



MUGHAL PAINTING

A SELECT ANNOTATED BIBLIOGRAPHY

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This is to certify that this dissertation
was compiled under my supervision and guidance
and the work is done to my satisfaction.

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DS1072

TO
THE SACRED MEMORY OF
MY FATHER
LATE MR. MOHD. AZEEMUDDIN

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PART ONE

Introduction

INTRODUCTION

The Mughal School of Painting in India coincides with the period of Mughal dynasty. Coming into prominence during the reign of Akbar in the later half of the sixteenth century, it attained its apogee under the imperial dilettante, Jehangir. The reign of his successor, Shah Jehan, marks the first step in its decline, while under the unsympathetic rule of Aurangzeb, its death-knell was rung. It lingered on, a decadent art, under the Nawabs of Oudh, until the end of the eighteenth century, and practically ceased to exist with the advent of the British rule. As a school of painting, its duration was a short one, extending over only two and half centuries, and it has been aptly referred to as not exactly a School, but more of a brilliant episode in the history of Indian art.¹

The ancestral home of Mughal painting was originally in Samarkand and Herat where, under the Timurid kings in the fifteenth century, Persian art reached its zenith. An offshoot of Central Asian Art, the term, Indo-Persian, or more precisely, still, Indo-Timurid, is regarded by some authorities as a more suitable name for this particular development of Indian painting.² The history proves that the

1 Brown, P., *Indian Painting*, p. 47.

2 Ibid.

dynasty of the Timurids was not a barbarian one. Indeed there is every indication that the descendants of Timur were highly civilised and refined men, and the most artistic princes that ever reigned in Persia. Painting flourished directly under their patronage, being essentially an art of the court. Distinguished artists took service with these monarchs, passing from one prince to another, as the sceptre descended from father to son. Under the protection of Sultan Hussain of Khurasan, at the end of the fifteenth century, worked Bihzad, the greatest artist of the time, who has been called 'the Raphael of the East. Babur, a descendant of Timur, and the original founder of the Mughal dynasty in India, speaks of Bihzad in his memoirs as 'the most eminent of all painters' and it is evident from his writings that this monarch had studied his pictures most critically. It was with the descendants of such a school as Bihzad's and under the personal patronage of the Emperor Akbar, that the Mughal school of painting came into being.

Among the many striking characteristics of the pioneers of the Mughal dynasty was their interest in things artistic. Occupied mainly in carving out for themselves a kingdom in a foreign country, they nevertheless made great use of their imperial influence in encouraging art, architecture, and manufacturers. The keen aesthetic instincts of Babur were,

owing to the vicissitudes of his career, never allowed to find expression, but the Emperor Akbar ruled at a more favourable time, when India was prepared for an artistic revival. Architecture and the industrial arts of the age bear witness to his judicious encouragement, while the art of painting received his special attention. Abul Fazl, whose observation in the Ain-i-Akbari on the state of painting at this period are exceedingly valuable, refers in the most emphatic manner to Akbar's personal interest in the painter and his art. This sympathetic attitude of the great monarch eventually led to a number of artists from other countries making their way to the Mughal court to carry on their art under the patronage of the Emperor. Trained mainly in the Persian or allied schools, these painters appear to have been welcomed by the royal connoisseur, and specially entrusted with commissions. In Abul Fazl's list of artists of the period may be noticed Farrukh the Kalmak, Abd-al-Samad the Sherazi, and Mir Sayyad Ali of Tabriz, a selection which indicates the geographical source of inspiration of early Mughal painting. Later, a few artists from Samarkand figures at the court of Jehangir, showing that this intimate connection with the art of Iran was continuous.

From this it will be understood that fundamentally the Mughal School of Painting was exotic, just as the Mughals themselves were aliens in India, but in the same way as that

race has gradually become absorbed into the people of Hindustan, so Mughal painting has come to be regarded as an integral part of the art of India. For, side by side with these foreign artists, worked the indigenous painters of the country, the excellence of whose native skill was speedily utilised by the observant Emperor. Such Hindu names as Basawan, Daswanth, and Kesudasa, famous painters at the court of Akbar, prove the liberal view that was taken of art at this time. The adaptability of these Hindu craftsmen may be realised from the fact that their royal patron commissioned them to illustrate the works of the Persian poet, Nizami, and other literary productions, normally foreign to their genius. Associated together in a congenial atmosphere of art, made possible by the generous aesthetic temperament of their imperial employer, it will be readily seen that the one style speedily influenced the other, that each community was ready to profit by the other's experience, and under these mutually responsive conditions, it is only natural that a combination of the two modes was the final result. From this favourable¹ beginning the Mughal School of Painting was developed.

During the time of Akbar, therefore, the new school took its origin, and in the early examples of this period the two styles of work above indicated may be easily distinguished. An art of the court, secular and eclectic in its character, it had no profound associations with the people or their country,

¹ Mukherji, H., Mughal Painting, Modern Review, 113, 1; 1963., p. 47.

it gave pleasure to princely connoisseurs, but outside the palace it was originally little known. As time progressed, it became more democratic, and in its decadence, it is true, it penetrated the lower strata, but mainly in the form of popular portraiture. For one outstanding feature of the painting of the Mughals is its devotion to the delineation of likenesses. Realism is its key-note, and its subjects are largely drawn from incidents connected with the magnificent court life of the time. In scale the Mughal picture is small, never attaining the dignity and size of the Buddhist frescoes, and, under the popular name of miniture painting, its connection with Persian book illustrations may be observed. A record of the names of some forty artists, known to have lived during the reign of Akbar, many of whom retainers of the royal court, will serve to indicate the flourishing condition of the art.

But it was left to the Emperor Jehangir to develop Mughal painting to its fullest extent. The notable artistic sense of his ancestor, Babar, was rekindled with additional force in Jehangir, and one of this monarch's innocent prides lay in the skill and genius of his court painters. Europeans were beginning to reach the capital of the 'Great Mughal' in the first half of the seventeenth century, and more than one of these travellers relates the great interest that Jehangir took in the productions of his retained artists. Portraiture and hunting scenes were the favourite subjects of this time, but the more scientific

fields of botany and natural history were subjects of special study. Unusual flowers or rare animals were ordered to be copied by the Emperor, and some of these pictures, most elaborate and faithful reproductions, have survived to the present day. Western paintings also were arriving in the country during this period, and the copying of these was frequently indulged in. Portraits of Europeans, obviously facsimiles of occidental paintings, are occasionally forthcoming, and pictures illustrating incidents in connection with Christianity, which was then making its appearance in India, are not rare. All these date from the time of Jehangir, when the painting of pictures was given every encouragement and was fully appreciated by the ruling class.¹

Under the succeeding rule of Shah Jehan, the Mughal School shows the first signs of deterioration; the robust character of the work executed in the previous reign is not so marked, there is an increased sense of richness and luxury in colouring and composition, and the artist's handling is not so vigorous. Under Shah Jehan architecture reached its zenith, but painting began to decline. This fact may be another illustration of the one art preceding the other, on account of the facility of manipulation. At the same time Shah Jehan's personal predilection for monumental building accounted for this in some degree, as the Taj Mahal eloquently testifies. The quantity of painting executed about this time was maintained,

1 Das, A.K., Mughal painting during Jahangir's Time, 1978, Asiatic Society, Calcutta. P 279.

but the quality is slightly inferior. As the art centred around the court, and this was mainly held at Delhi during the reign of Shah Jehan, the Delhi Kalam (brush or style) originated, and is a form of the art maintained in a somewhat debased manner to the present day. With the advent of Aurangzeb the decadence of the Mughal school steadily continued, and it is doubtful whether it received much personal encouragement from the bigoted ruler. Among the nobles and courtiers it still had a certain amount of popularity, and in some localities it flourished. But it ceased to receive the all-important stimulus of royal patronage, and accordingly languished. Incidentally, Aurangzeb's conquests in Southern India introduced the Mughal style of painting into the Deccan, and we find a southern development of the art displaying certain characteristics which have given it the name of the Deccani Kalam. This is the only instance of Mughal painting being practised outside that portion of India known as Hindustan. Towards the end of its career one or two families of artists eventually settled at Patna, in Bihar, but their ancestral home was Upper India, until before of circumstances drove them into the Lower

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Provinces.

After the death of Aurangzeb the Mughal style of painting lingered on under the feeble Emperors, who succeeded him, but in a degenerate form. It revived slightly at Lucknow under the Nawabs of Oudh at the end of the eighteenth century, but

1 Ibid.

the work was very inferior. During the nineteenth century what remained of the art became influenced by European pictures, especially miniatures, which found their way into the country at this time. Several of the hereditary artists quickly adapted their style to suit the taste of the 'John Company' merchants, who desired miniature portraits of themselves and their families in the manner of the west. A number of miniature paintings, executed in a semi-European fashion, have been forthcoming, and indicate the state of this final stage in the art. But before it arrived at this condition, Mughal painting to all intents and purposes was dead, and it ceased to exist in the last years of Aurangzeb, when the dynasty founded by Babar was approaching its dissolution. Originating in the atmosphere of imperial state, its existence depended largely on aristocratic patronage, and when this was withdrawn the end came. Its roots never penetrated to the subsoil of India proper, but as a splendid pictorial record of Mughal pageantry and power it holds a prominent position in the history of Indian painting.

The Mughal Miniatures

A large proportion of the miniature paintings of the Mughals are portraits, but at the same time the subjects of an appreciable quantity of the work of this school are of a general order. These were mainly scenes from actual life

hunting and fighting, battles and sieges, historical episodes, durbars, mythological stories, zoology and botany and very occasionally religious incidents. There is no mysticism, and rarely pictures of domestic life. Muhammadanism, unlike Hinduism which was the mainspring of the contemporary Rajput painting, had, fundamentally, no association with pictorial art and regarded broadly as a religion was antagonistic to much of the painting of the Mughals. But the keen artistic temperament of the Emperors, so admirably sustained right through the dynasty, from Babur to Shah Jehan, overcome any religious scruples, and although these august individuals bowed to the stern decrees of their creed as far as religious art subjects were concerned, they revelled in representations of actual fact. The Mughal was no mystic, but a practical hard-headed individual, with a curb on his imagination and a ready gift for taking an interest in the picturesque pageants that went on around him. His domestic life, as this was behind the veil, was very rarely represented, and his religion although more public than any other, was above the plane of the pictorial.

The earliest pictures associated with this school are of a special type, and must be regarded as entirely of foreign workmanship. This class of painting in India is not particularly rare. A few figure in almost every representative collection of Mughal miniatures, but they are always referred to by Indian experts as of the 'Irani Kalam', that is, in the style of Iran.

1 Brown, P., op. cit.

These pictures may be directly connected with one or other of the phases of the Timurid school of painting, which flourished in Persia during the fifteenth and sixteenth centuries. In general character these Indo-Persian pictures, for such they may be designated, are notably conventional, especially so in the treatment of the figures, but the details of the background, if this is a landscape, reveal a close-acquaintance with trees and flowers. This feature runs through the whole of the work of this and the allied schools. It is in colour, however, that this early type of picture excels, being usually a beautiful mosaic of reds and blues and gold, an effect scintillating in the lives of the Orient. The blue, like the blue of a sunlit sky, or the distant hills after rain, is the lapis-lazuli, and this is the chief feature of the colour scheme. The other characteristics of this style are the minuteness of the treatment, the decorative composition, the extremely fine and 'short' outline, the free use of gold on costumes, and background, and the application of elaborately designed patterns to the garments' trappings and accessories.

Such is the general style of the early Indo Persian picture, but the true Mughal miniature, which succeeded this, is a different conception. The conventional mosaic illustration imported from Iran passed away, and the art began to assume a distinctive character, the result of the influence of an Indian environment upon the Mughals. These true Mughal

productions evince more freedom and realism than the preceding work, and as the style progressed its independent nature became assured. The union of the Persian and Rajpur art thus resulted in an offspring the Mughal miniature in which the features of the parental arts are discernible, but as a whole it displays an individuality entirely its own. This is due to the fact that the art has absorbed the Indian atmosphere; it has become a part of India itself. Not that the Mughal style even professed to represent the emotions of the Indian people, as Rajpur painting undoubtedly did; but at the same time it was nourished on Indian soil and reflected this in most of its aspects.¹

The Mughal miniature is distinguished from any other style of Indian painting by one feature which at once proclaims its foreign origin. This is the calligraphic character of its outlines. In Persia on the one side and China on the other, an ideographic method of brushwork has profoundly influenced the handling and methods of expression of the painter. Distinct traces on the same quality are observable in the brushwork of the Mughal artists, and in this sense alone these miniatures stand apart from all other forms of Indian painting.²

In contrast to the Indo-Persian paintings, the chief characteristics of the Mughal miniatures are the introduction of modelling by means of delicate shading, and an indigenous interpretation of perspective. The surface modelling at first

1 Ibid., p. 82.

2 Ibid., p. 84.

is sparingly used, but as the style advanced this effect become more marked, and is a distinct advance on the flat 'tesserae' treatment seen in the pictures of the Irani Kalam. In the treatment of backgrounds, such as trees and landscape, instead of the decorative design of the order school a more material representation of distance and atmosphere is attempted with considerable success. Aerial perspective is realised, and the various planes of the landscape depicted are carefully composed. Some of the artists of the Mughal school had a remarkable feeling for foreshortening, and, although this is not a feature of the majority of the pictures, that it was understood and put into practice with great skill is occasionally noticeable. A battle scene in the Indian Museum, Calcutta, illustrates this in a striking manner, a band of hores soldiers passing obliquely across the foreground of the picture, indicating a knowledge of grouping and a sense of foreshortening reminiscent of Polo Uccello, the first student of perspective in Italy in the fifteenth century.

A keen appreciation of nature was also a characteristic of the Mughal artist, and this was fostered by the court, especially by the Emperor Jehangir. It is not difficult to see that in this respect the mantle of Babar had fallen on the shoulders of his great-grandson, for it would be difficult to find a closer observer of nature's handiwork than the founder of the Mughal dynasty. Jehangir specially, commissioned some

of his court artists to make copies of any rare birds and animals which were brought to the capital, and an interesting zoological portfolio was the result. Some of these pictures have survived to the present day, and indicate the fidelity with which the royal command was obeyed. Probably the best illustration of the series was that of a turkey-cock, which is preserved in the Indian Museum, the colour and spirited drawing, besides the reality of the detail, show the artist in this branch of work at his best. A florican and a ram belonging to this folio have also survived, and in quality are little below the preceding. But the sumptuous nature of this rare collection is emphasised by the mounting of the pictures, the border designs being a complete work of art in themselves. This form of embellishment by means of a broad border of foliated design is common in the Mughal miniature, but seems to have been specially developed by the artists of Jehangir's court. Its counterpart may be seen in the lapidary work of the Taj at Agra, and other buildings of this period decorated with an inlay of precious stones, for the two arts are similar in colour and design, though differing in technique. For the picture border is composed of sprays of flowering plants conventionally arranged around the picture, and thus framing it in a delightful design of broken colour, while the whole is carefully arranged around the picture, and thus framing it in a delightful design of broken colour, while the

whole is carefully arranged to harmonise with the central colour scheme. Butterflies and birds are sometimes introduced, and it is difficult to imagine a richer or more glowing work of pictorial art than one of these flower-framed miniatures of the Jahangir court painters. The plants ordinarily represented in these borders are poppies, wild strawberries, jonquils, lilies, iris, marguerites, and similar common flowers of the hills and plains, but sometimes these are so conventionalised as to become difficult to identify.¹

Incidents of the chase were favourite subjects for the brush of the Mughal artist, and no doubt these were executed at the express command of his royal patron, who designed to have some permanent record of his prowess in the field of sport. Jahangir rarely allowed any hunting adventure to pass without a picture being painted of the most thrilling moment of the day. The pursuit of the maneless lions of India, which animal was much more common than now, is the subject of several pictures, in one of which the imperial sportsman seems to have had a very narrow escape. It is not easy to see how a serious result was avoided, as the lion is clinging to the back of the frenzied elephant, and only kept out of the howdah by means of the empty firearm of the Emperor. The matter undoubtedly ended satisfactorily, as a mounted attendant is seen approaching with a lance, but on the other hand another servant is jumping out the howdah and leaving his

1 Solomon, W.E.Gladstone, Masterpieces of Moghul painting: A critical study. Islamic Culture, 4,1, 1930, 144.

august master to his fate in most craven fashion. The last is evidently a little touch of pictorial sarcasm which could have been founded only on actual fact. In all these jungle scenes the landscape is rendered with great feeling, the distant hills, and the nearer 'cover' in which the animal has been located, being depicted with a knowledge of nature which is unrivalled. The palm tree framed against the sky, or the fresh-leaved plantain with its purple flower hanging heavily under its fronds, the golden plane tree or the young red shoots of the mango and all the numerous trees and shrubs of the garden or forest are to be readily identified in the carefully executed pictures of the Mughal school.

