Huntia publishes articles on all aspects of the history of botany and is published irregularly in one or more numbers per volume of approximately 200 pages by the Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, Pennsylvania 15213-3890.

Executive Editor          Robert W. Kiger
Managing Editor           Scarlett T. Townsend
Book Reviews and
Announcements Editor     Charlotte A. Tancin
Associate Editors         Gavin D. R. Bridson
                          T. D. Jacobsen
                          Anita L. Karg
                          James J. White

Editorial correspondence should be directed to the Managing Editor. Books for announcement or review should be sent to the Book Reviews and Announcements Editor.

External contributions to Huntia are welcome. Please request our “Guidelines for Contributors” before submitting manuscripts for consideration. Page charge is $50.00. The charges for up to five pages per year are waived for Hunt Institute Associates, who also may elect to receive Huntia as a benefit of membership; please contact the Institute for more information.

Subscription rate is $60.00 per volume. Orders for subscriptions and back issues should be sent to the Institute.

Typeset, printed and bound by Allen Press, Inc., Lawrence, Kansas.

Copyright © 1999 by the Hunt Institute for Botanical Documentation
All Rights Reserved

ISSN 0073-4071
A bibliography of natural-history art in India and Sri Lanka

James J. White

Abstract

This preliminary bibliography includes literature on plant and animal illustration and photography in India and Sri Lanka.

This bibliography includes literature on plant and animal illustration and photography in India and Sri Lanka, including catalogues of collections, exhibitions and displays of original works of art or illustrations relevant to the field. It also includes titles on the biography and work of individual artists, illustrators and photographers.

Some of the entries are followed by codes from Gavin D. R. Bridson and James J. White, Plant, animal & anatomical illustration in art & science: A bibliographical guide from the 16th cen-
tury to the present day (Winchester, 1990) on which this India bibliography is based. The India bibliography printed here, however, includes pre-16th-century artworks and sculpture.

Acknowledgments

The author is indebted to Gavin Bridson, bibliographer at Hunt Institute, for careful proofreading and suggestions. The author regrets that his own bibliographic notes, often made in Indian libraries, may be lacking in details such as pagination. He acknowledges that his data are far from complete and gratefully will receive additional information.

Hunt Institute for Botanical Documentation
Carnegie Mellon University
Pittsburgh, PA 15213-3890
India

Nature in general


Paragraph titled “Natural History Drawings (NHD)” refers to approximately 5,700 drawings, almost all by Indian artists of late 18th, early 19th centuries.


Facsimile of Dara Shikoh album in India Office Library.

Archer, Mildred. See also India Office Library.


Nine illus. (col.), include Malabar squirrel (Ratufa indica) by E. Barton, ca. 1804–05; Crab-eating macaques (Macaca irus) by Haluder, ca. 1804–05; Indian gerbils (Tatera indica) by Haluder; Purple heron (Ardea purpurea) by Gurudayal, ca. 1806.


Reproductions of watercolors of Pied Mynah on a tree, ca. 1800 (cover); Malabar squirrel by E. Barton, ca. 1804–1805 (p. 739); Crab-eating macaques by Haluder, ca. 1804–1805 (p. 740); Indian gerbils by Haluder, ca. 1804–1805 (p. 741); Arum maragatiferum from icons Roxburghianae (p. 742); and Purple heron by Gurudayal, ca. 1806 (p. 743).


Note items 55 (birds), 57 (hawk), 65 (birds), 66 (fish), 70 (birds), 71 (shawl goat, mango), 72 (Custard-apple plant), 73 (cats), 77 (birds and animals), 78 (birds), 90 (squirrel), 155 (birds and bat), 186 (grey mullet, common crested pigeon, king fish, land crabs), 230 (birds), 231 (birds), 232 (fruit and vegetables), 233 (butterflies on leafy sprays), 234 (snakes), 235 (birds and reptiles, insects and flowers), 236 (flowers).


Reproductions of watercolors of Pagoda Thrush on Bar Tree, with Moths and Caterpillar by Shaykh Zaynah al-Din, Calcutta, 1777 (fig. 46); Eastern Parrot on a spray by Shaykh Zaynah al-Din, Calcutta, ca. 1777 (fig. 47); White lotus, Calcutta, ca. 1800 (fig. 49); and “Mahoka,” Calcutta, ca. 1800 (fig. 50).


