage, display and care. A digital version of the manuscript has been prepared for purposes of reference. A preventive conservation plan has been prepared for this and other manuscripts in the collection.

At the CSMVS, this has been the first time that a sponsor has partnered to specifically support the conservation of a historic and artistic work. This project has been a good exercise in collaboration between conservators, art historians, scientists and related institutions. If sensitively advocated, this project may lead to the conservation of other important artworks in other institutions in India through similar public-private partnerships.





STORIES

ANVAR-I SUHAYLI

Anvar-i Suhayli brought tremendous name and fame to the author Husain bin Ali-al-Waiz al-Kashifi. In the preface to the Persian translation of the *Anvar-i Suhayli*, it is stated that the sage, Brahmin Bidpai, composed this book in the name of the King Dabishlim for good governance and as advice on how to keep the realm safe from his enemies.

King Dabishlim made the book the pillar of his rule and a key to the solution of many difficulties. The fables are spread out as plots and sub-plots over fourteen chapters.

These images depict the scene when King Dabishlim went to meet Sage Bidpai with his followers.



THE FOOLISH FRIEND

A lonely gardener developed a friendship with a bear and often offered him meals. Sometimes, after lunch, the gardener would rest and the bear would sit there whisking away the flies. One afternoon, an adamant fly refused to be driven away by the bear and kept returning to sit on the gardener's face. the exasperated bear lifted up a huge rock and with the aim of squashing the fly, smashed the rock on the sleeping gardener's face, killing him instead.

Therefore they say that an unwise friend is sometimes more dangerous than an enemy. The couplet reads,

*Foes that embitter life are better far,
Than they who ignorant but friendly are*

حسری می نمود قصار آخر سی درشت سیرت فتح صورت ناخوش طلعت ناپاک طینت نیر





THE PLOVER AND THE SEA

A pair of plovers lived near the sea shore. When the time came to lay eggs, the female plover suggested that they build their nest in a safe place as she feared the rolling waves of the sea may snatch away the eggs. The male plover rejected the idea with brashness and misguided overconfidence, saying that no harm will come to the eggs and that if the sea dares to harm them, he will wreak havoc on the sea.

As feared, the waves of the sea swallowed the eggs, and as the plover had underestimated the strength of his adversary, the sea, his efforts to convince the sea to return the eggs proved futile. Humbled, he followed the advice of his betters and enlisted support of other birds.

The king of the birds, who was very powerful, agreed to lead this unified group and eventually managed to convince the sea to return the eggs to the plover. The plover realized the wisdom in being united and in first assessing one's strength before challenging an adversary. The verse reads,

*To know one's self is hard, to know
Wise effort, effort vain;
But accurate self critics are
Secure in times of strain**

*Verse sourced from Arthur W Ryder, *The Panchatantra*, Jaico Publishing House, Mumbai, 2001.





پند پرور نام کرد پست در سرکاری ولی باید خست
 کم کرد و ایم و تنگ و سبک سبکی دریافته شاید که این کو
 نت این گونه تواند بود که شما برای صلاح حال سخن گویند
 عهد کرد که هر که سر از عهد نهی هم سر که شرط کرد که هر که شرط تو
 بریم مطلقا سخن نگوئیم چو سر پس که چشم بر ما افتد سخن نگوئیم
 تشارت چیزی برشتی یا حرکتی بینی راه جواب بر بندی و
 بر لب بنیاد و متعصن جواب هیچ آفریده نخواستیم شد ظم
 و هم چه بترسبم حال گفتا اگر راست پرسنی نمویی خوشی
 و ابطال هر دو جانب خوب برداشته در می روند
 ه خبردار شده از حال ایشان متعجب شدند و بتفریح پرور آید

THE GEESE AND THE TORTOISE

Two geese and a tortoise lived near a pond. Once, at the time of a draught, the pond almost dried up and the geese, much to their sorrow and anguish, decided to migrate to another place. With heavy hearts they went to their friend, the tortoise, to bid him farewell. The tortoise lamented the impending loss of friends and the geese replied that parting from friends is more painful than exile.

On their friend's insistence to go with them, the geese asked the tortoise to grip a stick with his mouth while they in turn held the two ends of the stick between their beaks. They made the tortoise promise that he would not open his mouth, no matter what. The geese held the stick in their beaks and rose in the air with the tortoise suspended from it.