The paintings of this school resolved themselves into various styles or *kalm*s, all of which have distinguishing features mainly of technique. The Delhi *Kalm* is the most common, and may be said to represent the classical aspect of the school. In workmanship it is crisp and clear in its outline, as distinct from the other principal development of the art, called the *Jeypore Kalm*, which is soft and rounded in execution. The *Jeypore kalm* shows a striving after surface modelling by means of shading, but this work must not be confused with pictures from the same centre which are obviously of the Rajput school. Miniatures in the Lucknow *Kalm* are similar to the Delhi ones, although inferior in quality to the works of that leading style. There is also a considerable difference in

technique, the Lucknow treatment being less opaque, in fact, not infrequently the actual figures are painted in almost pure water colour, although white, as a 'body', is used more freely in the background. The Deccani kalam is an interesting development, and pictures in this style are identified by their small character, both in actual size.

Irani Kalam has been already described, but there is another foreign style of work which has obtained the name of Rumi or European miniatures denoting western influence are classed under this head, especially some of the paintings executed in Oudh, when the Mughal dynasty had begun to totter. This term is not used, however, with regard to Indian miniatures depicting European subjects or illustrative of the Christian religion, which quite early in the history of the Mughal School, were not uncommon. Pictures of this type were generally painted in the Dehli or Jeypore Kalms, and represent an aspect of the Mughal school of special interest. They were executed either by royal command for the edification of the Mughal court, often from European originals, or were prepared to the order of some of the Jesuit priests in their work of introducing Christianity into the country.

Portraiture under the Mughals

Although portraiture was a special feature of the painting of the Mughal period, it was also an art of considerable

popularity in India from very remote times. It is related that during the lifetime of the Buddha, when Ajatasatru desired a portrait of the Master, he allowed his shadow to fall on a piece of cloth, and then this shape was filled in with colour. This suggests an early employment of the silhouette, which as a process, may have some connection with the portraiture of the Mughal artists, who almost invariably depicted the features in exact profile. The favourite incident in the ancient legends of the country of the almost miraculous gift of certain people in "seizing a likeness" has already been referred to. There is also some evidence that portraiture is to be found in the Buddhist frescoes, an example being the paintings at Sigiriya, in Ceylon, which are presumed to represent features of king Kasyapa's queens.¹

A few examples of early medieval portraits have been forthcoming in connection with the Mughal school, which are no doubt of direct foreign origin, being probably southern Persian work. They display the sinuous treatment, both in composition and outline, characterising the work of Sultan Mohammad, and his contemporaries of the Timurid School, who flourished in Persia towards the middle of the sixteenth century. Specimens of the style of painting may be seen among collections of Indian pictures, but they were neither brought over by Mughal connoisseurs, or painted in India by Persian artists retained at the imperial court during the first years

1 Ichaporia (B.B.). Portraits of the Greater Moghuls. Jour. of Indian History, 14, 42; 1935, p. 364.

of the Mughal dynasty.

The records of Mughal portraiture in India show that some of its leading artists were Hindus, such as Bhagwati and Hunar. The former was an early exponent in the sixteenth century; the latter flourished somewhat later. It is not clear whether these two individuals were the descendants of hereditary Hindu portrait painters, or were the result of the demand of the Mughal emperors for skilled artists in this branch of art. Bhagwati's style was obviously almost pure Persian; in fact he has been described as 'clearly one of those Hindu painters who worked slavishly in the foreign tradition', but Hunar was of the Rajput school. In fact, the production of the latter are so Indian in feeling as to suggest that he was one of a hereditary line of Hindu artists, only connected by circumstances with the Mughal School.

This reference may serve to indicate the mixed origin of Mughal portraiture which, as a distinct art, becomes observable in India at the latter end of the sixteenth century. From this time it speedily developed, and soon became a feature of the painting of the time, owing to the encouragement it received from the Mughal court. For it is stated in the *Ain-i-Akbari* that His Majesty himself sat for his likeness, and also ordered to have the likeness taken of all the grandees of the realm. An immense album was thus formed. Those that have passed away have received a new life, and those who are still

alive have immortality promised them.

It was left however, to the Emperor Jahangir to show the keenest personal interest in the productions of the portrait painter, and the royal dilettante prided himself not a little on the skill of the artists employed at his court. Sir Thomas Roe relates the story of the Emperor having five copies of a certain portrait made by one of his court painters, and how he was childishly amused because the ambassador could not immediately distinguish the original from the copies. "You confesse hee is a good workman", said Jehangir, 'send for him home, and shew him such toyes as you have and let him choose one in requitall whereof you shall choose many of these copies to shew in England. We are not so unskilfull as you esteem us'. So he pressed me to choose one, which I did, the king wrapping it up in a paper, and putting it up in a little brooke of mine, delivered it with much joy and exultation of his man's supposed victory.

A study of representative examples of Mughal miniatures proves at once that the artist of that time was possessed of a marked natural gift for portraiture. The not altogether unpleasing variety of the Mughal aristocrats encouraged this, and the interest that these individuals took in themselves and their own performances caused this branch of art to be a flourishing one.

The commonest examples of portraiture, although not necessarily the best, are those of the rulers of the Mughal dynasty. Members of the royal line are almost always distinguished by a golden halo, besides other insignia of their high degree. It is not unusual for pictures to have been painted displaying two or three succeeding emperors of the dynasty seated together, and similar situations not historically correct, but as a rule the artist confined himself to a representation of a single figure standing on a green sword carpeted with flowers, with a background of blended colours in which a pleasing shade of terra-verte often predominates. The rich brocades and cloths of gold, which formed the usual costume of the Mughal aristocracy, presented the artist with excellent opportunities for brilliant schemes of mosaic colouring, and he further heightened his glowing effects by picking out the accessories with burnished gold. Occasionally the diaphanous draperies of the hot weather were introduced, through the transparent folds of which the form of the limbs is seen. The figure is frequently represented as a dark scheme against a light neutral-tinted or almost colourless background. A few portraits however, are painted against a flat background of very dark green and occasionally black, evidently the work of an artist of some originality. No light and shade, or shadow, as originally understood, are observable only a delicate modelling is introduced to bring out the relief.

The pictures relies on its rich colouring, sympathetic outline drawing and decorative treatment for its artistic effect.

Such was the general scheme in which these portraits were conceived but it is in the delineation of the actual features that the genius of the Mughal portrait painter is seen at its best. Technically the actual painting of the face and head is a marvel of fineness and finish, but the amount of character that the artist has put into the likeness of his subject is only excelled in the medals of Pisanello. The mental 'stock-in-trade' of an experienced portrait painter contains much knowledge of human nature as reflected in the visage of the sitter, and the Mughal artist had this knowledge at his finger tips. Stiff and formal though his portraits at first sight may seem to be, the delicate drawing and subtle modelling of the likeness is there in its perfection, and by means of these qualities, we realise the character and soul of the original actually look into the heart of the man himself. Contemporary historians may have described this distinguished individual according to his own dictation -- fulsome and flattering -- but the artist has sub-consciously presented him as his deeds had marked him, great or petty, kind or cruel, generous or miserly, true or false, strong or vacillating -- these qualities reveal themselves, touch by touch, through the fine brush, dexterous hand and observant eye of this brilliant character of delineator.

The majority of the portraits of the Mughal school represent the figure in almost complete profile. The earlier Indo-Persian portrait showed more freedom in this respect, the face in these examples, being not unfrequently a three quarter view. After this it seems a retrograde step to find the subsequent Mughal artists adhering to the rigid profile system ordinarily associated with the figure drawing of a more primitive type. As a picture the Mughal portrait is pre-eminently a conventional production, controlled by certain laws, bound by traditions, and ruled by the changing fashions of the court. In the hands of any but an experienced artist, a portrait produced on these exacting terms would tend to be a stiff and lifeless work, lacking in interest and conviction. As would be expected, the result, as its best, is conventional and decorative, but it is considerably more than this. For his inherent skill the painter has not only redeemed it from what might have been a rudimentary commonplace, but has produced a work of art of great character. A good Mughal portrait undoubtedly possesses a charm and quality which is peculiarly its own.

The fact that the likeness presented by the Mughal painter is a true portrait has already been emphasised, but apart from this essential consideration the actual technique in the surface treatment the shading and colouring of the features, is of unquestionable merit. Then above all is the exceptionally fine drawing, which, in some examples, may be

studied under unusual conditions. For it is uncommon to find specimens of this school, consisting of very carefully executed impressions in black and white of the head alone -- the remainder of the picture being merely faintly outlined on the paper. Some of these are preliminary sketches, while others are drawings left unfinished and before the actual pigments have been applied. But in both cases they serve the useful purpose of enabling the student to observe the skilfulness of the painter at a particularly interesting stage of his work. In these marvellously fine 'thumb-nail' sketches it is possible to study the accuracy of the drawing, the breadth and, at the same time, the minuteness of the modelling, and the high quality of the artist's handiwork generally. Any of these drawings may be enlarged to several times the actual size of the original, yet they continue to retain all the virtues which are the charm of the miniature.¹

In the finished picture the plumed and jewelled head-dress and the pearls and precious stones around the neck, acted as a foil to the delicate painting of the face, while, in the case of royalty, the golden halo, surrounding the whole, adds a dignity and emphasis which is unmistakable. The background to the figure may be a plain golden-green wash, blending into blue or melting into a copper-coloured sky at the upper border, and the individual unusually stands stiffly posed on a little garden plot, occupying the lower limit of

1 Brown, P., op.cit.

the picture. A few flowers growing about the feet are intended to break the formality of this composition, but the simplicity of the background contrasting with the richness of the costume and figure is evidently the artists main idea.

The somewhat severe arrangement of the Mughal portrait is, however, relieved by one important feature, namely, the natural treatment of the hands. Reference has been already made to the expressive manner in which these are depicted in the Buddhist frescoes. This tradition is maintained in the subsequent art of the Mughals, and the hands are always well-posed and conscientiously drawn. It is doubtful whether the portrait painter of any other age has realised, as fully as the Indian artist, the importance of the aspect of his subject. The painter, be he Buddhist, Rajput or Mughal, saw at once the significance of the position of the hands, as well as the great character that lies in the fingers, and used this knowledge with notable effect in his artistic productions. It is not an exaggeration to say that the final test of a good Mughal miniature may be applied to the hands. A favourite method of the artist was to lay these naturally over each other on the sword-hilt, a dignified action, eminently suitable to the subject. But if special attention to the hand was considered desirable, the apparently affected pose of holding a flower or jewel was employed. To the modernist this is not exactly natural or manly, but the Mughals were

fond of gardens and flowers, as well as personal ornaments, and it was a means of showing the character of the hand in probably quite the usual manner of the time.

The larger portion of the miniatures of the Mughal period, which have been handed down to us, have as their subject or representative of some individual who had an actual existence before or during the great dynasty. Kings and jesters, queens and dancing girls, princess and ascetics, saints and soldiers, courtiers and grooms, authentically named likenesses of all sorts and conditions of people are depicted, and collectively form a national portrait gallery of which few countries can boast. The old Indian historian has been frequently criticised for the scantiness of his character studies, but the artist has made ample amends for these literary shortcomings, and has produced in a most lively manner the figures and features of the people of his time. But this versatile painter has done even more than this. Long years before these lived and died men whose names for some distinguished work or action had become household words in different parts of Asia. Some of these existed in those mythological ages which form the foundation of the history of India and Persia, and had carved out by the power of the sword the countries which they subsequently ruled and made famous. By the skill of the Mughal artist a succeeding generation was not only able to cherish the memory of its departed hero, but it

was possible for the people to preserve in their homes a traditional portrait of the historical person. For, taken probably in the first instance from a contemporary original, this was copied and re-copied right through the centuries still recording in its expression or drawing those characteristic features by which it could be immediately recognised by all men. Iredj, a Prince of Persia in that country's legendary period, Chenghiz Khan, Emperor of the Mongols, Iman Ali, the son-in-law of the prophet, are examples, taken at random, of pictures which could be obtained until quite recent times. Only a few years ago it was possible to secure in the Punjab a portrait of Alexander the Great, with typical Grecian helmet, who, it may be recalled, spent only eighteenth-months in India, and that considerably over two thousand years ago. 'Many of the portraits are traditional. The features of distinguished personages so often that the artists are able to draw Aurangzeb, Akbar, or Dost Muhammad. They have thus reduced their portrait gallery to a series of conventional types, which, however, are at once properly recognised.

This, however, largely applies to a later development of Mughal portraiture, when instead of a superior art remarkable for its originality, it had begun to degenerate into a system of stereotyped copying.

For the first half of the Mughal dynasty, the art was an aristocratic one, produced to the order of the ruling princes

and the nobles around the court. Gradually it began to appeal to the people, and a demand for a cheap and popular form of portraiture arose. This appears to have been its death-knell for with the advent of the eighteenth century the production of copies of notable personages had become a trade which speedily took the place of the old art. This trade was conducted by a system of reproducing from a paper stencil. In the case of historical notabilities, these usually existed one or more accepted types of this individual's portrait. No doubt these 'type-pictures' were, in some instances, original paintings made by one of the leading artists of the time from the living person. But in the very ancient or semi-mythical portraits these had been obtained from previous copies, and these again from still earlier ones, until it is evident that the presumed 'type' can only be a tradition. When, however, the individual depicted had lived in a less remote age, the type was a portrait painted directly from the sitter, interpreted, of course, according to the artist's ideas, but at the same time an extremely clever conventional representation of the man and his most striking characteristics. From this type-portrait careful tracings were made on a special kind of transparent skin -- the prototype of the tracing paper of a later day. These tracings were executed in a brush outline, with the names of the different local colours in the original written neatly in their proper places. Each of these 'stencils' thus formed a very serviceable 'working-drawing', from which the

artist could make any number of duplicates. Large numbers of these prepared stencils formed an important part of the stock-in-trade of the Indian portrait painter, and they are often seen among collections of Mughal pictures. The outlines of many of these have been much damaged owing to perforations, as it was customary to 'pounce' from them in the process of duplication. But even with this disfigurement they show clear evidences of having been very carefully drawn. In some cases, these tracings have survived without the perforations, and the fineness and freedom of the outline is remarkable. It may be observed that the wood-block, as a cheap but artistic form of reproduction, appears to have been unknown in India, although at this period wood engraving was a common art in Japan, so that the Mughal artist was forced to meet a demand for popular prints by this system of stencils coloured by hand.

Not infrequently the Mughal portrait bears, either on the picture itself or on the border, the name of the person represented, written in Indian ink in Arabic characters. In the case of a group of figures it was unusual to write the name of each individual in minute letters on the actual field of the picture, and near to the person indicated. Sometimes the names are to be found written on the reverse side of the picture, but the veracity of those inscriptions is not reliable. In this connection it is strange to record the number of mistakes that occur in these inscriptions; for

instance, Jehangir will be written instead of Aurangzeb, although the error is obvious to anyone with the slightest knowledge of the features of these two monarchs. The most likely reason for this is that the name has been subsequently written by some person entirely unacquainted with the appearance of either. This refers to those names that are wrongly written through ignorance, but there are other cases, where a forged name has been recently added in order to give the portrait a greater interest and value. Sometimes these are written on the front of the picture, and are very cleverly thought out and inscribed, so much so that it is almost impossible to distinguish whether they are genuine or not. Not unfrequently these forged names are recorded on the back of the mount, when again it is difficult to judge definitely of their authenticity. It may be that the picture has been remounted, in which case the craftsman entrusted with this duty has transferred the name on the old back to the new one, a very necessary proceeding if the record of the picture is to be preserved. But all these inscriptions should be accepted with great caution, and only after a very careful examination of the penmanship and any other details that may appear unusual.¹

1 Brown, P., op. cit.

BABUR

(1526-1530 A.D.)

Babur, the founder of the Mughal dynasty, even when he was fleeing for his life from Samarkand to Kabul, carried with him some illustrated manuscripts painted by the masters of Herat; Babur subsequently brought them to this country and they can still be seen bearing his seal. In his memoirs his keen aesthetic sensibility is everywhere in evidence, and he makes the most intelligent observations on the work of contemporary artists such as Behzad and Shah Muzaffar. Unfortunately the period between his conquest of India in 1526, and his death in 1530, was spent more in extending and consolidating his empire than in constructive works of peace for which he was so eminently fitted. It is impossible to say whether he actually established a studio; and there is only one illustrated manuscript which can be said to date from his reign, the Persian version of his memoirs, now in Alwar. Although the text was written in Babur's reign, the pictures were probably added much later.

HUMAYUN

(1530-1556 A.D.)

The next reign, however, proved more fruitful. Babur's son Humayun, lost his kingdom about ten years after ascending the throne, and spent the next fifteen years of his life (1540-55) as an exile in Iran. His royal host, Shah Tahmasp,

did all he could to make his stay pleasurable, and among other things, Humayun had every opportunity to satisfy his taste for art and literature by studying contemporary and classical work in enemy field. Thus when he returned to India to recover his kingdom in 1555, he set out not only with an army but with two of the most outstanding artists of Iran, Mir Sayyed Ali of Tabriz and Khwaja Abbas Samad of Shiraz. To these two masters he entrusted the task of illustrating the romance of Amir Hamza in twelve volumes of a hundred folios each. Every page consisted of twentyeight inches by twenty inches of cloth. Since Humayun himself died soon after establishing himself in Delhi, the work was continued and completed in the reign of his famous son, Akbar.