Early 19th-century commissioned drawings by native artists in India, China, etc.


Reproduction of Mansur’s “A Pair of Indian Cranes” (Victoria and Albert Museum), “A Vulture (perhaps by Mansur)” (A. Chester Beatty Collection) and “A Chameleon” (H. M. The King, Windsor Castle).

Colnaghi & Co. Ltd. (Firm). 1978. Indian painting: Mughal and Rajput and a Sultante manuscript. London. Page 90 contains four bird paintings: pl. 26, a partridge (Mughal, ca. 1650); pl. 28, studies of a red parrot and two sparrows (Mughal, ca. 1660); pl. 23, an Indian pitta (Pitta brachyura) (Mughal, ca. 1635); pl. 27, a falcon perched on a leafy stump (Mughal, mid-17th century).


“We have records of three Hindu artists, Bhawani Das, Stal Das and Ram Das and one Muslim artist Sheikh Muhammad Amir. They were just three of the several artists from Patna and Murshidabad who worked in Calcutta making large numbers of Natural history drawing for European patrons.”


See “Prints and drawings collections,” passim.

Desmond, Ray G. C. 1986. Wonders of creation: Natural
Reproductions of Mirabilis jalapa, ca. 1640 (p. 79), and Green-winged Macaw eating a nut on a Manfa fera branch by Shaikh Zain al-Din, ca. 1780 (p. 87).
Item seven (pp. 34–35) is folio from Victoria and Albert Babar-nama. Three Indian trees attributed to Tulasí the Younger (design) and Banavari the Elder (coloring), Mughal, Akbar Period, ca. 1589. Subjects are jackfruit tree; monkey-jack and the lote-tree fruits; fantastic birds; animal studies (bouquet, young African elephant, fighting elephants, camels, etc.).
Includes seven watercolors by Indian artists, including one by Chunní Lal, ca. 1795; three reproductions.
Item 29 (pp. 74–75) Zwei Tulpen und eine Iris; item 62 (pp. 134–135) Eine Geparden-Familie (leopard family); item 63 Eine Elefanten-Familie; item 68 Vogelsammlung (bird); item 102 Schwalbenkapon (Cacatua galerita).
Reproductions of camel, Strobilanthus, rhinoceros, Gloriosa lily and mango.
India Office Library. See also Mildred Archer and Toby Falk.
India Office Library. 1981. Indian miniatures in the India Office Library. By Toby Falk and Mildred Archer. Sotheby Parke Bernet, London. 559 pp., illus. BH94A.
Item 68, The Dara Shikoh Album, assembled ca. 1633–42, includes important groups of bird and flower miniatures, pp. 72–81, illus., pp. 379–400.
A “gallery” of paintings made by Indian artists for the Marquis Wellesley, ca. 1804–1808: Scarlet Minivet, ca. 1804; Pied Myna on a Eugenia, ca. 1804; Shawl Goat, ca. 1804; Great Indian Rhinoceros, ca. 1804; Common Guava, ca. 1804; Indian Tree Pea, ca. 1804; Purple Heron, ca. 1808; Ring-tailed Lemur, ca. 1804; Indian Gerbil, ca. 1808; Flame of the Forest or Dhak, ca. 1804.
Reproductions of Myna; Parrot by Jacopo Ligozzi; Iris susiana and Iris xiphium by Jacopo Ligozzi; Peafowl attributed to Mansur; Tulip by Mansur (figs. 25–29, pp. 48–49).
Catalogue by Charlotte Lennox-Boyd.
Note items 18ii (Akbar mounting his horse), 19 (antelope and deer hunt), 23 (fighting cock), 40 (elephant), 46 (plant study of ca. 1760), 56 (green parrot), 59 (bitch with litter), 119 (falcon).
Text pp. 49–53, 93; reproductions of Pink roses (Golconda) (D2, p. 196), camels (M36 and M37, pp. 153
Artists include Damodar Lal Gurjar, Jaggu Prasad, brothers Ramesh and Suresh Sharma, Vijay Kumar and Mahaveer Swami. Exhibition catalogue.
Pl. 61, Fighting cranes attributed to Bodleian painter (Bijapur, ca. 1610–20); pl. 62, Royal falcon (Bijapur); pl. 101, Flower attributed to Haider Ali and Ibrahim Khan (Bijapur, mid-17th century).