As they flew over a village, the people below pointed and exclaimed at this unusual sight of a 'flying tortoise'. Affected by the realization that he is the topic of conversation, the self-esteem of the tortoise got the better of him and he opened his mouth to speak and promptly fell to his death.

*To take advice from kindly friends
 Be ever satisfied:
 The stupid turtle lost his grip
 Upon the stick, and died.**



*Verse sourced from Arthur W Ryder, *The Panchatantra*, Jaico Publishing House, Mumbai, 2001

THE TORTOISE AND MONKEY

Once upon a time, a monkey and a tortoise became great friends and spent a lot of time together. The monkey often gave sweet fruits to the tortoise to take home. The wife of the tortoise brainwashed her husband into getting her the heart of his friend, the monkey, as a remedy for her feigned illness. The tortoise reluctantly agreed and went to meet his friend.

Inviting the monkey to ride on his back, the tortoise reached the middle of the river and apologetically revealed his real intentions. The quick-thinking monkey exclaimed that he had forgotten his heart on the tree and that they should return for it. The tortoise agreed to this request.

As soon as they reached the bank, the monkey clambered up the tree and refused to come down, and vowed never to rely on an untrustworthy friend again. The tortoise realized he was the loser and was dejected at having lost such a good friend.



و از اطراف جوانب او فرو گرفته و محبت
 نشاید که از اندیش این و عیال و فرزندانش
 یارب این قطره خون کوار همین بخواند
 جواب داد که در خانه را که دم چه بوزنگا
 و نشاط ایشان رسد دل باخود نیز
 کاغذت کلامی منقص میسازد و دوا
 مردم بهیولان بای که بپست
 و لقای عزیزانی که متعلقا توانند تما
 باخود نبرم و چون تو حال من دوستی
 اتحاد و جندان لوازم یکا کنیکی که میان
 تو لاحق می کرد و فراموشی گذارم و اگر باز کرده
 آب سانسید بوزنه بیک درخت ویدو

باخود نبرم و چون تو حال من دوستی خود می شناسی ممکن است که معذور فرستی اما ط
 اتحاد و جندان لوازم یکا کنیکی که میان من تو ثابت است درین نحو مضائقه می نمایم ح
 تو لاحق می کرد و فراموشی گذارم و اگر باز کرده ای نیم نیکو تر باشد شک نیست فور
 آب سانسید بوزنه بیک درخت ویدو وظایف شکر و سپاس داده کرده بر سر شاخ قرار گرفت