AKBAR
(1556-1605 A.D.)

It was Akbar with his great intellectual curiosity and broad tolerance who founded the Mughal School of Painting. He established an atelier attached to the Royal library, where the arts of the book were practised, including that of painting, in this case manuscript illustration. A large number of artists was employed (Sir Thomas Arnold has counted at least 111) who worked here under the direction of Mir Sayyed Ali and later Khwaja Abdus Samad.

Work was done according to an interesting system of division of labour. The director or some senior artist outlined the basic composition, another drew the faces, a third filled in the colours, and another did the background scene, animals, and birds. After Akbar, when, instead of manuscript illustrations the fashion for separate pictures began, they were handed them with borders, and bound them into albums. It was only in this way that by 1641, 24,000 volumes had been collected in the royal library, as reported by the Spanish priest Sebastian Manrique, who visited Agra in the reign of Akbar's grandson Shah Jahan. When it is considered that in this collection there were books like Persian translation of the Mahabharat, or the Razm Namah containing 169 pictures, which Akbar had made for himself at a cost of £ 40,000 in labour and material, it will be realized that an artist could not have produced even one book in his lifetime if he had worked single handed. The personal interest which the emperor took in the work, his weekly inspections, his rewards and encouragement, contributed much to the development of this art.

Among the manuscripts illustrated during Akbar's long reign of about fifty years, the most important are the Romance of Amir Hamza, of which 1200 pages, only about seventy survived, most of them in Vienna. This early work is unique for its large size, the use of cloth to paint on, uniformity of style,

showing how the personality of the director dominated that of his numerous assistants. This series is rather like early Safavid painting of Persia, except for largeness of scale, the introduction of some Indian features in dress and scenery here and there, and a somewhat more articulate expression of emotion.

Also produced in the earlier part of the reign were the Babur Namah and the Darab Namah, both in British Museum and Timur Namah (Oriental Library, Bankipur). Later were produced the Jaipur Razm Namah, the Shah Namah, the Babur Namah, the Baharistan-i-Jami and the Khamsah-i-Nizami, while in the final part of Akbar's reign were produced the Akbar Namah and Anwar-i-Suhaili. Akbar employed his artists mainly to illustrate classical works of literature which he loved to have read to him, then romances and histories. Unfortunately another great work which he ordered to be made has not survived -- an immense album containing portraits of himself, members of his family, and all the important persons of his realm.

The main feature of painting under Akbar is a certain crudeness combined with strength, both in drawing and colouring. As time progressed, the drawing began to show more proportion and balance, while the colours, because of better ingredients and improved technique became purer, smoother, and softer. The local influence asserts itself in a greater humanism, interest in landscape and animal and bird life, and a

growing realism in the drawing of female figures and trees. The pictures reflect in subject and style the vigorous activity of the times and have something of the spirit of pioneering and adventure which marked the age. One of the most impressive examples that may be quoted in this connection is a picture of Akbar on an elephant chasing another elephant over a collapsing bridge of boats (in Akbar Namah done by Basawan and Chatar).

JEHANGIR

(1605 - 1627 A.D.)

Under Jehangir Mughal painting developed a more mature and independent style. His keen personal interest in the work of his artists showed itself in a new direction which he gave to painting. He was an aesthete rather than an intellectual, conscious of sensations rather than of ideas, and interested more in the world around him than in the past. The result was that apart from the illustration of his own Memoires, the work of book illustration was relegated to the background, and he himself gave subjects from contemporary life for his artists to paint. In his Memoirs, he has mentioned the numerous objects and incidents of which he had pictures made. Most of these were exploits of ceremonies in which he himself figured, but there was much else too, such as interesting characters, someone very fat or very thin, some

rare animals, birds, or plants, and of course portraits of everyone of importance.

Among the great artists of this reign some were old workers of Akbar's time, whom Jahangir continued to employ, for example the remarkable Farrukh Beg who came in the last years of Akbar's reign and helped to illustrate a copy of Babur Namah among other things, and may be said to have the most individual style in the whole school; Mansur who excelled in painting birds and flowers and who was honoured with the title of 'Nadirul-Asr'; Abul Hasan who is so highly praised by Jahangir in his Memoirs and who was given the title of 'Nadirul-Zaman', and Bishan Das, 'matchless in taking likenesses' who was sent with the mission to Shah Tahmasp to make portraits of the king and the court. The director of his library and studio was a man named Maktub Khan, while among other great artists were Murad and Manohar who excelled in painting animals and birds.

The tendency towards naturalism, which was the result of local influence, continued to increase, and was accentuated by the fact that the subjects painted were now drawn from contemporary life; the proportions of human figures became more correct and woman were clearly distinguished from men, unlike Persian painting in which the contours of the face are more or less amorphous. Trees began to be painted with straight trunks, mountains of solid conical mass, and clouds

with natural shapes. Local types of men and trees appear more and more, while certain local conventions in painting both, came to be adopted: Profile instead of three quarter-face, and bunched foliage instead of sparse leaves in trees.

A new spirit prevades the work of Jahangir's time. The gruesome scenes of bloodshed and turbulent activity give place to peaceful scenes of courtly grandeur or the pleasures of the chase, or the beautiful forms of birds and flowers; and grand equestrian portraits were an innovation of this reign. A surer touch, better finishing, more perfect blocking, are shown by the artists on the technical side. The Persian palette dominated by blue, pink and white, is replaced by red, yellow and green; brilliant colours are on the whole avoided and soft and liquid effects are aimed at; there is more and more merging and blending of colours rather than division of area rigidly by linework as before; and the Persian method of outlining the figure drawing.

The great advance in the art of painting was observed by the English Ambassador, Sir Thomas Roe, who remarked that, "Indeed in the arts of lining, his paynter work miracles". The prints and pictures which these foreign Missions brought to Jahangir excited his eager interest, and he had many of them copied, so that western influence gradually grew stronger in the world of Mughal art. This showed itself mainly in the gradual adoption of linear and aerial perspective. In

early Mughal painting as is well known, one place is superimposed on the other and all are depicted as if seen equally in every detail. Secondly there is no idea of the existence of an atmosphere which dims receding planes and distant objects. In Mughal painting all colours are equally bright and there is no shadow or any idea of mass. Gradually under the influence of European pictures brought to the court by foreign embassies more and more use of perspective and chiaroscuro was introduced. A low horizon, the converging of horizontal lines to a vanishing point on the horizon, decreasing size of distant object, blending and shading of colours, and tonal harmony began to appear more and more as time passed.

SHAHJAHAN (1628-1657 A.D.)

Although Shahjahan's interest lay mainly in Architecture, painting also received his full patronage. There is no doubt that Mughal painting reached its zenith in his reign. It was in Shahjahan's reign that many of the typical conventions of Mughal art as different from Persian, were developed.

The art of portraiture reached its heights in this period. Thousands of portraits of princes and nobles were produced, usually in full ceremonial dress, armed and bejewelled, standing in stiff formal attitude as if in the court. Always

they are shown holding a flower or a sword or a lance in the hand. Other characteristic subjects of this period are pictures of dervishes, especially when being visited by princes, scenes of hunting at night; but above all large durbar scenes with their magnificent array of courtiers and gorgeous furnishings, all depicted in meticulous detail. All this is of great historical interest besides being artistically valuable.

On the technical side the drawing becomes very careful and correct but without the free flow of the earlier days. Grace rather than vigour seemed to have been the ideal. Great store was set by fine brush work, and the use of the single hair brush to draw fine lines microscopically became common. The pigments became so refined and the colouring so even and smooth that no coarseness remained and stippling became very rare. The use of gold became more profuse and the orders became very broad and ornate, including not only a thin arabesque panel next to portrait but another border margins of floral patterns and landscape including birds, animals and even human portraiture.

Typical works of this period are the pictures showing Shah Jahan receiving the Persian embassy (in the Bodelian), the portrait of Faqir-Ullah and his seven assistant artists in the margin (Rothschild collection), and above all the pictures of Shah Jahan on the peacock throne (Rothschild collection). The

great artists of the period were Faqir-Ullah, the Director of the royal stadium, Mir Hashim and Bichitr.

AURANGZEB

(1658-1707 A.D.)

There is much material forthcoming, says Percy Brown, which conclusively proves that the arts continued to flourish under Aurangzeb, much as they did under his less religious predecessors. Miniature painting was one of the important arts patronized by king and nobles alike. The number of portraits that have survived of Aurangzeb are at least as numerous as those of Jehangir though the quality has fallen.

The artists whose plight Bernier has described were bazaar artists and not employees of the court. Not it is obvious that this plight was not the result of decreased patronage but rather of the number of artists which had greatly increased during the century and a half of generous encouragement, numerous inferior practitioners filled the ranks of the profession. As for the decline of painting, the seeds of decay were already present in the style and were independent of external causes. The entire attention and energy of artists was focussed on refining techniques rather than in developing new styles and exploring new sources of artistic beauty. The weakening of line had

became evident in the later work of Shah Jehan's period and in Aurangzeb's time the process continued.

AIM, SCOPE AND METHODOLOGY

Aim and Scope

The present study displays in the form of annotations all the significant literature that is available in the field of Mughal painting. The bibliography is exhaustive in nature and an attempt has been made to cover all aspects of Mughal painting.

I am confident that the bibliography will be useful to all those who have some interest in the field of Mughal painting. Research scholars in the field of painting will find it helpful.

The part one deals with the historical account of Mughal painting. The part two, which is the main part of the present study, consists of an annotated list of 250 documents. These entries are ^{not} comprehensive but are fairly representative of the subject. Part three, however, deals with indexes.

Methodology

Before starting this task, a general survey of the literature from the guides and from the available material in the libraries was made.

Standard Followed

As far as possible the Indian Standards recommended for bibliographic references (IS 2381-1963) have been followed. In certain cases, where the said standard became unhelpful, I have preferred my own judgement.

Abstracts

The entries in the bibliography contain abstracts giving the essential information about the articles documented. I have given informative abstracts rather than indicative which eliminate the burden of consulting the original articles in the source material. After searching the literature, entries were recorded on 7" x 5" cards.

Arrangement

Generally it has been noticed that historians are prone to locate their wanted material in chronological order. It is for this reason, the bibliographical part of this document shows the following sequence of entries:-

- (1) Entries dealing with General aspects of Mughal painting.
- (2) Entries arranged in chronological order as follows:

Babur	...	1526-1530 A.D.
Humayun	...	1530-1556 A.D.
Akbar	...	1556-1605 A.D.
Jehangir	...	1605-1627 A.D.
Shahjahan	...	1628-1657 A.D.
Aurangzeb	...	1658-1707 A.D.

Efforts have been made to arrange the entries under co-extensive subject headings. For this purpose, a comprehensive list of subject headings was compiled. For the development of

subject headings, no classification scheme was found to give a coextensive class number, therefore, headings have been derived by following a logical helpful sequence, guided by postulates and principles of helpful sequence given in colon classification. Although there is always scope for differences of opinion on any issue, the list of subject headings will generally be found following a logical helpful sequence. Under the specific subject headings the entries have been arranged alphabetically by the author. The entries are serially numbered.

Sample entry

160 GHOSE (A N U). Akbar as a painter. Roopa-Lekha. 2;
1929; 35-42.

Explanation - This article is taken from the periodical Roopa-Lekha, which is entitled as "Akbar as a painter", written by Ghose, A.N.U., in 2nd volume of the year 1929, on the pages from 35 to 42. Against this entry, the number has been given.

Indexes

The part three of the bibliography contains Author and Title Index in alphabetical sequence. Each index guides to the specific entry or entries in the bibliography. The subject Index has not been prepared for the reason that the bibliography itself has been arranged alphabetically by subject headings, otherwise the subject index would have been a duplication of the same sequence.

See references have been provided to facilitate the consultation of the bibliography.

LIST OF PERIODICALS DOCUMENTED

Name	Place of publication	Frequency
Annals of the Bhandarkar Oriental Research Institute.	Poona	Q
Apollo	London	M
Artibus Asiae	New York	Q
Bengal Past and Present	Calcutta	BA
Bhavan's Journal		
British Museum Quarterly	London	Q
Bulletin of Baroda Museum and Picture Gallery	Baroda	Q
Bulletin of Metropolitan Museum of Art		
Bulletin of the Deccan College Research Institute	Poona	Q
Bulletin of the School of Oriental and African Studies	London	TA
Burlington Magazine	London	M
Century	New Delhi	W
Dacca University Studies	Dacca	
East and West	Rome	Q
History and Culture of Indian People		
Illustrated Weekly of India	Bomba	W
Indian Antiquary	Bombay	Q

Indian Art and Letters	Nendeln	A
Indian Museum Bulletin	Calcutta	BA
Indo-Iranica	Calcutta	Q
Islamic Culture	Hyderabad	Q
Journal of Bihar and Orissa Research Society	Patna	Q
Journal of Bombay Branch of Royal Asiatic Society	Bombay	Q
Journal of Indian Art and Industry	London	Q
Journal of Indian History	Trivandrum	TA
Journal of Indian Society of Oriental Art	Calcutta	
Journal of Punjab Historical Society		
Journal of Royal Asiatic Society (Great Britain and Ireland)	London	Q
Journal of the Bombay Natural Historical Society	Bombay	Q
Journal of the Maharaja Sayaji Rao University of Baroda	Baroda	TA
Journal of University of Bombay	Bombay	5/yr
Kalakshetra Quarterly		Q
Lalit Kala	New Delhi	BA
Man	London	Q
March of India	Delhi	M
Marg	Bombay	Q
Mirror	New Delhi	M
Modern Review	Calcutta	M

Moslem World	New York	Q
Muslim Review	Calcutta	Q
New Indian Antiquary		
Orient		
Oriental Art	England	Q
Pakistan Quarterly	Karachi	Q
Quarterly Review of Historical Studies	Calcutta	Q
Roopa-Lekha	New Delhi	BA
Rupam	Calcutta	Q
Science and Culture	Calcutta	M
Times of India	New Delhi	D
Times of India Annual	Bombay	A
Visva Bharti Quarterly		Q

KEY TO FREQUENCY CODE

<u>Code</u>		<u>Term</u>
A	...	Annual
BA	...	Bi-Annual
D	...	Daily
M	...	Monthly
Q	...	Quarterly
TA	...	Tri-Annual
W	...	Weekly
5/Yr	...	Five times a year

PART TWO

Bibliography

PAINTING, MUGHAL.

- 1 SOLOMON (W E Gladstone). Realms of gold : A study of Moghul influences. Islamic Culture. 1; 1927; 617-622.**

Narrates the importance and need of the books on Moghul painting.

Of all the books that be, those on Indian art are neither the least numerous nor the least interesting, and of all books on Indian art those on Moghul painting have become so many that a famous author has been roused to caution us lately that, if this kind of thing goes on, all this interest may serve to defeat its own purpose. Answers to many comment on Moghul painting, such as; why there is no end to the making of these books on Moghul Art? Is it because the connoisseur has "cornered" the domain of Moghul painting? etc. Describes the dignity and influence of Moghul School of painting over other schools.

Says that a Museum with its musty atmosphere seems not quite the right place for a Moghul miniature. These joyous things were not painted to be exposed in cut-and-dried frames but rather to gave up the rare fragrance of their art with the incense of musk and attar of roses. Describes the Moghul miniature and their painters. Traces the history of reproductive and printing methods in painting.

Discusses the historical values of Moghul school of painting and defines its limitations and restrictions. Moghul painting must always rank proudly in the comparative scales of the world's art.

ANALYSIS

- 2 BINYON (Laurence) and ARNOLD (T H). Court painters of the Grand Moguls. 1921. O.U.P., London. P 86. Pl 40.**

Detects both the strength and the weakness of Moghul painting; beauties and errors of composition. Demonstrated that Moghul art was born in Persia, was then transplanted in India, where it continued its healthy development. The Moghuls instructed the dull and dead inhabitants of that country in the arts of war, as well as arts of peace. Under their auspices therefore, a new art arose in India. There were two schools in Persia -- the Western and the Eastern. With the advent of the Moghul both styles penetrated into India and examples are seen where either

schools manifests its peculiarities in all their purity. Persian art, however, falls victims to the charm and magic of Indian traditions. The Persian elements begin to disappear under Akbar. Under Jehangir it has become a faint and vanishes at last under Shah Jehan. Describes the historical development of portraiture, its characteristics and composition which includes the portrait of woman. Also describes a brief account about the portraits of animals, birds, plants and flowers. Shows the position of Hindu artists under Mughals.

- 3 COOMARASWAMY (Ananda). Introduction to Indian art. 1956. Theosophical Publishing House. Adyar. P 123.