Plants
Reproduction of watercolor and gouache of Lotus (Nelumbo nucifera var. alba & rosea), ca. 1790.
24 color reproductions of plant life in pottery, enamel, textiles, carpets, sculpture and miniature paintings; two unnumbered pages “Harmony in art with nature.”
“The Royal Botanic Garden Edinburgh is holding an exhibition of British botanical drawings (1790–1850),
in its gallery at Inverleith House, to mark the 50th anniversary of Indian independence. It will be on show until 26 July.”

Item 26, Floral Decoration. Apart from the traditionalist painters and those who painted in semi-western style, there were some craftsman who devoted their skill to decorating the walls with floral designs and borders (Hashiyas). Such painters designated themselves Naqshas and were usually Sikhs. When new buildings were coming up in the city of Amritsar, these people were in great demand and did most of the decoration work, which continued up to 1925/1930. Their work suffered a severe setback at the hands of new Victorian architecture which soon came to be introduced into Amritsar, specially in Civil Lines areas, p. 100.


18 items.

British Museum. 1979. [Flowers in art from east and west. No catalogue was published (a 24 pp. typewritten handlist was provided gratis for visitors to the exhibition), but see Hulton, Paul and Lawrence Smith. 1979. Flowers in art from east and west. British Museum Publications, London. x + 150 pp.], CH244A.

British Museum. 1979. Flowers in art from East to West, by Briony Llewellyn. Connoisseur 201(809): 182–185, illus. CH244B.

On the Flowers in art [etc.] exhibition at the British Museum.


General Hardwicke collected 22 paintings by native Indian artists.


“Roxburgh Icons” by Pankaj Kumar Datta, pp. 60–62.

Cookson, (Mrs.) James. 1830. Flowers drawn and painted after nature in India, London. 31 hand-colored lithographs including frontispiece.


Reproductions from India Office Library, Victoria and Albert Museum, Royal Botanic Gardens, Kew and British Museum.


See “artists, Indian” in index.


Watercolor and gouache paintings of Pandanus laetis (Lour.) (Screw Pine) (with reproduction) and Sterculia urens (Roxb.) (Gum Tree) by Chinni Lal (Calcutta, late 18th century) and gouache by anonymous Indian School artist, ca. 1800 of Cappiium indicum (L.) (Cayenne or Chilli Pepper).


Forest Research Institute, Dehra Dun, 1912. Catalogue of the photographic collection at the Forest Research Institute [etc.]. Calcutta. ii + 245 pp.


Photos of sculpture with plant motifs.


Head, Raymond. See also Royal Asiatic Society.


Notes on Roxburgh’s collection of artworks, pp. 4, 8, unnumbered page.