THE CLEVER MERCHANT

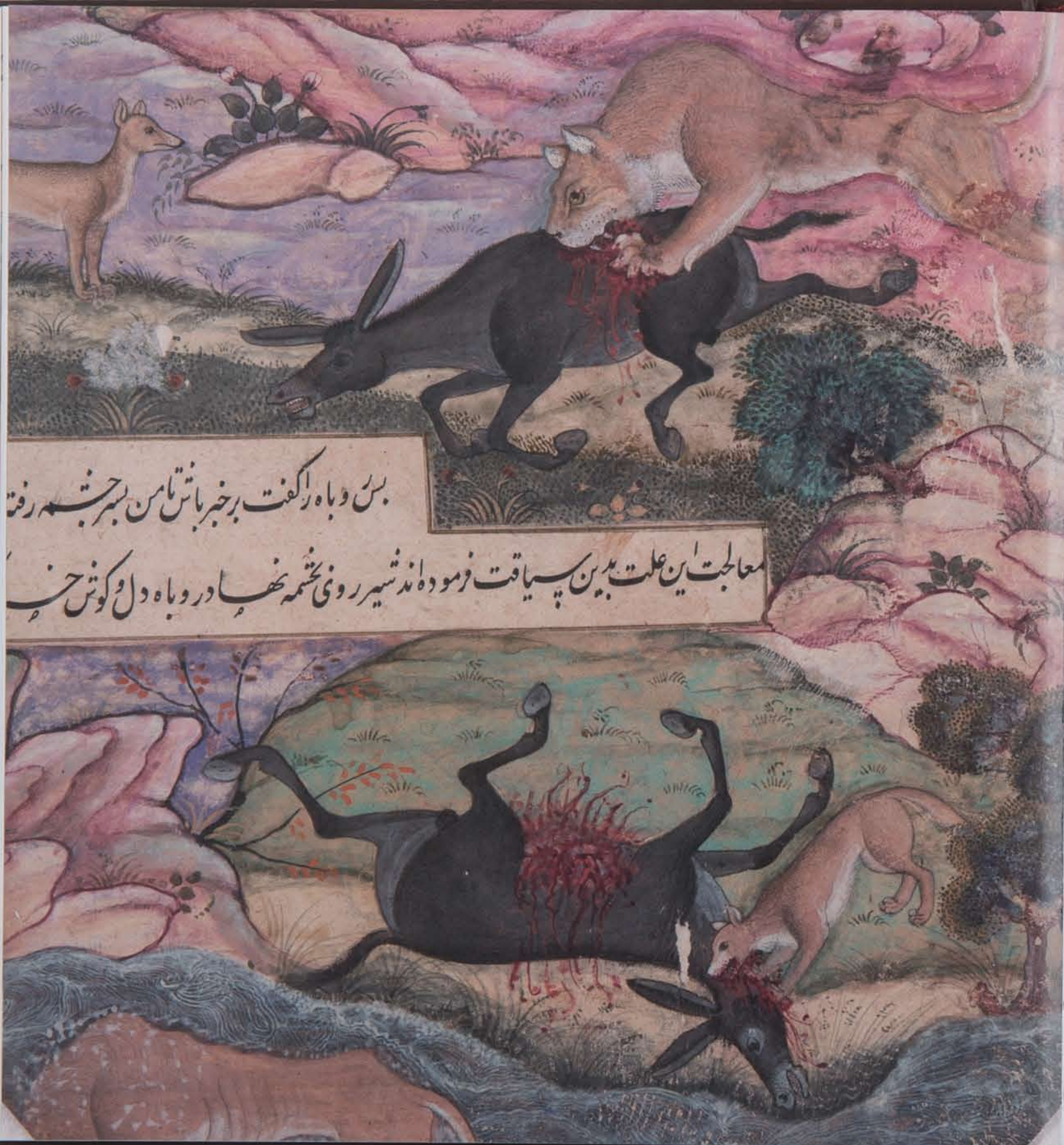
A merchant deposited a load of iron with his friend for safekeeping when embarking on a journey. On his return, he went to his friend and asked for the iron. The friend exclaimed in feigned anguish that the entire deposit of iron had been eaten away by rats. The wise merchant played along and said, "You speak the truth, for mice indeed have great fondness for iron, and their teeth have great power over such juicy and tender morsels."

The friend was delighted, and thought that the merchant had fallen for his deceit and invited him for lunch. The merchant politely excused himself, saying he had no time but that he would be happy to visit again, the next day. On his way home, the merchant saw his friend's son and convinced the boy to stay over at his house.

The next day, the merchant saw that his friend was very upset about his missing son. The merchant told the friend that on his way home the previous day, he had noticed a hawk carrying away a lad, perhaps his lost son. The friend admonished him for talking nonsense, for how could a hawk carry away a boy.

The merchant laughed and said, "In this city where mice can devour and disappear with huge quantities of heavy iron, surely a hawk can also fly off with a boy, who is so much lighter." The friend realized his folly, apologized, and the merchant returned the son to his friend.





بس و باه را گفت بر خبر باشت تا من بهر شمشیر رفتم
معالجت این علت بدین پیماقت فرموده اند شیر رونی خشمه خیار و باه دل و گوش خرب

THE FOOLISH DONKEY

A lion was wounded and burning with fever and therefore could not go hunting. He asked his servant, a jackal, who too was starving, to search out a weak animal who would be easy to kill. At a nearby village, the jackal spotted a feeble donkey nibbling thin grass and engaged him in conversation. When the donkey complained that his master, a washer man, overworked him and fed him prickly grass, the jackal lured him near the lion with talk of lush green pastures to feast on. The lion sprang upon the donkey, but due to his weak condition, the lion failed in his attempt to kill him and the donkey escaped.

The jackal followed the donkey and managed to convince him that it was no lion but a talisman to remove his fear of wild animals. Having instructed the lion to behave like a statue until a definite opportunity to kill arose, the jackal once again brought the donkey near him. The foolish donkey ate the lush grass to his heart's content and lay down to rest. The lion, seizing his chance, sprang upon the donkey and this time, did not fail to kill him.