Describes the great pioneer critic of Indian art, Section 17 of the book deals with Moghul painting. Moghul painting -- the old designation 'Indo-Persian' -- is the painting practised and developed at the Moghul courts under Akbar and his successors, and covers a period from the middle of the sixteenth to the end of the eighteenth century; with nineteenth century and modern survivals in the ivory miniatures of Delhi. Kinds and style of painting in different manuscripts and albums have been illustrated. Shows the European influence in Moghul and Rajput style. Discusses the importance of Moghul painting in Indian art with reference to its style, composition and techniques.

- 4 ETTINGHAUSEN (Richard). Paintings of the Sultans and Emperors of India in American collections. (Lalit Kala Series of Indian Art, No.7). 1961. Lalit Kala Academi, New Delhi.

Gives a comparative account of the pre-Mughal Sultanate painting and the Mughal painting. Describes the extent of Western impact on the early Mughal painting. Illustrates with examples the Persian influence on Mughal painting. Some of the Mughal paintings clearly show the Western Treatment. Such type of paintings are mostly occurring in the American collections. Gives a historical account to prove his discussion. Says that the early Mughal painters copied some features of Western style. Enumerates the scope of Mughal painting. Many Mughal miniatures have been described which shows the relationship with the Persian miniatures in many respects.

- 5 GANGOLY (O C). Art in the service of history. March of India. 9, 5; 1957; 7-9, 17.

Describes the purpose and importance of art in the service of history and compares the realistic portraits with the imaginative presentation. Also describes about the court-artists who served the humbler role of presenting the portraits of contemporary life and events without any dilactic, spiritual, or idealising purpose. In the miniature products of Moghul school, we have an enormous record of historical portraits. They depict almost all the leading personages of Moghul history. With the help of these valuable documents recording contemporary life in accurate details, it is possible to reconstruct and visualise the Moghul period of Indian history with authentic vividness. To illustrate what valuable services the works of pictorial artists have rendered to the cause of history, the author cite here one example of an authenticated political event of the reign of Emperor Jahangir. A series of miniatures and sketches, from the brush of Hindu painter Bishan-Das, one of the court painter have given us a valuable historical record. One of which is here reproduced which give us a historical record of the embassy that Jahangir had sent as a diplomatic mission to his 'brother' Abbas -- Shah Abbas I. The historical value of this miniature have been traced.

- 6 GOETZ (Hermann). Life and art in the Mughal period: the mental background of Mughal painting and its reflection in art. Journal of University of Bombay. 4; 5, 55-67.

Traces the history of the style and the treatment. Describes the miniature of Mughal painting and discusses the various phases of Mughal painting. Traces the analysis of Mughal miniature painting. Briefly describes the interest of painting in the Mughal emperors. Shows the importance of Mughal painting in Indian art. Compares this school of painting with other school of Indian painting.

- 7 JAYASWAL (P K). So-called Bazar Mughal School paintings. Lalit Kala. 15; 1972; 56.

Enumerates that the Mughal paintings have been classified by the art critics usually under three categories, namely, the Imperial style, the popular style and Bazar style. Distinction between Popular style and Bazar style of

painting appears to be the refinement of one and crudeness of the other. Bazar style was one which consisted of crude painting. The crudeness however, was not due to fluctuation in style of painting nor was it a new school. It was the result of the oppressive tactics of Omarah or Mansabdar, as stated by Bernier (A.D. 1656-1668), the court physician of the Great Mughal. He described the oppressive and coercive tactics during the reign of different Moghul emperors.

- 8 **KHANDALAVALA (Karl).** Some problems of Mughal painting. Lalit Kala. 11, 1962; 9-13.

Discusses the problems of Mughal painting about the dates of the painting by showing some pictures representing Jahangir embracing Nur Jehan and lovers on a terrace. Brief description about the painting of Later Mughal period with analysis and aspects of painting. Other problems discussed are about the names of artists, composition, techniques, etc. Another problem of Mughal painting is the existence of numerous late copies of drawings with or without washes of colour. Another problem is that of restored miniatures and the signature of artists on the paintings. All these problems have been discussed with references and pictures.

- 9 **RAY (Niharranjan).** Mughal court painting: a study in social and formal analysis. 1975. Indian Museum, Calcutta. P 226.

Traces the history of Mughal painting. Basically deals with the study of social and formal analysis. Gives a detailed account of the Mughal painting and its retrospect. Describes many paintings by reproducing them in colour from different manuscripts. Illustrates the various possible spheres from where Mughal court artists could have derived such a vision and manner of execution. Shows the Mughal influence on other Indian school of painting with examples. Mentions the more prominent painters, who were awarded by patrons according to their capabilities and also mentions the secular quality of the Mughal court.

- 10 SMITH (Vincet A). Colonel H.B. Hannan's collection of Indo-Persian pictures and manuscripts. Indian Antiquary. 39; 1910; 182-184.

Examines the merits and limitations of the Mughal School of painting. Discusses on the opinions of Mr. Havell for Mughal painting which has enunciated in his book on Indian sculpture and painting. Illustrates that Mughal school although foreign but has many Indian elements. A detailed account about the collection of Mr. H.B. Hannan is given. Describes that though these described as Indi-Persian but the artists were mostly Hindus. Thus these appear the combination of the style of Indian and Persian artists. Compares the style, quality and other traditions of this collection with British Museum collection and India Office Library collection. Briefly enumerates about the catalogue of these pictures which includes 130 pictures and 8 richly decorated manuscripts mostly belonging to the reign of Akbar.

- 11 SOLOMON (W E Gladstone). Masterpieces of Moghul paintings: A critical study. Islamic Culture. 4, 1; 1930; 144-150.

Criticises on the Moghul painting and to the wide circle of their admirers, and to the imitations of this style of painting with examples. Differentiates the Mughal paintings from other kinds of paintings. They are generally seen in their extremes. They are usually either very good or desperately bad. For the purpose of this article, the aim and object of which is to illustrate, and justify (by a reference to concrete examples) the excellence of Indian painting, the writer has selected more particularly four pictures of which three are Moghul while one is described as 'Indo-Persian'. There have recently been added to the Indian cabinets in the Prince of Wales Museum of Western India. The subject, composition, style, period of these pictures have been described.

- 12 SOLOMON (W E Gladstone). Modern art and the Moghuls. Islamic Culture. 4; 1930; 569-573.

Attempts a critical study of the fashions of art and compares the present modern art with Moghul art, with reference to their significance. It is certain that what is often regarded as the best and most significant in the Art of our time is utterly different from the best and most significant in the Art of the time of Akbar. Describes the Italian and European art and shows the

influence of European style in Moghul painting. Moghul art was not held by these patrons of true taste and lofty discernment to be confined within geographical limitations; its range was to embrace all that the national consciousness recognised as art. The painters employed by the Akbar and Jahangir were encouraged to seek and find sources of artistic inspiration wherever they felt impelled to do so. Jahangir's mania for collecting included all kinds of European curiosities, watches, jewels, but especially pictures. Jahangir had a picture gallery of his own and enriched it with the work of many European artists. Akbar and Jahangir also encouraged the study and use of Western medium of oil painting. The Moghul was the last in the progress of art.

PAINTING, MUGHAL, BOOK ART, ALBUM.

- 13 ANAND (Mulk Raj). Album of Indian paintings. 1973. National Book Trust, India. P 159.

The present album is a modest effort to encourage appreciation of Indian paintings by reproducing the most significant pictures done in each phase of Indian history. This monograph has been divided into the various chapters. Chapter 13, however, deals with Mughal painting. Traces the history of Mughal emperors by the help of paintings. The album contains many coloured and black and white pictures along with their description. Chapter 17 deals with Bazar painting done in the early eighteenth century during the reign of Oudh.

- 14 RANDLE (H N). Note on the India Office Raga-Mala collection. New Indian Antiquary. 4, 5; 1941; 162-173.

Examines Raga-mala albums in the India Office library collection. Describes about the albums and drawings pertaining to them. These albums also contain the Moghul albums. Makes out a list of albums with their subject and reproduction with references. Album 40.1 is reproduced by Gangoly, who points out that it is a representation of Gajendra-moksha, which the Mughal artist depicts as occurring in the local atmosphere of the royal elephant stables at Agra.

CALLIGRAPHY.

- 15 GANGOLY (O C) Page on Mughal calligraphy. Rupam. 30; 1927; 59-60.

Enumerates that Moghul painting was essentially an art derived from that of Book Illustration. Traces about the calligraphy patronized by the Moghul court and describes a fine page with illuminated border from the collection of the Bharat Kala Parisad, Benaras, which is signed by a calligrapher named Faqir Mir Ali-al-Kitab. This page has a wonderful decorative setting in the illuminated border furnished by realistic plant and flower motives. In later Moghul painting as in the decorations on the architecture, these plant and flower motives distinctly developed conventional forms. Illustrates that the decorative border setting was added by the pictorial artist after the calligrapher had finished his task. Traces the tradition of art of illumination or border painting as evident from many Moghul book illuminations of the early period.

HISTORY.

- 16 DIMOND (M S). Islamic miniature painting and book illumination. Bulletin of Metropolitan Museum of Art. 28; 166-171.

Describes about Islamic miniature painting used in the manuscripts on Islamic subjects. Describes the style and composition of these manuscripts. Traces the history of Book art in the Mughal period. The colophon of these manuscripts were illuminated by fine decorations. Gives many examples of such illuminated manuscripts.

- 17 LOSTY (Jeremiah P). Art of the Book in India. 1982. British Library, London. P 160.

This book has been published on the occasion of the British Library's exhibition "The Art of the Book in India", as part of the Festival of India held in 1982 under the joint patronage of the Rt. Hon. Margaret Thatcher, M.P., and Shrimati Indira Gandhi. The serious study of Indian miniature painting has tended to concentrate on the Mughal and Rajput schools, without reference to the schools which preceded or followed them,

or to their usual function as manuscript illustrations. The Art of the Book in India attempts to redress this imbalance, by placing these great schools in the context of the development of Indian painting from the 10th to the 19th centuries, and of their original purpose as being but one, albeit the most important, of the arts of the book as viewed by Indian book patrons. The book describes in detail the places in context with the masterpieces of Indian illustrated manuscripts which have survived intact to the present, which includes the manuscripts of Mughal school such as Gulistan, Akbar Nama, Babur Nama, Padshah Nama, Muraqqa of Jahangir, Bustan, Ditan of Hafiz, Baharistan, Darab Nama, Tutinama, Hamzanama, etc.

MANUSCRIPT.

- 18 ARNOLD (Thomas). Note on Oriental Manuscripts. Indian Art and Letters. 3, 2; 1929; 71-78.

As the title indicates it is a note on oriental manuscripts especially on those in the collection of A Chester-Beatty. This article forms part of the series denoted to collections of oriental art in Europe. This collection is noteworthy for (1) manuscripts with historical associations, (2) examples of Arabic and Persian calligraphy, and (3) miniatures by Persian and Indian painters. Describes the manuscripts with historical associations, illustrated by the court painters of Akbar, Jahangir, Shah Jahan and Aurangzeb, which were made for that Emperor's own use. Also illustrates the names of the painters in the reign of Mughal emperors and describes their miniatures. Akbar in regard to painting gave great encouragement, and considered that in the exercise of his art the painter had special opportunities of growing in knowledge of God. Several of the illustrated manuscripts prepared for the library of this enlightened monarch have been preserved and one of the finest example is to be found in this collection. The fact that nearly all the pictures in the manuscripts bear the name of artists. Jahangir was a lover of painting who made frequent references to the painters of his court in his interesting Memoirs. Under his successor, Shah Jahan, painters in India still continued to receive royal patronage. But his son, Aurangzeb, was a fanatical Muslim and discouraged all exercise of the painting.

- 19 COOMARASWAMY (Ananda). Relation of Moghul and Rajput Painting. Rupam. 31; 1927; 88-91.

Article consists of a comment on Mr. Binyon's article in Rupam No. 29. Discusses about the two illustrated manuscripts and examines the miniatures. Depicts the style, composition of these miniatures which are wrongly identified by Mr. Binyon. Also discusses about the manuscript dated 1605 as suggested by Mr. Binyon, and proves by his discussion that the date is wrongly assigned. Refers many sources for the discussion and describes many pictures.

- 20 NARINDER NATH and KHANDALAVALA (Karl). Illustrated Islamic Manuscripts. Marg. 35, 2; 34-51.

This article is a review of ten illustrated manuscripts of Muslim India; two of the Sultanate period, six of the Mughal period and two Deccani. Describes about Manuscript illustration during the Mughal period as the most important artistic activities, with examples of manuscripts. The following manuscripts of Moghul school are fully described about their period, illustrations, articles and the place of preservation with brief history: (1) Duval Rani Khizr Khani, (2) Zodiac and Tilasmat, (3) Tarikh-i-Khandani-i-Timuria, (4) Diwan-i-Hafiz, (5) Babur Nama, (6) Jahangir Nama. A list of artists appearing in the Khandan-i-Timuria, Babur Nama and Diwan-i-Hafiz has been given. Different colour pictures from various manuscripts have been reproduced.

- 21 PINDER-WILSON (R H). Three illustrated manuscripts of the Mughal period. Ars Orientalis. 2; 1957; 413-422.

Traces the history of the art of the Book illustrations. Describes that the art of book introduced in India by Humayun, and this art acquired new vitality under the patronage of Akbar. In the reign of Jahangir this art emerged a new attitude towards painting. In this respect many illustrated manuscripts have been described. Those are as follows:

(1) Nizami's Leyla and Majnun, belonging to India Office Library, (2) Anwar-i-Subaili in the British Museum, (3) Sadi's Bustan, manuscript in the British Museum, (4) Mathnavi of Zafar Khan, from Royal Asiatic Society exhibited in Art of India and Pakistan exhibition. The scope is to discuss the stages in the dissolution of Mughal painting which set in under Aurangze.

- 22 PRITHWISINGH NAHAR. Illustrated Salibhadra Manuscript. Journal of Indian Society of Oriental Art. 1, 1; 1933; 63-67.

Gives the historical account of the illustrated Salibhadra manuscript, and described about its illustrations. The illustrations of an artist, Salivahna have been described and shows Moghul influence in his painting in respect of composition, style and technique.

CHRISTIANITY.

- 23 MACLAGAN (Edward D). Moghul paintings on Christian subjects. Moslem World. 23.4; 1933; 330-332.

Discusses the Mogul painting dealing with Christian subjects and refers to a special lecture on this class of paintings which was delivered on April 9th last at the Royal Asiatic Society's room in London by the President of the Society. The lecture was illustrated by over fifty lantern slides. Describes about the origin of Christian painting in Moghul period and about the miniature paintings deals with Christian subjects with example.

COLLECTION-BERLIN MUSEUM.

- 24 KUCHNEL (E). Indian miniatures in Berlin Museum. Marg. 3, 1; 19-32, 35-37.

Describes in detail the Indian miniatures which are now preserved in Berlin Museum collection. Discusses the style, composition and treatment of these miniatures. The development of Mughal painting under different emperors have been traced with respect to their techniques. Also describes about the painters and their contribution to Mughal painting. Depicts the Hindu themes and tradition in these painting. The combination of Hindu and Muslim style of painting is shown. One of these miniatures represents a portrait of Raja Birbal.

- BURLINGTON HOUSE.

- 25 WELLESZ (E F). Mughal paintings of Burlington House. Burlington Magazine. 90, 1948; 45-49.

Describes about the Mughal painting which is kept at Burlington House. The subject matter and style of these paintings have been illustrated and composition discussed. Compares these paintings with Mughal paintings more or less resembles to these paintings. Reproduces the painting with description and background information.

- CHESTER BEATTY.

- 26 KHARE (G H). Note on the A. Chester Beatty collection. Annals of the Bhandarkar Oriental Research Institute. 26, 1945; 299-300.

Discusses about the identification of the name of artist on plate 68 of the third volume of the monumental work by Sir Thomas W. Arnold, dealing with the collection of miniature paintings from the Library of Mr. Chester Beatty. This plate represents the Moghul school of painting under Shah Jahan. Apart from that about the identification of the name of painters on plate 40, 41 have been discussed.

- DAWUD, LONDON.

- 27 SOLOMON (W E Gladstone). Mughal pictures in London: Mr. Y. Dawud's Collection. Islamic Culture, 12; 1938; 365-367.

Describes a group of Indian paintings in London in the possession of a private collector, which is of special significance and artistic value. The owner of these pictures is M. Y. Dawud, Professor of Oriental languages and art. His collection includes many Moghul pictures ranging from royal portraits to paintings and 'puzzle' pictures. One of these picture shows a princes representing her prince with a garland on the palace steps. In the other picture the princes is seated on her gaddi on the terrace of the palace in the act of accepting a crimson lotus at the hands of one of her ladies-in-waiting.

Another curious work is more unusual. This picture portrays Alexander the Great astride his charger on the banks of a river. This picture is in the style of Akbar's period of painting. A more elaborate composition is a fine subject-picture which depicts a prince in the act of handing a cup of sherbet to a very melancholy lady. This picture is a good example of Mughal painting under that enthusiastic patron, Jehangir. There are several other pictures of the best period of Indian painting in Mughal times-notably one of a very Western-looking princess whose fair curls rippling to the waist, are only rivalled by the brighter halo-surrounding them. The last of Mr. Dawud's Indian pictures is a beautiful painting, represents a princess at her devotion on the banks of a river.