Hulton, Paul and Lawrence Smith. 1979. Flowers in art
Published to coincide with the exhibition of the same title, see British Museum. Chap. 5, "Flowers for pleasure in India and Islam," pp. 52–61.
See entries for O.T. Ravindran (2nd, 3rd, 4th), Cecil J. Saldanha (3rd), R. Nair Vasudevan (3rd), P. N. Sharma (6th), Damodar Lal Gurjar (7th), Jaggu Prasad (7th), Ramesh C. Sharma (7th), Ganga Singh (7th), M. D. Dhoundiyal (8th), J. P. Irani (8th), Bhola Ram Kharey (8th), G. Rajasekaran (8th), Nirad C. Roy (8th), H. O. Saxena (8th), Mahaveer Swami (8th), Raju Swami (8th), Arundhati P. Vartak (8th), Joseph Jeyarani (9th), A. Rajasekaran (9th).
Hunt Institute for Botanical Documentation. 1980. A selection of late 18th and early 19th century Indian botanical paintings recording the indigenous and introduced flora of the subcontinent, commissioned by the Honourable East India Company and executed in water colour by native artists, variously lent from the collections of the British Museum (Natural History), India Office Library, Linnean Society of London, & Royal Botanic Gardens, Kew; illustrated, with accompanying catalogue by Phyllis I. Edwards, James J. White, Dan H. Nicolson & Robert W. Kiger, preface by John V. Brindle, and introductory essays by Stuart Cary Welch and Miss Edwards. Pittsburgh, Pa. 72 pp., illus. (some col.). CH317.
72 items by various artists.
Dating from the mid-18th century, artist unknown.
Reproductions of Mansur's Red Blossoms (actually a tulip) (pl. 31), Blue Lilies (pl. 32), a bunch of pomegranate blossoms (pl. 33), and a spike of Lupinus (pl. 34), the latter two from the collection of His Highness the Maharaja of Benares.
"The kamala or padma entered into Indian art of all ages and all religions as a conspicuous decorative element. It appears thus on the oldest architectural monuments of Buddhism as well as, later on, those of Jainism and Hinduism all over India. As regards its application in religious art, this flower figures on all the Buddhist monuments which came into being in different parts of the country about 2003 C. The most striking example is exhibited in the figure of the Goddess Laksmi in the Buddhis sculptural at Udaigiri, Sanchi, where it is frequently repeated on the gateways of the great stupa. She is portrayed sitting or standing on a kamala flower and holding up in each hand a flower, which is watered by two elephants from pots raised by their trunks. Buddha began to be represented in sculpture from about beginning of our era and his image constantly appears sitting cross legged on a padma-asana."
Murphy, V. 1987. Origins of the Mughal Flowering Plant
Contains lists of watercolors, notes on progress of artist K. Cheluviah Raju.
Entry 3818, “Saraswati Malah Library, Tanjore. Three hundred paintings of S. Indian plants in colour, executed under the orders of the late Sreefoji Maharaja of Tanjore. Manuscript. The paintings are of Royal folio sizes, well executed and in excellent condition. Names written in English with Tamil equivalents. Latin names are mostly incorrect and incomplete,” p. 274.
Nine reproductions of details of floral motifs.
About the eight artists who illustrated Patnaik's The garden of life (New York, 1993).
Reproductions of Exotic Flowers by Zahir Ad-Din Muhammad Babur (p. 68), Muhammad Shah in a Garden (pp. 228-229), Blue Iris with butterfly (p. 233).
Set of ca. 600 watercolors by unknown Indian artists, acquired by Royal Botanic Gardens library, Kew; collection made by Claude Martin, an official of the East India Company.
Sanjappa, M., K. Thothathri and A. R. Das. 1994. [William] Roxburgh's Flora Indica drawings at Calcutta. Bull. Bot. Surv. of India 33: 1-232, 1991 [pub. 1994]. A composite catalogue of the 2,595 original drawings at Calcutta and the 2,512 copies sent back to England and now at the Royal Botanic Gardens Library, Kew. Table 1: Drawings available at CAL and not available at Kew; Table 2: Drawings available at Kew and not available at CAL; Table 3: Drawings available at CAL and K but having drawings that are unnumbered or with altered numbers and/or altered names or their spellings; Table 4: Drawings available at CAL and K without alterations in details; Table 5: Drawings neither available at CAL nor at Kew.


SPIC-MACAY = Society for the Promotion of Indian Classical Music and Culture Amongst Youth.


**Animals**


Aryan, Gautam Dev. 1978. How to draw birds and animals. Rukha Prakashan, New Delhi. 52 pp., illus. D715A.

Model illustrations, pp. 21-52.

Asiatic Society of Bengal. See Day, Francis (Francis Buchanan-Hamilton fish drawings).


Beach, Milo Cleveland. 1987. Early Mughal painting. Harvard University Press, Cambridge, Mass. 164 pp. See chap. 1, “Humayun and the Young Akbar: Sources for the Mughal style” (pp. 26-47) for the following figures: Rosy pastures (fig. 13, 15), cheetahs (fig. 14), cow (fig. 16), Chukor Partridge (fig. 17, 18), partridge (fig. 19), peacock (fig. 20), birds (fig. 21), swans (fig. 22), doe (fig. 32).