The lion asked the jackal to watch over the kill while he went to wash. Seeing that during his absence the jackal had eaten the heart and ears of the donkey, the lion was angered. The crafty jackal then convinced the lion that this donkey had neither ears nor a heart, else how could he have been so foolish and unable to distinguish false words from truth, even after having once been attacked by the lion?

The lion was convinced, and keeping aside his suspicions, he shared the remains of the donkey with the jackal.

Citing this story, it is therefore said that one must have one's wits around when listening to attractive offers by strangers.



THE SIMPLETON AND HIS SHEEP

A simpleton purchased a fat sheep for sacrifice and was walking it home with a cord around its neck, when a group of thieves spotted them. After observing the owner of the sheep and realizing he is a simple man, they devised their plan. One of the thieves came up to the simpleton and said, "Oh Sheikh, from where are you bringing this dog?" Soon another rogue approached him and exclaimed, "Oh kind Sir, where are you taking this canine?" Then the third one came to him and said, "Oh good man, do you intend to go hunting, and is that why you have this dog with you?"

In this manner, one by one, each of the rogues approached him, saying he had with him a shepherd dog, another saying he had with him a herdsman dog and the other commenting he had with him a handsome dog. The simpleton got thoroughly confused, and leaving the sheep, ran to the seller crying that the seller was a sorcerer and that he had tricked him into buying a dog instead of a sheep. The gang, in the meantime, grabbed the sheep and ran away and without losing any time slaughtered it. Thus the simpleton was tricked and he lost not only his money but also his sheep.

*His eyes they closed with their cajolings,
While each a different tale repeats,
Thus of his heart the simple soul
Each by a different method cheats.**

*Verse sourced from Arthur W Ryder. The Panchatantra, Jaico Publishing House, Mumbai, 2001

ولایت کرکان کو پفندی زدست اهدی بچیلہ پُرن آ وروند ملک پرسید چگونه نو ده اسپت
که ز اهدی متوجع از سبب قربان کو پفندی فر به بخرد و در پسنی در کردن او کرده بجانب صومعه خود
کو سفید را دیده و دیده طبع کشادند مکر و فریب بر بسته و زنی ز اهدا ایستادند مکاران کرکانی را قوت
که پلنگ و ر روی بروی ان شکار را بجنگ آرند لاجرم رو باه بازی آواز کرده خواستند
و بعد از تاملن بسیار رای همه بر نوعی از حیل قرار گرفت و متفق شدند ز اهد صاوه دل پاک طینت را ما
آرند بس کی ان پیش او درآمد و گفت ای شیخ این سگ از کجائی آری و دیگری برو بگشت گفت این





THE KING WHO KILLED HIS HAWK

There once lived a king who was very fond of hunting. The king had a hawk that he was extremely fond of. The hawk was very alert and strong. On one of the hunts, the monarch pursued a stag and was separated from his retinue and servants. The hot chase made him tired and thirsty and he went near the base of a mountain from where drops of water were trickling down. He pulled out a cup and collected water, drop by tedious drop, and was about to drink it when his hawk, perched on his hand, flapped his wings and overturned the cup, spilling the water. The king, a little vexed at the hawk's action, collected water again and just as he brought the cup to his lips to quench his thirst, the hawk repeated the action, spilling the water. The thirsty king lost his cool and in a fit of rage, dashed his loving hawk on a rock and killed it.

In the meantime, the king's attendant came up and the king ordered him to climb up the hill and fetch some water. The attendant returned bewildered and told the king about a dead cobra lying in the water, and how because of the heat its saliva was oozing out and had mixed with the stream of water and poisoned it. He then gave the king some water from his own supply. The king raised the cup to his lips and his eyes overflowed with tears.

The king sighed from the depths of his sad heart and recounted the events of how his hawk had overturned the cup to prevent him from drinking the poisoned water. "I grieve for the death of the hawk, and bemoan my own deed in that without inquiry I have deprived a creature, so dear to me,

of life". The attendant said that the hawk had saved the Monarch's life and has earned the gratitude of the entire kingdom. He further added that though the king had acted in haste and had made a mistake, there was no point in repenting what had already been done.

But the dejected king said that he regretted this unseemly action and for as long as he lived, the arrow of regret would keep piercing his heart and the scars will never heal.

From then on, he decided never to take action without inquiry and also never to take a decision when angry, instead to wait for some time for his mind to rest.