- FINE ART MUSEUM.

- 28 COOMARRASWAMY (A K). Catalogue of the Indian collections in the Museum of Fine Art, Boston: Part IV: Mughal painting. 1930. Harvard University Press, Cambridge. P 114. pls. 74.

Traces the history of Mughal painting and depicts the Persian factor in it. Describes the characteristics and style of paintings. Refers many illustrated manuscripts and describes their illustrations. Compares the Mughal painting with Rajput school in the variety of colour, shades and technique. Illustrates the development of painting under different emperors of Mughal period respectively. Describes many miniatures of Mughal school with their composition and style.

- INDIAN MUSEUM, CALCUTTA.

- 29 BROWN (Percy). Art section of the Indian Museum, Calcutta. Indian Art and Letters. 4, 1; 1930; 1-17.

It is a lecture delivered by Mr. Percy Brown before the Indian Society on November 20, 1929. Describes a very comprehensive collection of oriental art, mainly of Indian origin preserved in the art section of the Indian Museum, Calcutta. This collection includes the Moghul school of miniature painting. These Moghul paintings are also described. In the description it shows the style

and subject of the miniature. Shows the Persian influence in these Moghal miniatures.

- JOHNSON, INDIA OFFICE

LIBRARY.

- 30 ARNOLD (T W). Johnson collection in the India Office Library. Rupam. 6; 10-14.

Briefly illustrates about the albums of the Mughal period in India, towards the close of 18th century. One of the most famous of such collections about this period was that of Mr. Richard Johnson. Traces the life history of this gentleman and describes his collection. There are nine portraits have been shown. Fig.1 represents Mr. Johnson found in a manuscript of Diwan of Mir Qamar-ud-Din Minnat. Fig. 2 is the portrait of Nawab Asad Khan, the name of the artist is not known. Fig. 3 represents Husain Pasha by Chatarman. Fig. 4 is that of Sayyid Najmu-ud-din 'Ali Khan by Chatarman. Fig. 5 represents Mirza Hidayat Ullah and Fig. 6 of Nawab Himmat Bahadur, both painted by Rao Gaj Singh. Fig. 7 represents Munavvar Khan, Fig. 8 shows Bagir Khan by an artist Bolchand. Fig. 9 represents Mirza Kahasi Tirandaz, the artist is yet to be identified. The life history of these gentlemen showing in the above portraits have also been traced.

- RAI SAHIB.

- 31 SAIN (Kanwar). Note on five rare old paintings of the Moghul school. Journal of the Panjab Historical Society. 9, 2; 1925; 161-171.

Describes the five rare old paintings of the Moghul school from a collection of original paintings in the possession of Rai Sahib Lala Radhamohan Lal Ji, and identifies them with discussion. The subject of these paintings have been traced. The first painting represents an old man, seated on a carpet with a pillow behind. After remarkable discussion he concludes that this old man is the Emperor Jehangir in the pose of a saint. Second one represents a prince seated on a horse/rock holding a hawk on his gloved hand. By comparing it with other paintings he concludes that this picture too

represents Jahangir when he was young. The third picture is of an equestrian with a bow and arrows on sides and spear in hand. He identifies to this equestrian as Raja Man Singh. Describes to the fourth painting as the picture of a scene of the meeting of Raja Man Singh with Faiz Talab Khan of Kabul. The name of the artist is given as Banda Tezdast. The fifth represents a group of six Muhammadan saints, they are also identified.

- TREASURYVALA.

- 32 KHANDALAVAVALA (Karl). Some paintings from the collection of the Late Burjor N. Treasuryvala. Marg, 1, 1; 46-57.

Describes the paintings from the collection of the late Mr. Treasuryvala. The great royal collection of Mughal paintings had been largely destroyed or dispersed. In several Indian States there still existed collections of Rajpur and Pahari art but they lay mostly unappreciated and uncared for. Illustrates the importance and value of Mughal painting. In the opinion of E.B. Harell, the only kind of Indian painting which was worth collecting, known as Mughal painting. This idea was principally due to the circumstances that Mughal miniatures were in demand in the art market of Europe. Compares the miniature of Mughal school with the schools of Rajput and Pahari. Describes a miniature titled as 'Rajini' which is the best example of the fusion of mixed Rajput and Mughal school of paintings. It belongs to the Jahangir's period, about 1625 A.D.

PAINTING, MOSHUL, COMPOSITION.

- 33 BUKHARI (Y K). Artistic Bayaz in the National Museum, New Delhi. Roopa-Lekha. 40, 1-2; 89-94.

Describes the artistic Bayaz in the National Museum. Discusses about the arrangement of the painting and the process of their preservation. The Museum has many illustrated manuscripts and miniatures of Mughal period. Describes about these miniatures in detail. Reproduces many pictures and depicts the style, treatment, composition and other aspects.

- 34 GANDOLY (O C). Story of Sashi and Punnu. Rupam. 30; 1927; 70-71.

Traces the love story of Sashi and Punnu which appears to have inspired the two pictures reproduced. It is rare to find the same theme being treated by two schools of painting. The one belongs to Mughal School and other to Kangra qualam. Both the pictures show the kidnapping of the hero on the camel takes place at night and the mad grief of the heroine as she runs out into the desert to find her beloved. Both the artists adopt the same convention of depicting the two phases of the story, simultaneously in the same picture. The two elements of the story are juxtaposed. Compares the two pictures

EVALUATION.

- 35 GORDINE (Dora). Elephants. Journal of Royal Asiatic Society. 1944; 103-104.

Describes the composition and execution of two paintings of Mughal school. One represents the elephants and other represents a camel. The characteristics and background have been described. The characteristics and background have been described. The importance of these two paintings have been given, and compared them with other such types of paintings.

Influenced by PERSIAN STYLE.

- 36 BINYON (Laurence) and ARNOLD (T W). Painting of Emperors and Princes of the house of Timur. Burlington Magazine. 35, 197; 1919; 55.

Describes a detailed account of a painting of Emperors and princes of the house of Timur, including its size, style and composition. Also identifies the Emperors and princes shown in the paintings. Shows Persian influence in this painting and discusses about the period. A note on this painting is given by Mr. T.W. Arnold.

- 37 WILKINSON (J V S). Inter-relation of Indian and Persian art. Indian Art and Letters. 4, 2; 1930; 123-125.

It is a report of a lecture delivered by Mr. J.V.S. Wilkinson on November 26, at the Rubens Hotel. Sir Francis Younghusband introduced the lecture and said about the paper which deals with Persian painting, its importance and relation with Moghul painting. He mentioned about the International Exhibition of Persian art which was going to be held. Also describes about the book on Persian painting written by Mr. Wilkinson. This book successfully formed part of the libraries of First five Moghul Emperors. After him the lecture forwards by Mr. Wilkinson and described the relation of Persian and Indian Mogul painting. The persian paintings for the brilliance of their decorative colour are first and foremost, but Mogul art for other qualities displayed especially in portraiture and scenes of court life. Shows the influence of Persian style on Moghul painting. Though the early Mogul Emperors employed certain Persian artists, a new style of drawing and a new scheme of colour made their appearance after a very few years in Mogul painting.

PERSPECTIVE.

- 38 SOLOMON (W E Gladstone). Perspective and the Moghuls. Islamic Culture. 5; 1931; Oct; 582-587.

Defines the science of linear perspective and discusses its use by Mughal painters. The Mogul painters made a very partial use of linear perspective and they did not worry much about this science of linear perspective. The dimensions and views of the Moghul pictures have been discussed. For the above discussion a picture has been described which traces the history of Aurangzeb period and concludes that the picture will speak and tell us about themselves rather than an environment of colour, designs and pageantry.

EVOLUTION.

- 39 KHANDALAVALA (Karl). The Heritage of Islamic Art in India. Marg. 35, 2; 2-31.

Traces the history of Islamic art in India since 712 century specially in painting. The influence of pre-Mughal

painting is also traced. The Mughal painting have been discussed in detail under the Mughal emperors. Describes the development of painting from Babur to Aurangzeb and its decline. Illustrates the paintings under each emperor respectively with examples. Shows the influence of Mughal painting in other schools of painting.

- 40 MUKANDI LAL. Evolution of Moghul painting. March of India. 11, 4; 1959; 7-8.

Describes about the evolution of painting in Moghul India. In the early period of Mogul reign the influence of Persian style was dominated. But later on it disappeared until the reign of Jehangir. Describes about the interest of painting under Babur and his descendants. This art was first introduced by Babur. The style and technique have been described.

EXHIBITION, ASIA HOUSE.

- 41 WELCH (Stuart C). Art of Mughal India: Painting and precious objects. 1963. Asia Society, New York.

It is the catalogue of Mughal paintings shown in an exhibition which was held in the Galleries of Asia House during the winter of 1964, as an activity of the Asia Society to promote greater understanding between the U.S. and the people of Asia in the field of art. The catalogue entries gives a brief description. Deals with some historical background about the development, style, techniques of painting under different Mughal emperors respectively. This history is given in different parts. Each part however, illustrates the development of painting under each emperor. At the end of the each part the plates of paintings are shown. The last part in fact describes the painting of later Mughal style.

BRITISH MUSEUM.

- 42 MARIOTT (Charles). Exhibition of Indian Paintings at the British Museum. Rupam. 12; 1922; 123- 125.

The aim of the exhibition was to illustrate from the Museum collections the school of Indian paintings which

includes the painting of Moghul school from the sixteenth century to the early eighteenth century. Attempts to distinguish the characteristics of the schools of Persian, Moghul and other Indian schools. Compares the Mughal painting with purely Indian paintings and concludes that Mughal painting bears the influence of Western art.

CALCUTTA.

- 43 MUKHERJI (Hiren). Exhibition of old Indian paintings. Modern Review. 111, 4; 1962; 296-300.

Mentions the two exhibitions of old Indian paintings from two famous private collections by the Academy of Fine arts, a leading Art organisation of Calcutta. The first collection, the Sitaram Shah collection of Banaras, is a collection of rare Moghul Miniatures. Describes about these miniatures, their merits, style, and development under Moghul emperors from Babur to Aurangzeb, with examples. Compares between Mughal paintings and European Academic paintings. The other collection of Gopikrishna Kanoria which consists of Rajasthani paintings. These too are also described and differs them from Moghul painting in technique, style and in other manners.

LONDON.

- 44 VATSYAYAN (Kapila). India presented in its own terms. Museum. 34, 4; 1982; 204-213.

Describes the Festival of India held in London from March to November 1982. Illustrates about the exhibition, 'The Indian Heritage' presented at the Victoria and Albert Museum from 21 April to 15 August, 1982. The exhibition aim was to survey the decorative arts of Mughal courts from the sixteenth to the nineteenth century. Describes about the painting shown in the exhibition. One of which shows Shah Jehan as a prince. Other shows the bears in the burning sun painted by Shankar, 1596, presented in Bharat Kala Bhawan.

- 45 ZEBROWSKI (Mark). Three Indian exhibitions. Oriental Art. 28, 3, 1982, 295-303.

Describes the three exhibitions which were organised by Royal Academy exhibition of Indian Art at London. The first is the Indian Heritage at the Victoria and Albert Museum for its unique assemblage of paintings and decorative arts of the Mughal period. The second one is In the Image of Man at the Hayward Gallery for the large number of masterpieces of sculpture and painting. The third one represented as 'The Art of the Book in India'. In these above three exhibitions the Mughal painting have been shown. Most of them are painted by the artists named Basawan. Describes these paintings with their subject matter and other details.

LUCKNOW.

- 46 GANGOLY (O C). All-India Fine Art Exhibition, Lucknow. Rupam. 22-23, 1925, 65-68.

Attempts to describe the All-India Fine Art Exhibition at Lucknow. Also describes the painting of different schools which includes the Moghul painting. Many examples of Moghul painting have been described those shown in the exhibition. One of which represents "A hunting scene showing Aurangzeb" present in Bharat Kala Parishad. Shows the influence of Moghul painting on other schools of painting with comparison.

VICTORIA AND ALBERT MUSEUM.

- 47 IRWIN (John). Mogul Gallery at the Victoria and Albert Museum. Marg, 7, 1, 1953, 23-26.

The recent opening of the newly arranged Mogul Room at the Indian Section of the Victoria and Albert Museum, was planned to illustrate different art traditions. The first of the galleries was planned to Indian sculpture. The next stage was marked by the decision to denote a large gallery entirely to Indian painting; illustrating its rise and development from earliest time until the present day. The Indian section had for long possessed one of the most important collection of Mogul painting. With the decision

to inaugurate a painting gallery, plans were made to rearrange the Mogul Room on new lines and in accordance with modern display methods.

WEMBLEY.

- 48 BINYON (Laurence). Indian painting at Wembley; the retrospective exhibition. Rupam. 21; 1925; 8-11.

Describes about the series of Indian painting in the Exhibition at Wembley, which also includes Moghul painting. Many pictures of later Moghul painting have been shown in the exhibition those cover the painting of Manohar of the period of Jehangir. One of which lent by the India Office is the portrait of Dara Shikoh's charger, Dilpasand. The other is the portrait of a nobleman, from Professor Rothenstein's collection. Moghul paintings of Aurangzeb period are also described.

HISTORY.

- 49 AMJAD ALI (S). Mughal Painting. Pakistan Quarterly. 3, 4; 1953; 20-26.

Traces the history of painting under Muslim rulers since its origin. The painting is a continuation of the mainstream of Muslim art. Realm of painting the heritage of Pakistan consists of all that the artists of this land produced in Lahore and other centres. Describes miniature painting under Muslim rulers. The development of paintings under the reign of Moghul emperors with examples have been traced.

- 50 AMJAD ALI (S). Mughal Painting. Pakistan Quarterly. 3, 3; 1953; 20-26, 62-63.

Traces briefly about the Mughal painting. Describes the miniatures and discusses its style and background. Illustrates about the origin and development of Mughal painting. Enumerates the phases of Mughal painting during the whole period. The trends and traditions of Mughal style have been illustrated. Describes many pictures from various collections.

- 51 ANIS FAROOQI. Newly discovered manuscript. Islamic Culture. 55, 1; 11-20.

Describes the history of Mughal painting and discusses its growth and development through different stages. The art of painting under the great Mughals with reference to style, technique and composition have also been described. Traces the names of painters from various references including the book 'Athar al-Sanadiid' by Sir Syed Ahmad Khan and a book by Archer. Describes the two illustrated manuscripts, their contents, compositions, style and name of the artists attributed to them. The first manuscript is entitled Tashrihul Aqwan, which is preserved in the British Library, London. Another rare manuscript entitled Sahifa-e-Gulshan-ut-Tawarikh which was prepared at Delhi under the orders of Hakim Ashanullah Khan. Traces the compositional drawbacks in these manuscript paintings.

- 52 BINYON (Laurence). Painting of Emperors and Princes of the house of Timur: Reconsideration. Burlington Magazine. 54, 310-315; 1929; 16-22.

Describes a painting on cotton cloth of Emperor and princes of the house of Timur acquired by the British Museum in 1913. Discusses the problems connected with this picture which still await solution. Suggests that it is painted obviously by two different hands; that is to say it is subsequently a Persian painting but five figures in it are in the style of Moghul School. Describes the subject of this painting and identifies the Emperors and Princes with proper references. Compares the style and composition of this picture with both Persian and Moghul school of painting, and concludes that the picture is in Moghul style. The subject shows Timur seated in the pavilion with Humayun and others.

- 53 BROWN (Percy). Indian Painting under the Mughals. 1981. Cosmo Pub., New Delhi. P 240.

Deals with Mughal painting from the reign of Babur-Aurangzeb (1550 A.D. to 1750 A.D.). Shows the pictures with description. Compares the Persian and Indian traditions. Describes the method of painting and its material, tools at that time. And also about the subject of miniature. Emphasises that Muslims painters were dominating over the Hindu painters during the said period.

- 54 BROWN (Percy). Indian painting under the Mughals (A.D. 1550 to 1750). 1975. Hacker Art Books, New York, P 204.

Depicts the Persian and Indian tradition in the Mughal painting by tracing a detail historical account of its development from Babur to Aurangzeb, i.e., A.D. 1550 to 1750. Describes the art of Book Illustration under the reign of Akbar. After Akbar his son Jehangir was also interested in the art of painting. There are many albums of the portraits of Nature. Also traces the history of painting under Shah Jahan and Aurangzeb, and about the decline of this art. Shows the European influence on these Moghul paintings. Discusses the methods and material of painting and gives a list of painters with their contribution.

- 55 CHAMOT(Mary). Mughal painting. Apollo. 3; 1926; 126-131.

Traces the history of Mughal painting since its birth. Illustrates the interest of painting in the Mughal emperors. Humayun and Akbar were taken lessons in painting. The birth of Mughal painting in India is due to the patronage of Akbar. Traces the history of his encouragement to the painters. Describes about the illustrated manuscripts which were completed under Akbar. A detailed account about the development of painting under Jahangir have also been traced. Describes many miniatures of the Mughal painting with their style, technique, and composition. Illustrates the importance of Mughal painting in Indian art.