Bedi, Rajesh and David Alexander. 1987. Rajesh Bedi’s indelible India. One of the country’s best wildlife photographers crisscrosses his homeland to capture nature’s poetry, tragedy and haunting secrets. Int. Wildlife 17: 52-59, back cover.


Chap. 8, “Zoology” by J. L. Bhaduri, K. K. Tiwari and Biswamoy Biswas. pp. 403–416. Under subheading “Prehistoric period” are “Neolithic Haematite drawings of animals” and “Animals of the Indus Valley civilization.” Included are illustrations of representations of animals in drawings and on seals, and as figurines, toys, sculptures; includes reproduction of Mansur’s Bengal florican and Siberian crane and unsigned dodo and other birds.


15 items.


145 items.


Six plates of 17th-century subjects include Bittern, Horned Ram, Markhor, Falcon on a bird-rest, Page of bird and animal drawings, Cassowry.


Based on the collection of 32 volumes of paintings by native Indian artists, collected by General Hardwicke, and now in the Natural History Museum in London.


Reproductions of Orange-Headed Ground Thrush and Death’s-Head Hawk Moth by Shakh Zayn-al-din (1778), Black Stork by Lucknow painter (ca. 1780), Mountain Starling (ca. 1820).


P. 41 contains reproduction of King Vulture and a Griffin Vulture attributed to Mansur.


23 items by Shakh Zayn al-Din, Chunmii Lal and unidentified artists.


Describes exhibition at Asia House Gallery in New York organized by Stuart Cary Welch; reproduction of Dwarf Flying Squirrel, Company School, 1780 (Lent by Edwin Binney, 3rd).


Reproductions of some paintings of birds and mammals.


From the collection made by Sir Elizah Impey and his wife Mary; present ownership not stated. Paintings by Shakhz Zayn al-Din (14), Bhawani Das (2) and Ram Das (1).


Reproduction of studies of various birds by Miskina, a painter of the Akbar and Jahangir period, Musée Guimet, p. 219; also p. 229.


Gupta, S. K. 1983. Elephant in Indian art and mythology. Abhinav, New Delhi. xvi + 87 pp., 38 pls. DH70A.


Pp. 77–79, 88–92; reproduction of A Turkey Cock by Mansur.


Headings include Origin of bird and animal drawings in cave art; Indian tradition of bird and animal paintings; Persian tradition of bird and animal paintings; Mughal art as represented in bird and animal paintings; Mughal art under Jahangir, an ardent naturalist; Ustad Mansur, the master painter; Realism, the keynote of Mughal bird and animal paintings. Reproductions of falcon by Mansur, White Crane, Turkey-Cock by Mansur, Myna, Four birds by Ikhas, Chenar tree with squirrels, Crow in assembly of birds, Bullock chariot by Abu’l Hasan, Pair of ducks from Album of Dara Shukoh.

Hendley, Thomas Holbein. 1914. Indian animals, true and false, in art, religion, etc. J. Indian Art Industry 16(126): 71–80, illus.


Depicted by an unknown oriental artist, pre-18th century? Dodo is shown together with other oriental birds on a painting that forms one of a mixed collection of Indian and Persian miniatures at the Institute of Orientalistics in St. Petersburg (Leningrad).


In the Zoological Society of London library.

McClug, Helen. 1962. The elephant in Indian art. Times of India Annual 1962: 49–58. DH36B.


Reproductions of animals and human figures.


Museums and art galleries. 1957, Director, Publications Division, Ministry of Information and Broadcasting, Government of India, Delhi.


A discussion of the representations of the "unicorn" found in several sites of the ancient Indus valley cultures (Mohenjo-dar Harappa, &c.).


Reproductions of Jehangir's Turkey Cock, Cranes, Himalayan Cheer Pheasant, Sparrows, Vulture, Pigeons, Peafowl, Ducks, Night Heron, Indian Lapwing.


On an album of 19th-century bird paintings at the Victoria and Albert Museum titled "Birds of Northern India," donated by Mr. R. S. Greenshields.


Mansur, p. 194.


Reproductions of birds and squirrels in plane tree (pl. 35), elephant with its calves (pl. 36), unidentified bird (pl. 37): text descriptions pp. 74-75; 144.