THE CARPENTER AND HIS WIFE

There lived a carpenter who had a beautiful wife and he was madly in love with her. The wife in turn was unfaithful and had several paramours. The tales of her tryst with one young man reached the carpenter's ears and he decided to catch them red-handed.

One day, he pretended to go on a long journey. As soon as the carpenter left, the wife sent for her lover. The carpenter, as planned, returned early and entered the house through a secret door and witnessed the union of his wife with her lover.

The wife noticed her husband's feet sticking out from under the bed and understood that he is spying on her. She whispered to her lover to ask her whom she really loved. Then she answered loudly that she really and truly loved only her husband and her mind and soul belonged to him, and only him. When the carpenter heard these words, he was mollified and let this incident pass.



یت الطاعی افتراع گفت این شتر در میان ما اجنبی است و از دو مصیبت



THE CONSPIRACY TO KILL THE CAMEL

The crow, the wolf and the jackal were close associates of the lion. One day, a camel strayed into the jungle and the lion permitted him to stay there without fear. One day, it so happened that the lion was wounded by an elephant and was unable to hunt for food, and as a result, the three associates had to go without meals too as they depended on the lion's kill for their own sustenance.

The crow, the wolf and the jackal hatched a plan and the crow went to the lion and suggested he kill the camel since he was just an 'outsider', and also because he did not see any gain in the lion's association with the camel. The lion was disgusted and asked in which sect is it lawful to break faith and by what moral right is an attack sanctioned upon someone to whom one has himself provided protection.

After more days of no hunting, pangs of hunger eventually got the better of the lion's judgement, and after a lot of contemplation, the lion succumbed to the devious plan. The crow came back and told the other two about his strategy and then went to the camel and said that they are going to offer themselves to the starving king. The gullible camel also agreed to do so. They went to the lion and one by one offered themselves, saying, "I am the bigger one so eat me". As per the plan, the lion kept rejecting the offers by the crow, the jackal and the wolf, but when the camel offered itself in turn, the lion and the others—all made a unanimous assault on the camel and devoured him.



RING-DOVE AND HIS FRIEND, THE MOUSE

In a beautiful mountain meadow of Kashmir lived a crow. One day, as he sat perched on the tree, he saw a fowler spreading his net and placing some grains. Soon, a flock of pigeons spotted the grain, but Ring-dove, their alert leader, warned them of the danger, and said,

*Not to the grain, through greed, impetuous fly;
Beware! For snares beneath each seed may lie.*

Unfortunately, the fire of hunger got the better of the pigeons' judgement, and they decided to eat the grains and were trapped in the net. Ring-dove then instructed them to put all their strength together in unison on his signal and fly away with the net. They did so successfully and alighted at a place where his friend, the mouse, lived. The mouse nibbled the net and freed the birds.

*False friends are common. Yes, but where
True nature links a friendly pair,
The blessing is as rich as rare.**

The crow then befriended the mouse and introduced him to his other friends, a tortoise and a deer.

*Verse sourced from Arthur W. Ryder, *The Panchatantra*, Jaico Publishing House, Mumbai, 2001



حکام قضا و قدر باز بسته اند و مرچ کاتب را و ت در دیوان خانه ازل تمام هست
برست که در عرصه وجود بجلوه آید و احسن از اجتناب هیچ فایده ندهد
اگر ترش نشینی قضا چه غم دارد و مراقضای ربانی و تقدیر ز دانی این
ایشان را از سبکی و ثناب و کی من کی کردم و ترسناک ترک احتیاط مباد
تو پیش دیده بصیرت نیز فرو گذاشت و عقل روشن رای و خرد در بین
داشت جمله بکار و در دست محنت و جنگ بلیت گرفتار شدیم موش گفت ای غیب جوئی کی
ومت شوائی کرد و تیر تقدیر را بسترند میر و حیل رو نموان ساخت مطوقه گفت ای زیرک



FRIENDS

*The mouse and turtle, deer and crow
Had first-rate sense and learning; so,
Though money failed and means were few,
They quickly put their purpose through.**

One day in the jungle, a deer was caught in a snare, but pity softened the hunter's heart and instead of killing him, he gifted the deer to a prince. Observing that the deer was lamenting for his friends, the deer was freed and reunited with his friends.