- 56 CHAITANYA (Krishna). History of Indian Painting, manuscript, Mughal and Deccani tradition. 1979. Abhinav Pub., New Delhi. P 92.

Traces the history of Indian painting which also includes the Mughal school of painting. Describes the different phases of Mughal and Deccani traditions. Describes many manuscripts and their illustrations, and examines the style, composition and other details of these illustrations. Compares the Mughal painting with other schools of Indian paintings. Discusses the importance and features of Mughal painting.

- 57 DAS (A K). Dawn of Mughal painting. 1982. Vakils Feffer and Simons Ltd., Bombay. P 40.

Traces the history of the foundation of Mughal dynasty in India. Also traces the history about the emergence of Mughal painting and its significance. Illustrates the interest and encouragement of the style of painting under the Mughal emperors individually. Especially examines the development of painting under the reign of Akbar. A detailed account about the painting under Akbar have been given. During his reign many Hindu painters were added and thus the painting under them shows a combination of Hindu and Muslim traditions. He ordered to the artists to paint the illustrations for many manuscripts. Describes the encouragement of Akbar towards the art of painting.

- 58 DAS (Asok K). Mogul painting. History and Culture of the Indian People. 7; 1974; 803-821.

Traces the history of Mogul painting from the reign of Babur to Aurangzeb. Different phases of the Mogul painting have been described. Depicts the style, technique and composition of painting under different Mogul emperors. Discusses about the evolution of Mogul painting and its development. Describes many miniature paintings from various collections.

- 59 FALK (Toby). Paintings from Mughal India. Colnaghi, London. P 94.

Gives the introduction of Mughal painting by Mr. Michael Goedhuis. Traces the historical development of Mughal painting under different emperors. Examines the style, technique and other aspects of Mughal painting with examples. Some plates have been shown and described by two other authors. Plates -1-8 however, described by Simon Digby and the plate 9-14 by Toby Falk. Plates 1-8 deals with popular Mughal illustrations of Omens.

- 60 GOETZ (H). New key to early Rajput and Indo-Muslim painting: A unique Bhagavata Purana (Dasama Skandha) Album from southwestern Mewar. Roopa-Lekha. 23, 1-2; 1952; 1-16.

Traces the history of Indian Painting by the help of Bhagvata Purana album in early Muslim period, pre-Mughal

times, Mughal period, and in Rajput and Marwar traditions. Physical description and its importance in Indian painting is given. Discusses the style of Mughal painting, Rajput painting, Marwari painting and other types as shown in the miniatures of the album. Depicts the Mughal influences, from the early reign of Akbar to that of Shahjahan. On other schools of Indian painting. To evaluate its importance a detailed analysis about the motifs, features and style characteristics taken over from Mughal painting, has been illustrated. Distinguishes between Mughal features and Rajput traditions in their style of painting by the help of these miniatures.

- 61 GRAY (Basil). Development of painting in India in the 16th century. Marg, 6, 3; 1953; 19-24.

Traces the historical development of painting in India in 16th century and remarks the origin of the Mogul school. Emphasizes about the wall painting mentioned in Babur's memoirs, at Samarqand. Describes about the Mogul style and its contribution. The influence of Rajput style in Mogul painting has been discussed by showing the illustration of Hamzah-Namah. Suggests that Mogul painting is a truly Indian style and depicts types of Indian costumes, of the time. Also illustrates the influences of Mogul style in other schools of painting.

- 62 GUPTA (Samarendranath). Making of the Moghal School of painting. Modern Review. 30, 4; 1921; 475-479.

Traces the historical development of the Moghal school of painting. Although in its inception it owed much to Persian art, it ultimately became absolutely Indian in character and expression and the contents of Indian pictorial art. Describes the importance of Mughal painting. Enumerates that Indian art was experiencing a low tide during the period immediately preceding the Moghals. The advent of the Moghal school brought fresh water in the stream of Indian aesthetic culture and produced wonderful works of arts of various kinds one of which was painting. Shows the influence of Persian painting on early Moghal painting. Describes that the co-mingling of the technique and mannerism of both the Persian and Pre-Moghal Indian paintings which eventually produced the Moghal school. Reproduces and describes some miniatures of Early Moghal school which shows Persian influence.

- 63 HABIBULLAH (A M). Mughal painting in its sequel. Pakistan Quarterly. 9, 1; 1959; 54-56, 64.

Explains that it is perhaps possible to formulate the classical qualities of Mughal painting, but it is less easy to point to a given work or a group of work and to say "here is an definite example wherein everyone of those characteristic is fully and exclusively manifested", and which, thereby, completely isolate the work from other gaps of styles of paintings. For, Mughal painting was highoy eclectic. Compares the Mughal painting with other schools of Persian, Indian and European Schools. Traces the history about the disintegration of Mughal painting. Describes the Mughal art at Zenith. Dissolution and assimilation have also been described. Illustrates the Mughal influence in different schools of painting. Describes two miniatures, with the one reproduced here, belongs to the Johnson collection, now in the India Office Library. The artists of this miniature was Mir Kalam Khan, which shows midservant killing a snake in front of his mistress, which judging from the existence of another copy now in the Leningrad Museum, would seem to illustrate an incident of some popular tale like the Sukasaptati.

- 64 MACAULAY (D). Mughal Art. Burlington Magazine. 44, 263; 1925; 63-72.

Describes about the characteristic and qualities of Mughal art. Traces the history of the development of Mughal art. Mentions about the description given by various authors on Mughal art. In this respect the text of Percy Brown have been described which is titled as 'Indian painting under the Mughals. The full description of the book have been illustrated. Discusses the portrait of Mughal painting shown in the text. Some are as follows: Portrait of (1) Laila and Majnun, (2) portrait of Mhd. Nawai, (3) portrait of Md. Jan, (4) Portrait of Bairum Khan.

- 65 MAHFUZUL-HAQ (M). Painting and calligraphy in the 16th century. A.D. Proceedings of the All India Oriental Conference, 6th Session; 19.

Emphasises the art of both painting and calligraphy in the Mughal India, especially in sixteenth century. Traces the history of development of Mughal painting from early Mughal period to that of Akbar's reign. Describes the emergence of the interest of painting and

calligraphy in the Mughal emperors. Also describes the importance of both the art simultaneously. Describes some paintings and calligraphic systems.

- 66 MITTAL (Jagdish). Islamic painting of the North and Deccan. Roopa-Lekha. 38; 128-138.

Traces the Islamic period in Indian history from Sultanate school of painting (1500-1550 A.D.). It came into existence of a new school at least in the early years of the 16th century. It continued to flourish even after the Mughal school had come into existence. Just after that the Mughal school had originated from 1550-1850. The true Islamic painting actually started with the advent of the Mughals. Traces the history of painting under different Mughal emperors. The art of painting was firstly started by Babur. In fact, Mughal school was Akbar's creation. Akbar was a great lover of patron of the arts, especially in painting. The book art was common during his reign. Jehangir's taste inclined less to book than to paintings representing events in his life, and realistic studies of flowers, birds and animals. Portrait painting became popular during his reign. Shah Jehan was much occupied with architectural projects. Also traces the history of painting under Aurangzeb and the Later Mughal period.

- 67 MOTICHANDRA. Mughal painting. Bhavan's Journal. 12; 1966; 63-68.

Determines the place of Mughal painting in the history of Indian art. The interest of Mughal painting under different emperors have been described. Of the Mughal emperors, Akbar, especially was interested and it was under his patronage painting began to flourish. Refers the miniatures from the illustrated manuscript completed under him. The characteristic of Mughal painting have been illustrated. Shows the Persian influence on Mughal painting.

- 68 MUGHAL PAINTING. Marq. 25, 4; 1972; 61-63.

Traces the history of Mughal painting. The growth of painting from Babur to Akbar have been discussed. Humayun patronised painters from Persia. Akbar began to cultivate the Hindu-Muslim fusion by painting the books. Describes

about the emperor Akbar as written by Abul Fazal Allami. He wrote him as an active appreciator of painting. Akbar gave much progress in painting. Naturally Akbar's aesthetic attitudes are eclectic. There are many pictures in the Akbar Namah for evidence.

- 69 MUKHERJI (Hiren). Mughal painting. Modern Review. 113, 1; 1963; 45-54.

Illustrates a detailed historical account of the Mughal painting from early 17th century. Traces the origin and development of Mughal painting. Mughal painting, though derived from Persian painting, yet differs from the latter both in spirit and outlook. Compares Mughal painting with Islamic painting and Persian painting. Thus concludes that Mughal painting is a new creation which stands on its own merits and should be judged by its own standards. Traces the development of painting from Babur to Aurangzeb and in provincial centres, with examples and references.

- 70 RAHMİN (S Fuzee). Introduction to Mughal paintings. Pakistan Quarterly. 1, 5; 1950-51; 9-13.

Gives a brief introduction to the Mughal School of painting. Refers to paintings from the Lahore museum and from places. Describes the composition and tradition of this school of painting. Traces the history of the origin and development of the Mughal painting.

- 71 RAHMİN (S Fyzee). Introduction to Mughal paintings. Orient. 4, 8; 1954; 23-24.

Briefly discusses about the Mughal painting. Traces the history of this art and describes the style and composition of the Mughal paintings. Compares this school of painting with other Indian schools. The development and encouragement of this art under the Mughal emperors have been traced.

- 72 RAHMİN (Fyzee). Reflections on Orient Art. Pakistan Quarterly. 5, 1; 1955; 15-21.

Enumerates the qualities of art and defines the philosophy of oriental art. The history of Muslim painting

have been traced. The art of miniature painting was introduced into this sub-continent by the Mughals when they ruled this country. The painting produced in time of the Mughals are an assimilation of Persian sentiment and Muslim ideals of art, but every where the characteristics of the Mughals were expressed in the picture. Despite the Persian and European impact over the Mughal painting. Describes that the greatest achievements of Mughal art was its portraiture. The importance of miniature are also discussed. Traces about the style of painters. Discusses about the Miniature painting by Hindu artists.

- 73 RAY (Amit). From Ajanta to the Mughals : The story of Indian Art. Times of India. 12 Sep 1971; 6.

Briefly illustrates about the Indian art from Ajanta to the Mughals. Shows the importance of Mughal art in comparison with other schools. Discusses about the Mughal painting too.

- 74 RAY CHOUDHURY (M L). Religion of the Mughal kings as revealed through paintings. Proceedings of Indian History Congress. 15th Session; 1952; 239-254.

Traces a detail history of Mughal painting under various Moghul emperors and discusses the religious aspects of Islam which prohibits the art of painting. Describes the development of painting under Moghuls. Babur, the founder of the Mughal India, was a great admirer of painting and arts. Humayun, like his father, was attracted to this art of painting. It was Akbar, who introduced a new style in Indian painting and this ultimately became known as Mughal style. Akbar, in his early life, received his training in painting from Abdus Samad and became a great patron and connoisseur of painting. The Islam says that painting as unlawful. But Akbar considers painting as a source of knowledge and as antidote of ignorance. Also traces the hobbies and characteristics of the later emperors Jahangir, Shah Jahan and Aurangzeb. Depicts the interest of painting under these emperors. Describes about the painters, and their style, technique, colour, combination, etc., as evident from Emperor's autobiography.

- 75 ROSENBERG (F). Indo-Persian and Modern Indian Painting. Islamic Culture. 5; 1931; 38-51.

Discusses the matters with regard to Muslim paintings and traces the history from its origin to the various stages of its evolution on Indian soil. The period Islamic influence begins from the moment of the invasion of India through Persia by the Arab hordes in 705. Since then a gradual infiltration into India of Islam and Islamic art has been at work. In the middle of the XVth century Babur, succeeded in founding the empire of Great Mughals, which reached, both in the domain of politics and in the domain of arts, its highest development towards the end of XVIth century in the reign of great Akbar and his immediate successors. Deals with the stage of the evolution of Mughal painting which was developed under the Moghul period. Nothing, however, is known of Modern Indian Islamic painting previous to the time of the Great Mughals. Discusses the difference of Persian miniature-painting and the modern Indian painting. Regards the Mughal painting as Modern-Indian Painting connected with one of the religion of India, Islam. Describes the technical traits and Mughal painting and its importance in Modern-Indian painting. Compares the Mughal school and Persian school. Gradually when the Persian style influenced in paintint on Indian soil, little by little the two styles became amalgamated, which resulted in the origin of what we call the Indo-Persian or Mughal style.

- 76 SHERWANI (H K). Aspects of the Indian heritage. Illustrated Weekly of India. 86, 27; 1965, July 4; 22-23.

Traces the History of Muslim painting in India, which includes the painting of Mughals also. The origin, development of painting under Mughal period have been traced. During this period the intermingling of Hindu Muslim traditions was taken place. Illustrates the Mughal painting from the Rajput painting. Also describes about the Moghul styde of painting with reference and examples.

- 77 SOLOMON (W E Gladstone). Essays on Mogul Art. 1932. Oxford University Press, London. P 96.

Deals with different phases of Mogul painting. Compares it with other school of Indian painting. The value and importance in Indian art, have been traced. Describes the

style, composition, techniques. Enumerates the perspective used by Mogul painters. Compares the Mogul art with the present modern art in style and composition

PAINTING, MUGHAL, HISTORY.

- 78 WILKINSON (J V S). Mughal painting. Faber and Faber Limited, London. P 24.

Traces the history of Mughal painting during the Mughal Emperors Babur-Aurangzeb. The founder of this school of painting was Babur. The paintings of his reign are rare but have important value. In the reign of Akbar painting known to be a good school. He had himself taken drawing lessons in his youth. During his reign the art of book became common. Many illustrated manuscripts, were completed under him. It was in Jahangir's reign that Mughal painting reached its greatest height of accomplishment. Under Shah Jahan the artistic bent was mainly architectural. During Aurangzeb's period the painting reached its decline. Many pictures with description have been illustrated. These are taken from the manuscripts and from the private collection.

IMPERIAL.

- 79 BEACH (M C). Grand Mogul: imperial painting in India (1600-1660). 1978. Sterling and Francine Clark Art Institute, Massachusetts. P 199.

This book consists of a catalogue which accompanies an exhibition held at the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts. The exhibition focuses on the central achievement of the Mughal school, the exploration of naturalism in the early seventeenth century. Traces the history of the commencement of European tradition in Mughal painting. This book also deals with an introduction on Mughal painting in which the life history of the Mughal emperors have been traced. And illustrates the characteristic and development of Mughal painting under these emperors respectively. The paintings of the exhibition are catalogued in a proper manner and describes a note on each and every painting.

- 80 WELCH (S C). Imperial Mughal painting. 1978. Chatto and Windus, London. P 119.

Deals with Mughal patrons and artistic fashions in the field of painting. Describes the techniques and treatment used by the painters in the early Mughal painting. The painters were well trained so that no pains were spared to the art of painting. Describes the style of the Mughal artists. They painted the portraits of Emperors realistically. Traces the historical and cultural background of Mughal India. Discusses the techniques of Mughal Miniature painting.

AND PRINCELY, COLLECTION-
ALICE AND NASLI HEERAMANECK.

- 81 GIROUX (Sylvia). Painting of Imperial and Princely India. Oriental Art. 29, 1; 1983; 84-87.

Describes about the paintings from the Alice and Nasli Heeramanek collection which were shown in the exhibitions at Ottawa. The work exhibited included some Mughal examples of the finest quality. These Mughal paintings have been described with subject and composition. These paintings belong to different phases of Mughal traditions. First painting is the late 16th century, a page from Babur-Nama. Second painting is a splendend Shah Jahan album leaf with Persian calligraphy. Also describes a picture showing a woman visiting a Holy man at night.

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NATURALISM.

- 82 BEDEKAR (V H). Stylistic study of Naturalism vis-a-vis the imperial and the popular Mughal painting. Journal of the Maharaja Sayaji Rao University of Baroda. 24, 1; 1975; 1-15.

Traces the history of naturalism in the painting of Mughal Emperors and in Popular Mughal painting. Describes that Mughal painting was a unique stylistic development of great vitality owing mainly to the influence of European naturalism. It led to a basic change in concept and methods of picture making. Yet the naturalism was not thoroughly pursued because of the overwhelming indigenous conventions which asserted increasingly in the sub-style

of Mughal painting under the successive emperors. In the so-called popular Mughal paintings we find attempts at reconciling the methods of naturalism with the indigenous conventions. Mentions the pictorial analysis of Mughal painting described by the different art historians.

influenced by EUROPEAN PAINTING.

- 83 GUPTA (Samarendra Nath). European influence on Indian Painting. Rupam. 2, 5; 1921; 20-23.

Determines about Indian art, its physical conditions. Indian art has a long history and shows a variety of artistic expressions of different periods. The impact of India with England has brought about certain changes in Indian painting. Describes the influence of European painting on Mughal painting with references. The direct inter-relation between India and England began in the latter part of the 16th century when the Jesuit Fathers visited the Court of Akbar. There are many evidences that Indian artists copied the European style in painting. Also describes the European influence on other schools of Indian painting.