Reproductions of Chameleon (frontispiece), Locust and Butterfly (fig. 12, p. 42), Himalayan Cheer Pheasant by Mansur (fig. 14, p. 41), Gingi Vulture (fig. 26, p. 64), others of antelope, elephants and horses.

The human body


Arts Council of Great Britain. 1982. In the image of man: The Indian perception of the universe through 2000 years of painting and sculpture. Weidenfeld & Nicolson, London. 231 pp., illus., BH88C.


Centre of Advanced Study in History, Aligarh Muslim University. 1991. Exhibition: Human and wild life in Moghul painting. 9-10 November 1991. Faculty of
Artists Annexe. [Catalogue by S. P. Verma.] Aligarh. 19 pp., 136 items.


Reproductions of animals and human figures.


**Artist biographies**


“The collection of 1,910 water-colour sketches (30 × 24 cm) of the local plants done during 1915–18. Executed even before the regional Floras were published, these plates have long served in recognizing the plants depicted. Using a simple glass prism for his camera lucida to get the plant to a size suited to the paper on hand, he seems to have done one plate a day between sunrise and 8.30 a.m. when he went to class,” p. 219.


On horse studies by Sunil Das.


A description of artist Mrs. Diana Ruth Fysion’s fieldwork.


See entry for Immanuddin.


On J. P. Irani.


On J. P. Irani.

tory drawings in the Victoria Memorial, Calcutta, with drawings by Sita Ram. Since Dr John Fleming left India in 1813, it seems possible that Sita Ram was employed by Fleming as a natural history draughtsman before he was taken up by the Hastings in 1814." See reproduction of a gharial or Ganges crocodile face to face with a grasshopper, p. 84.


On the art of David Rankin.

Doctor, Geeta. 1990. In full flower: The eccentric Madras naturalist, O. T. Ravindran, who is today regarded as one of the world’s greatest botanical artists, talks to Geeta Doctor. Indian Express 1990(July 1).


Reproductions of seven watercolors.


Reproductions of three paintings, six postage stamps by O. T. Ravindran.


Review of O. T. Ravindran’s “Bark” at Alliance Francaise.


66 watercolors apparently painted by a Scot, likely a woman, around Madras. Some sketches signed “ES.”


On artist Gaganand Singh.


Paintings include Lagger Falcon; Black Ibis; Female Floriken; Pheasants; White-breasted Kingfisher and Pied Kingfisher; Indian Tree-Pie, at the top, Indian Roller or Blue-Jay below; Blossom-headed Parakeet on the left, Green or Rose-ringed in the centre, with female on the right, the small birds above them are Indian Lorikeets; Kestrel.


Includes reproduction of “Rajamangalda (flower painting).”


Sri Lanka

Nature in general


Plants


The lotus is to oriental art all that the rose was to mediaeval English art.


Animals


Entry 410 for Samuel Daniell’s A picturesque illustration of the scenery, animals, and native inhabitants of the island of Ceylon (T. Bensley, London, 1808): “In
Martin Hardie's opinion the best plates are those of landscape, but many will find the natural history plates more interesting both technically and artistically. These plates are partly printed in colour, which enables a brilliant effect to be obtained, particularly on the bodies of the animals, where the colour is broken by the tiny white flecks of the aquatint grain, giving a subtle sheen, and conveying the impression of smooth bulk, especially on the flanks of the elephant.** pp. 365–366.


Deraniyagala, P. E. P. 1963. Our vanishing wild life, with notes on some extinct and living animals of Ceylon, and illustrated with sketches by the author and photographs from the Mackwood Collection. Times of Ceylon Annual 1963: 14 pp., illus.


Rowland, Benjamin. 1953. The four beasts: Directional symbolism in Ceylon. Art Q. 16(Spring): 11–19, illus. On the symboical meaning of the Vañalkadas, the rectangular projections to the four sides around some Ceylonese stupas, as compared with the four animals, elephant, ox, horse and lion, associated with the four regions of the earth. Examples chiefly from Anuradhapura.


The representation of animals and birds in primitive art and their symboical meaning, with special reference to the sign of the tortoise, which is more strictly utilitarian. Discussion originated by the contour of a tortoise incised in a conventional manner on a low stone bench used by a native physician herbalist.

The human body