It so happened, that one day the deer was caught again. The crow, the mouse and the tortoise gathered to free him, but were afraid and aware that if the hunter was nearby, the slowest of them, the tortoise, would get caught. It transpired exactly so. Just as the mouse cut away the net, the deer jumped away, the crow flew but the hunter spied the tortoise, bound his feet and carried him away.

The friends then made a plan to rescue the tortoise. The deer lay down as if dead beside a pond and the crow acted as if it was pecking him. The hunter fell for the ruse, and thinking that a fresh dead deer is a good catch, kept the bound tortoise on the bank of the pond and made preparations to carry away the deer. The mouse was ready and immediately cut the rope and freed the tortoise, who slipped into the pond. The mouse scampered into a hole. The deer bounded away into the forest, and the crow flew and perched on a high branch.

The hunter was confused and when he saw that the tortoise had also escaped, he concluded that this was fantastic and could only be the work of a conjurer. Panic-stricken, he retrieved his sack and anxiously ran away. All friends, free again, came together and lived happily ever after.

*If beasts enjoy so great a prize
Of friendship, why should wonder rise
In men, who are so very wise?**



*Verse sourced from Arthur W. Ryder, *The Panchatantra*, Jaico Publishing House, Mumbai, 2001

در میدان دستان گامی گذر فغانش در جمله زندگانی بر نیاید
سعد یامر ز کوه ناهم غیر و میر
زبان درین سخن بود که آسویی از دور پیدا شد و تخیل مسیه وید کمان بردند که اورا طالبی در تنی با
وزان بر درخت نشست و موش سوراخ فرو رفت آمو بکار آب آمده چون مد موشش باین
به بیند که بر اثر وی کسی سبت یانه مر جند ز چپ و راست نگاه کرد کسی ندید سبک نشست را
هم حاضر شد سبک نشست دید که آمو سر آسپا نشست در آب نمی نکرد و نمی خورد گفت اگر تش
آهو پیشتر آمد سبک نشست اورا مر جانی زد و گفت ای یار گرامی ز کجا آمده



ACKNOWLEDGEMENTS

There is a sense of achievement now that the project has concluded, and the acknowledgements must necessarily commence with the Bank of America officials Allen Blevins, Director, Global Art and Heritage Programs and Emma Baudey, Arts & Culture Manager, Curator, who had regular communications with us for initiating this project, and with Dr. Deborah Swallow, Director, Courtauld Institute of Art, for the introductions. We would like to thank the Trustees of the CSMVS and their representative, Sabyasachi Mukherjee, Director General, CSMVS, who approved of this project and whose engagement with us has been one of consistent support and encouragement.

We have been in constant touch with the Bank of America officials and the personal visits and involvement of Kaku Nakhate, President and Country Head, India and Arijit De, Senior Vice President have helped facilitate the implementation of the project. We appreciate Tom Montag, Group Co-Chief Operating Officer taking time out to visit our conservation centre and see the work in progress. The communications of Sarah Finch, Grace Kataoka and Allen Arakal helped us take things forward.

Dr. Kalpana Desai, former Director of CSMVS, initiated the work on the Anvar-i Suhayli that we are now proud to complete. The implementation of the project also involved study of the Persian texts, for which A.A. Kadiri, Sajni Vaswani and Dr. M.A. Siddiqui helped immensely. Dr. Gita Sali and Katyayani Agarwal, research associates for this project, provided most valuable inputs for the art historical studies. The photographs of the folios have been taken by Hari Mahidhar. Photographs of work in progress have been taken by Anupam Sah and his team.

The CSMVS Museum Art Conservation Centre is a happy and energetic place and though we cannot possibly write all the names of the ever-increasing staff, we would particularly like to mention the conservators Omkar Kadu, Dilip Mestry, Lalit Pathak and the support team comprising Santosh, Kasare ji, Sunil and Sandeep. Ms. Nidhi Shah coordinated this project for us, working after-office hours. And thank you Mr. Ajay Kochle and Mr. V.K.V. Nair of the administration and accounts sections, who always provided, very patiently and efficiently, their all-important support.

Thank you Khushru Patel, Vincent Francis, Sandip Thanawala, Rahul Ghadage and Nilesh Patel of JAK Printers for helping print this publication. Akanksha Kapoor of Spenta Multimedia was most helpful with the editing. The timely production of the publication was possible due to facilitation by Silver Mountain Press, A Heritage Lab.

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(Formerly Prince of Wales Museum of Western India) and Bank of America

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CSMVS, Mumbai