TRADITIONS.

- 84 VERMA (D N). European influence on Mughal paintings. Kalakshetra Quarterly. 1, 2; 25-32.

Traces the history of the origin of European impact over the Mughal painting. Describes many paintings which clearly shows the influence of European traditions.

PERSIAN STYLE.

- 85 GANGOLY (A N). 'Indo-Persian' Miniature. Rupam. 33-34; 1928; 6-8.

Describes a very interesting miniature painting of the Mughal school in the collection of the Prince of Wales

Museum, Bombay. Expresses views on the objection to the term 'Indo-Persian'. One, that Moghul painting is merely a continuation of Persian tradition, the other, that Indian painting only arose in the 16th century under the stimulus of the Persian influence introduced by Akbar. Discusses about the influence of Persian painting on Moghul school, and compares the two. For a comparison and a contrast, an authenticated miniature by Bihzad is reproduced and compared with the Moghul example reproduced in the colour plate. The composition of these two miniatures have been described and suggests that the similarity between them occurs in subject-matter.

- 86 NAFICY (Nouchine). Persian contribution to Mughal Art. Indo-Iranica. 7, 4; 1954, Dec; 39-41.

Mughal emperors introduced in India the contemporary civilisation of Persia from which they were to draw so much of their inspiration in learning and art. They enrolled many Persian artists into their court. Humayun and his little son Akbar took lessons in drawing from Mir Sayyid Ali, the last pupil of Bihzad, and Abdul Samad of Shiraz. At the time Mir Sayyid Ali started the illustration of the Dastan-i-Amir Hamzah. Abdus Samad was the teacher of some of the famous Hindu artists. Such as, Dasawanth and Baswanth. It was in this way that the Hindu artists learned the Persian style. Describes the features of Persian art which is to be found in Mughal painting. These are minuteness of treatment, the decorative composition and the fine and short outline. The Mughals borrowed from Persia not only the technique but also the subject-matter. Compares the portrait and miniature painting between the Mughal and Persian school. It is suggested that in its origin, Mughal painting was merely a province of Persian painting.

- 87 SUHRAWARDY (Shahid). Introduction to the study of Indo-Persian Painting. Marg. 11, 3; 1958; 21-29.

The history of Mughal art has been traced. The influence of Persian art on Mughal art, Rajput art and briefly on Rajasthani art has been taken into consideration. Comparison between Indian and Persian painting with reference to their style, composition, tradition, artists, techniques, subject matter, material used, and other factors

with examples have also been discussed. Apart from that the resemblance to each other is shown. Discusses the importance of Mughal painting and its characteristics. It is regarded as the reflection of Indian and Persian art traditions. There are a number of pictures which show the influence of Persian art. Considered briefly the character of the interesting Rajasthani school of painting.

HISTORY.

- 88 ANIS FAROOQUI. Art of India and Persia. 1979. B.R. Publishing Company, Delhi.

The present book is based on the authors thesis entitled "The sythensis of Indian and Persian Qalam in the court of Akbar". Has a well defined objective. There is no doubt that Mughal painting was inspired by and derived from the classical Persian painting, but eventually, at any rate by the time of Jahangir, it came to achieve an identity and integrity of its own. Traces the lineage of the fusion of the two schools of paintings executed in the court of the Great Mughals. In trying to understand the nature of the intimate relationship between Persian painting and Indian painting, he has analysed the composition, the colour schemes and the pictorial devices of the Mughal miniatures, this providing an over-all picture of the various art traditions prevalent in the 16th century in India and their fusion.

Influence on GARHWAL SCHOOL.

- 89 MUKANDI LAL. Garhwal school's connedtion with Mughal school. Roopa-Lekha. 23, 1-2; 1952; 37-50.

Describes the origin of the influence of Mughal school on Garhwal school. Traces the history of the Hindu traditions and style adopted by Mughal school in the field of painting. Akbar collected together a number of artists, mostly Hindus, and commissioned them to make pictures for him. These Hindu artists even though employed by Mughal Emperor did not shake off their racial and traditional characteristics. Many Hindu painters of Rajput school and Garhwal school worked with Muslim painters. These artists borrowed from each other and influenced each other. Both adopted certain

characteristics of each other to make the painting more beautiful. It was thus that the foundation of Mughal school was laid by Akbar. It grew by the collaboration of Hindu and Muslim artists. Describes the importance of Mughal painting. Also describes about the amalgamation of Mughal art with Garhwal and Rajput schools. Discusses about the interdependence of Rajput and Mughal art and about migration of artists from Mughal school to Garhwal school. Describes many miniatures for discussion.

JAINA PAINTING

- 90 GHOSE (Ajit). Mughal influence on Jaina painting. Muslim Review. 3, 4; 1929; 23-24.

Traces the history of the origin of Jaina painting. Describes the influence of Mughal style on the Jaina painting. Also traces the history of the emergence of Moghul influence. The paintings of both the schools have been described. Mentions the Jain miniatures which clearly shows the Moghul influence in respect of the style, composition and treatment.

RAJPUT PAINTING.

- 91 SOLOMON (W E Gladstone). Mogul and Rajput Painting. Times of India Annual. 1937. 37-42.

Emphasises a critical study about the Moghul and Rajput painting. Traces the history of both the schools. Compares the paintings of Mogul school with that of Rajput painting. Shows the influence of Moghul style on the Rajput. Describes many examples for the discussion.

In relation to CHRISTIAN MISSIONARIES.

- 92 CHRISTIAN SUBJECTS in Mogul Painting. Journal of Royal Asiatic Society. 1933; 748-749.

It is a lecture delivered by Sir Edward Maclagan on the 9th March, 1933. Describes the attitude adopted by the three Mogul sovereigns, Akbar, Jahangir and Shah Jahan, towards the art of painting and towards the Christian

Mission which was established during their reigns at the Mogul court. Slides were exhibited to illustrate the presence of the Christian missionaries at the court and the class of pictures which they introduced from Europe.

INDIAN FABLES.

- 93 BUCHTHAL (Hugo). Indian Fables in Islamic Art. Journal of Royal Asiatic Society. 1941; 317-324.

Summarises a Lecture given on 4th March, 1941, under the joint auspices of the Royal Asiatic Society and the Warburg Institute. Describes the translation of Indian stories and animal fables in different languages by different religions. Describes about illustrated Islamic books in India. Miniature painting played a negligible role in medieval Islam as compared with Christian Europe. Discusses the Islamic miniature painting and differs it with Christian painting. From the sixteenth century descendants of Timur the subject matter of painting was changed from Persian style to Indian style. The greater part of their subject matter was ultimately not of Islamic, but of Indian origin. Traces the pictorial traditions of Mughal painting with examples.

RAJPUT SCHOOL.

- 94 GRAY (Basil). Intermingling of Mogul and Rajput Art. Marg. 6, 2; 36-38.

As the title indicates the intermingling of Mogul and Rajput art has been described. Akbar's interests in paintings have been highlighted. He was the real creator of the school of Mogul painting. His artists were drawn from all over India and two-third were Hindus, but they received a training from Persian masters. Briefly summarises the atmosphere of his court. The influence of such a court must have been great at this time by the revival of Hindu religious thoughts which starting from Bengal had swept across to Rajputana. The Rajput rajas had a special position in the Mogul Empire. The Rajas of Rajput states had the resources to lead the vernacular renaissance by supporting the poets, musicians, and painters, while at the same time, thoughts

them, the Hindu and the Mogul made contact. Compares Mogul galleries with Rajput galleries in painting and makes the distinction between the two schools of paintings. The great Emperor Akbar united the Hindu artists with the Turki-Persian artists. He caused the Hindu classics to be translated into Persian and illustrated; from that time the quality of Indian painting was changed. Undoubtedly the Indian genius for painting was turned during the early Mogul period. There is one factor in this which is the influence of European art.

- 95 BINYON (Laurence). Relation between Rajput and Moghal painting: A new document. Rupam. 29; 1927; 4-5.

Two illustrated manuscripts in the rich collection of Mr. A. Chester Beatty are so interesting and important for bearing a relation between the Moghul and Rajput schools in the early seventeenth century. The history of these manuscripts is given. The relation between Rajput and Moghul painting with reference to their style and techniques has been discussed. For the discussion some plates have been shown to describe the style of painting.

PAINTING, MUGHAL, MINIATURE.

- 96 ARDESHAR (A C). Moghul miniature painting (with illustrations from the collection of Mr. A.C. Ardeshar of Bombay). Roopa-Lekha. 1, 2; 19-37.

Briefly traces the history of miniature painting under Humayun and Akbar period. Reproduces many illustrations with descriptive note from various manuscripts in the collection of Mr. Ardeshar. The subject, composition, style of these illustrations with examples have been given.

- 97 SHMITZ (Barbara). Imperial image : Paintings for the Mughal court. Oriental Art. 28, 1; 1982; 101-103.

Describes the Peier Gallery of Art, Washington, D.C., which contains an outstanding collection of Indian miniatures of Mughal period. The history of Mughal miniatures under different emperors have been traced.

Also traces the history of different illustrated manuscripts and their miniatures of Mughal period. The ~~feer~~ gallery contains the following miniatures: (1) 'Jamsaid writing on rock' from the album of Jahangir, (2) 'Mughal troops chase the armies of Daud', from Akbar nama, (3) 'Jahangir embracing Shah Abbas', from an album by Abul Hasan.

COLLECTION-COWASJI JEHANGIR.

- 98 KHANDALAVALA (Karl). Five miniatures in the collection of Sir Cowasji Jehangir. Marg. 5, 2; 1951; 24-32.

The collection of Sir Cowasji Jehangir principally pertaining to the Mogul school. Describes about five miniatures from his collection. One of which shows an illustration to the Iyar-i-Danish, Mogul School, 1606 A.D. Traces the history of Iyar-i-Danish was written by Abul Fazal at Akbar's instance.

FOGG ART MUSEUM.

- 99 WELCH (Stuart C). Mughal and Deccani miniature paintings from a private collection. Ars Orientalis. 5; 1963; 221-233.

Describes about several miniatures of Mughal and Deccani school of painting those have been added to one of the private collection shown at the Fogg Art Museum and published by the same author in Ars Orientalis of volume 3. These include the following important miniatures: (1) two portraits of the Akbar period, (2) a page from a dispersed manuscript, Divan-e-Shahi of about 1595, (3) a page from a Razm Nameh of 1616, (4) Two portraits from the album of Shah Jahan. Also briefly discusses about Deccani pictures. At the end a catalogue of Mughal pictures those added in the collection, have been listed.

INDIAN MUSEUM.

- 100 BROWN (Percy). Art section of the Indian Museum, Calcutta. Indian Art and Letters, 4, 1; 1-17.

Describes the Art Section of the Indian Museum which contains a very comprehensive collection of Oriental art;

Explains the arrangement of the pictures. One of its sub-section deals with the collection of Indian miniature paintings. These pictures include both Mughal and Rajput style. Briefly discusses the significance of Mughal paintings with examples. Shows the Persian influence on these Mughal pictures. Enumerates the subject of these pictures and compares them with Rajput miniatures.

INDIA OFFICE LIBRARY.

- 101 FALK (Toby) and ARCHER (Mildred). Indian Miniatures in the India Office Library. 1981. Sotheby Parke Bernet, London. P 559.

The India Office Library, London, has an extensive collection of Indian miniature which dates from the sixteenth to the nineteenth century, which includes Mughal paintings from the Akbar-nama and other manuscripts. Describes the paintings with pictures of the Mughal emperor Akbar to Aurangzeb. Shows a catalogue of these miniatures. It is catalogued by school, each treated in a short introduction and the chronologically arranged entries list and discuss every picture. The catalogue is preceded by a survey of the history, growth and scope of the collection.

METROPOLITAN MUSEUM.

- 102 DIMAND (M S). Persian and Indian miniature paintings. Bulletin of Metropolitan Museum of Art. 30; 248-250.

Describes in detail about the Persian and Indian miniature paintings which are now kept in the Metropolitan Museum. Most of the Indian paintings consists of the Moghul paintings. The style, composition and techniques of these Moghul paintings have been described. Compares the miniatures of Mogul school with other paintings from the same collection. Some of these paintings show the Persian influence which belongs to the early Mughal period.

PORTLAND ART MUSEUM.

- 103 BINNY (Edwin, 3rd). Indian miniature painting: The Mughal and Deccani schools with some related Sultanate material. 1973. Portland Art Museum, Portland. P 203.

Describes the exhibition at Portland. Art Museum in which the Mughal and Deccani miniatures of all styles and periods have been shown. Discusses about these miniatures with a historical note. The album of these paintings came into British hands as gifts. Depicts the European influence in the treatment and style of these Mughal miniatures. Describes to each and every miniature in the respect of their style, subject, composition, technique and the period which they belong. Illustrates the importance of these miniatures.

DANCING DERVISHES.

- 104 GANGOLY (A N). Dancing dervishes. Rupam. 31; 87.

Describes the miniature reproduced on the colour plate by the courtesy of Mr. P.C. Manuk, of Bankipur. Also describes the subject of the picture as representing a group of 'Dancing Dervishes'. Suggests that whether the group represents the mystic religious dancing of Islam or street performers. Compares it with the miniature of 'A Dance of Dervishes' from the collection of Captain Spencer Churchill and conclude that the above miniature cannot represent a mystic religious dance. Whatever the subject-matter, it is a very interesting and charming example of the Moghul school.

ENSIGNS.

- 105 VERMA (S P). Ensigns of royalty at the Mughal court (in the sixteenth century). Islamic Culture. 50, 1; 41-45.

Describes about the emblems, thrones, chhatra, sayban, alam, flags used in the Moghul times. These are depicted in the illustrations. Authors description is based on the miniature paintings.

EVALUATION.

- 106 HAJEK (Lubor). Indian miniatures of the Moghul School. 1960. Spring House, London. p 87.

Describes about the miniature painting of the Mughal School. Mentions the Mughal miniature preserved in both the places of India and Western countries. The style, composition and other aspects have been described. Shows the European influence in these miniatures. Depicts the importance and demand of these miniatures in the art market of Western countries.

- 107 KRISHNADASA (Rai). Mughal miniatures. 1955. Lalit Kala Akadmi, New Delhi. p 15.

Gives a precise survey of Mughal painting. Traces the historical account about the origin of the so-called school of Mughal painting. In the early days it was a province of Iranian painting. But it was not slow to become Indianised. This happy combination of Indo-Iranian aesthetics created Mughal painting. Describes its limitations. It was an official art, and an art based upon observation and spontaneous naturalism. Illustrates the features of Mughal painting. One of the features is that it includes the art of portraiture. Another significant feature is its landscape. Represents the phases and characteristics from an album limited to ten plates. Describes that the real founder of the Mughal School was Akbar who established the Imperial Academy at Agra. Shows the Iranian influence in the miniatures. The subject of these miniature shown in this album have been described. The classic age of Mughal painting is the reign of Jahangir, while that of Mughal architecture is the period Shah Jahan. Jahangir apparently welcomed influences from European art and with the eye of a naturalist caused rare animals and rare plants and flowers to be copied for his albums.

FEMININE.

- 108 GANJOLY (A N). Moghul miniature from the Lahore Museum. Rupam. 38-39; 1929; 84-86.

Discusses on the authenticity of the Feminine Portraits of the Moghul School, and reproduces in this respect a miniature from the collection of the central museum, Lahore. Compares it with other portraits of Moghul

princesses. The present example represents a Mughul princess. Describes the subject, style, composition and suggests that the miniature belongs to the reign of Shah Jahan.

- 109 KAUMUDI. Mughal Miniature with a rare motif. Soopa-Lekha. 22, 1; 1951; 47-50.

Describes about the woman figure in Mughal miniatures. Portraits of women are for conspicuous by their absence in the early period, i.e., upto the end of Akbar's reign. But in the reign of Jehangir, pictorial compositions with woman figuring in painting, Prominantly began to appear in large numbers. By the close of Shahjahan's reign, artists had become so bold as to paint the women in their most intimate poses. These portraits and miniatures give us a true representation of queens and princesses. These miniatures show the literary or artistic activities of woman in Mughal India. Such type of miniatures are rare in the history of Mughal painting. The subject and importance mentioned above is further described by illustrating the portrait of 'Princess Zebun-nisa' pouring over a book'. These portraits are important from many point of views. Also discusses about the Lady-artists in the Mughal days and compares them with that of male-artists.

- 110 LOEWENSTEIN (Felix). Saint Magdalene - or Bibi Rabia Basri in Mogul painting. Islamic Culture. 13, 4; 466-469.

Discusses about the identification of a picture represents a woman with ministering angels. For the discussion the subject, style, composition of this picture have been described and compares it with the paintings of Mogul and Christian with references and examples. Such painting was entitled 'The virgin Mary with Ministering Angels' and 'Magdalene with ministering angels' of Christian painting. At the end of discussion concludes that the style, composition, costume clearly mention that of the Mogul style. Suggests that the painting really represents no other than Rabia Basri. But it resembles to contemporary Western representations, because the Mogul painters adopted the general conception of the Christian picture and represented in the same attitude and style.

- 111 SYED MOHAMED. Romance of Zaib-un-Nessa. Rupam. 25; 18-22.

Describing a charming miniature of the Mogul school which is reproduced in colour by the kindness of Mr. Sitaram Sah of Benaras. It is a very fine example of the later period of Mogul school. Discusses in detail the interest of this miniature from different point of view. Such as character, peculiarity, techniques, style and culture pertain in it. Also traces the story of romance of Zaib-un-Nessa from history. The subject of the miniature as representing Zaib-un-Nessa, have been described.

- 112 FABRI (Charles). Islamic Art, Architecture and Painting. March of India. 14, 1; 1962; 36-38.

Traces the history of Islamic art which deals with both architecture and painting. Describes that the Indian culture have been changed by the impact of this Islamic tradition. Considers the elements of foreign influence. Discusses the miniature painting that flourished under the Mughals. Also describes its characteristics, techniques, composition, subject matter. Enumerates that Mughal painting is one of the finest flowers of India art. The floral ornamentation is superb and is clearly a Hindu element that was introduced by many Hindu painters employed at the court. The influence of Western renaissance painters is clearly seen.

- 113 GUHA (J P). Introducing Indian Art. 1963. P & K Publishing House, New Delhi. P 172, 40 plates.

Illustrates the importance of Indian Art and explains the criticism made by various authors on it. One of the contents deals with Indian Painting including the description of the Mughal Miniatures with plates. Mughal painting developed under the patronage of three emperors, Humayun, Akbar, and Jahangir. The beginning was made in a small way by Humayun when he requisitioned the services of the two famous painters, Mir Sayyid Ali and Khwaja Abdus Samad, from Persia to illustrate the Hamza Namah. Akbar was interested in European paintings. The book illustrations undertaken in Akbar's time were religious books, including Akbar Namah written by Abul Fazl. With Jahangir Mughal art reached its zenith. His love for art, was based on a deep knowledge of flora and fauna. He loved flowers and animals and ordered the artists to be painted. Describes briefly the development of painting after Jahangir.

- 114 MUGHAL MINIATURES of the earlier periods. 1953. Bodleian Library, Oxford. P 3.

Deals with history of miniature art under the Mughal emperors. This art was first introduced by Babur, but it owes its development in the reign of Humayun and his son Akbar. The activities of Mughal painting during the greater part of Akbar's reign were mainly confined to book illustrations, because the Emperor had a profound love for that art. As a result several manuscripts were illustrated, such as a copy of Ruzbihani's Persian romantic poem, manuscript of 'Gulistan and Majnun', copy of Jami's 'Kashfistan', Hafiz's 'Makaribi' and 'Kasid-i-ghar'. The history about these manuscripts have been traced. The major portion of the book deals with the paintings under Akbar. Describes about the Persian influence shown in the paintings under Mughal Emperors. Briefly traces the history of origin and decline of the Persian influence on Mughal style.

- 115 RANDEHYA (M S). Indian Miniature Painting. 1981. Pali Books International, New Delhi. P 123.

Traces the history since the birth of miniature painting in India and its distinct evolution. The Indian painting had its birth in the caves of Ajanta about 200 B.C. Illustrates mainly the painting from Pala - 760 A.D. upto the Sick School of Painting 1825, covering the Mughal School of Painting too. Deals with all of the Indian miniature painting including the Mughal painting under Akbar and Jahangir in Chapters 2 and 4 respectively. Chapter 4 has the title 'The age of Magnificence and pleasure' which directs the period of Jahangir in painting. Chapter 5 deals the provincial Mughal painting of Oudh and Hyderabad. Other chapters cover the painting of Rajput, Kangra, Pahari, Sikh and Deccani. Describes all schools of painting in the way to make the comparison in between them.

HUNTING EXPEDITION.

- 116 DAS (Asok Kumar). Mughal royal hunt in miniature paintings. Indian Museum Bulletin. 2, 1; 1967; 19-22.

Discusses the hunting expeditions of Mughals illustrated in the paintings. Describes the interest of Jahangir in hunting which is illustrated in Jahangiri painting with all the minute details and the dramatic action of the hunt. Also describes many pictures for the discussion

including the pictures in Indian Museums. Makes a criticism about the identification of the paintings by other authors, such as Brown, Basil Gray. Shows a picture from the collection of Indian museums which represents 'Emperor Jahangir hunting lion'

influenced by EUROPEAN STYLE.

- 117 SINGH (Chandramani). European themes in early Moghul miniatures. Chhavi. 401-410.

Traces the history of the emergence of European tradition in the early miniatures of Mughal painting. Examines the miniatures which clearly show the influence of European style on these Mughal miniatures. The Mughal emperors adopted the Christian themes during the period of their diplomatic missions.

PAINTERS.

- 118 CHUGHTAI (M Abdulla). Few Hindu miniature-painters of the 18th and 19th centuries. Islamic Culture. 8; 393-412.

Traces the historical account of the Hindu miniature-painters under Mughal emperors, especially under Akbar. Illustrates the fusion of Hindu and Mughal traditions in the field of painting and about the origin of Indo-Persian style. Also describes a detailed account of the Hindu painters under later Mughals. Describes many miniatures from the collections both in India and Europe which are attributed to Hindu painters. Gives a list of Hindu artists from famous Johnson's collection at the India Office Library, London. These artists used to work under Mughal chiefs and nobles.

PORTRAITURE, HISTORY.

- 119 MOHAMMED QUAMRUDDIN. Brief survey of Mughal painting. Indo-Iranica. 10, 3; 1957; 13-23.

Discusses the development of miniature and portraiture art of painting in the reign of Mughal emperors. The miniature art of painting owes its introduction into

India to the artistic genius of the two Mughal emperors, Humayun and his son Akbar. The sapling was brought from Persia and planted in India by Humayun, and it became a huge tree in the reign of Akbar. Many Persian painters were employed by Humayun to maintain a court of his own. The activities of Mughal painting during the greater part of Akbar's reign were mainly confined to book illustrations, because the Emperor had a profound love for that art. As a result several manuscripts were illustrated. The emergence and disappearance of Persian style have been traced. Describes about the decline of the Mughal painting. The Mughal miniature has secured for itself a high position in the history of fine arts on account of its portraiture.

WHITE ELEPHANT.

- 120 MOTI CHANDRA. White elephant. Lalit Kala. 1-2; 1955-1956; 96-97.

Describes the splendid Mughal miniature of the late 16th or early 17th century which represents a white elephant, profusely ornamented under a canopy. It is attended by two smaller grey elephants, a fully caprisoned horse and a camel led by its driver. The majesty of the white elephant is obviously emphasised. The Ain-i-Akbari makes no mention of any white elephant. Author also traced the history of the white elephant. The king of Arakan had captured the white elephant from the king of Pegu. Later Mansingh defeated the king of Arakan in 1603. History, however, is silent whether he captured the white elephant and presented it to Akbar. There is a mention of a white elephant in the Padshah Namah.

PAINTING, MUGHAL, MURAL PICTURES, EVALUATION

- 121 COETZ (H). Early Rajput Murals of Bairat (C.A., A.D. 1587). Ars Orientalis. 1; 1954; 113-118.

Traces the origin of Rajput painting and discusses the problem whether it is originated from Mughal court or developed independently. Also traces the history of some mural pictures acquired from Bairat place, and describes about the style, background and subject-matter in comparison with both Rajput and Mughal style



1. THE WHITE ELEPHANT

of painting. And thus concludes that these pictures are in Rajput fashion but shows the Mughal style too.

NATURE.

- 122 BLUNT (W). Mughal painters of Natural history. Burlington Magazine. 90; 1948; 49-50.

Briefly traces the historical background of the court painters employed in the Mughal school of painting. The technique, treatment and style have been described. Describes the significance of Natural painting under the Mughal emperors. Enumerates that Mughal emperors were the lovers of Nature. As evident, there are many portraits of birds, animals, and plant, completed under the reign of Jehangir.

- 123 DICKINSON (Eric C). Treatment of nature in Moghul painting. Pakistan Quarterly. 1, 6; 1950-51; 40-49.

Depicts the treatment of nature from the paintings of Moghul style. Describes the composition, style, technique of many paintings which shows the natural drawing. Traces the evolution of these paintings under the Moghul emperors. Also traces the interest and encouragement of the Moghul emperors in the field of painting.

- 124 KUMAR SARASWATI. Birds in Moghul Art. Marg. 2, 2; 28-41.

Traces the history of Moghul painting particularly in the magnificent style of painting of animals and birds. Also traces the significant aspects of Mughal painting under the Mughal emperors. Says that Moghul emperors were keen lovers of nature. Especially during the reign of Jehangir the study of bird was most instructive. Jehangir ordered to the artists to paint different species of birds. Describes about the artists who painted many portraits of birds. One of them is Mansur. A detail account of Mansur's painting of birds with pictures have been given.

Culture. 35, 2; 1961, April; 115-129. Islamic

Examines the observation and conclusion critically of the articles published by Mr. Robert Skelton in the second volume of *Ars Orientalis* under the title 'The Mughal Artist Farrokh Beg' along with 16 miniatures

PAINTER, FARRUKH BEG.

- 125 NAZIR AHMED. Mughal Artist Farrukh Beg. Islamic Culture. 35, 2; 1961, April; 115-129.

Examines the observation and conclusion critically of the articles published by Mr. Robert Skelton in the second volume of *Ars Orientalis* under the title 'The Mughal Artist Farrokh Beg' along with 16 miniatures attributed to him. (He had made an attempt to reconstruct the biography of the artist with the help of the scanty historical material available and to fill the lacuna by a close study of the miniatures preserved in his name in various libraries of the world. Despite this, he could not, check some of the historical errors which have crept in somehow) and points out some of the defects of the article. Criticises about wrong identification of this artist due to the similar names.

MIR KHUSRAW.

- 126 KHARE (G H). Mir Khusraw or Farrukhfal. Annals of the Bhandarkar Oriental Research Institute. 24; 239-240.

In the first volume of the *Bharatiya Vidya* (pp.71-72) is published a note by Rai Krishnadas, in which he has described the paintings of the so called Mir Khusraw. After describing the paintings, he has raised the question as to who this Mir Khusraw could be. In this article the author answers to the above question by the description of five paintings by Farrukhfal. He also describes about this painter and compares him with that of Mir Khusraw.

SHARADA PRASAD.

- 127 ANAND KRISHNA. Living hereditary artist of the Mughal school. *Lalit Kala*. 1-2; 1955;-1956 March; 77-78.

Traces the history of Ustad Ram Prasad (died 1943) who was a descendent of Sikhi in the fourth generation. Ustad Ram Prasad was not only a fine painter of the late Mughal school but also a philosopher and a lover of poetry and folk music. His painting won him recognition even abroad. Author describes his life history and his techniques and style in painting. He was regarded the famous artist of

Shah Jehan's court. Shri Sharda Prasad, son of Ram Prasad is a living artist in the Mughal tradition. He began practising his art since the age of fourteen under the guidance of his father and being naturally gifted, soon became adept in the traditional technique of Mughal painting.

PAINTERS AESTHETIC.

- 128 VERMA (S P). Mughal painter's aesthetic. Quarterly review of historical studies. 15, 2; 98-101.

A study based on the sixteenth century miniatures. Describes the Mughal painting and examines the method of painting, its composition, element, tool, technique, style and design patterns, etc. Compares it with other school of painting. Illustrates that Mughal painters have made every effort to create an effect of vividness to a greater extent in their creations. They borrowed some method of composition from the Persian art. Shows persian influence on Mughal painting. Traces the historical account of the painters and their way of painting, tradition, etc.

SURVEY.

- 129 WILKINSON (J V S). Historians and painters of the Mughal court. Man. 22, 17; 21.

Depicts the biographical sketches of the Mughal court painters. Describes their techniques, style and treatment. Depicts the names of the painters from various manuscripts. Discusses about the perspective adopted by these painters from Persian and European style of painting. Describes about the fusion of the Hindu and Muslim tradition.

PAINTING, MATERIAL, ANALYSIS.

- 130 NAGPALL (J C). Analysis of some Moghul wall painting materials. Science and Culture. 30, 3; 1964; 0122-125.

A detailed analysis of the Moghul wall painting has been given. Describes its style, techniques and the

materials used in painting. Depicts the colour combination and composition of the Moghul painting. Gives the details of treatment. Describes many miniatures for the discussion.

PORTRAIT, CALLIGRAPHERS.

- 131 VERMA (S P). Portraits of the calligraphers depicted in the Mughal Miniatures: A Historical study. Islamic Culture. 54, 3; 1980; 173-186.

Describes about the portraits of the calligraphers which is depicted in the miniatures of an illustrated manuscripts. Traces the historical details of some calligraphers those are ascribed on the colophons of the manuscripts.

COLLECTION - BRITISH MUSEUM.

- 132 GRAY (Basil). Collection of Indian portrait. British Museum Quartely. 10; 1935-36; 162-164.

Describes the seventy -four Indian drawings have lately been presented to the Department of Oriental Antiquities by the National Art Collections Fund. These have been mounted in an album of European manufacture about the year 1790 by some unknown Anglo-Indian who has added descriptions and comments. The albums formed in this way by Major Polier, the famous Swiss mercenary. One of his album is in the British Museum which has Mughal miniatures. The present album, its contents and portraits have been described.

-REMBRANDT.

- 133 GOETZ (Hermann). Notes on a collection of historical portrait from Golconda. Indian Art and Letters. 10, 1; 1936; 10-21.

Traces the history of Rembrandt's collection of Indian paintings and illustrates how did they come into Rembrandt's possession. These paintings came from Golconda.

Some of them were the portraits of Emperors, princes, and generals of the Mughal reign. Mughal pictorial art provides an additional source of information to trace the history of Golconda in its main outline.

FAMININE.

- 134 GANGOLY (O C). On the authenticity of the Feminine Portraits of the Moghul School. Rupam. 33-34; 1928; 111-15.

Discusses the authenticity of the Feminine portraits of the Moghul school. Enumerates the reasons why the feminine portraits are very rare in Moghul paintings, left by the Moghul school, are imaginary pictures and are not the record of actual likeness. It has been stated that having regard to the strict purdah observed in the Moghul harem, it was impossible to obtain actual portraits of the Mughal princesses. Many portraits of those represent the Moghul princesses have been described.

- 135 GANGOLY (O C). Rare Mogul portrait. Roopa-Lekha. 21, 2; 1950; 1-5.

Shows a portrait of Noor Jahan which is considered as a rare Moghul portrait taken from a private collection. In the light of this portrait the general problem of the authenticity of the feminine portraits of the Moghul school has been discussed. For this discussion, many references have been cited. It was at one time believed that owing to the strict purdah observed in the Moghul harem, it was impossible to obtain actual or authenticated likeness of the beauties of Moghul seraglio. The portrait of women left by the painters of the Moghul school are not the record of actual likeness, having regard to the testimony of the records of European travellers, chiefly Bernier and Manucci. Scholars have been able to argue that the feminine portraits of the Moghul school are imaginary versions rather than actual records. Some exceptions may have happened in the cases of princesses of outstanding personalities like Nur Jahan, who is said to have appeared in public. It is stated that on occasions, she used to present herself before her subjects at the Jharoka (balcony) in the manner and following the custom of the Moghul emperors. Describes the condition of female portraiture under the Moghuls and argues that there were lady artists working in the Moghul harems, who must



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have actually drawn authentic likenesses of Moghul Empresses and princesses. In view of the new and startling evidences, it is quite probable that some of the wakan portraits of the Moghul school must have been authentic.

HISTORY.

- 136 HASAN (S M). Mughal portrait style. Dacca University Studies. 10; 1961; 69-77.

Traces the historical development of the portraits in the Mughal school of painting. Describes that the painters of the Moghul school depicted to all the Emperors, princes and other principal personalities of the Mughal court. This art of portraiture mostly developed under the reign of Humayun, Akbar and Jahangir. Discusses about the style and treatment of these portraits.

- 137 ICHAPORIA (Burjor Bomanji). Portraits of the Greater Moghuls. Journal of Indian History. 14, 42; 1935; 363-399.

Describes about the portraits of the great Mughals. These includes the portraits of Emperors, Princes and Princesses, which were portrayed under different Emperors by different painters. Traces the history of the development of portraiture painting under the patronage of various Emperors. This art of painting mostly developed under Humayun, Akbar and Jahangir.

- 138 PORTRAITS. Marg. 11, 4; 1958, Sep. 42-45.

Illustrates the interest of portraiture during the reign of Mughals. Babur had inherited a superb portrait gallery of his ancestors and was himself a remarkable artist, as is evident from his memoirs. Humayun was influenced in predilections in favour of portraits by his Persian host. Akbar not only carried on the project of the Amir Hamza, but seems to have delighted in the record of his multifarious activities. Jahangir's aestheticism concentrated upon the narcissistic portrayal of his personality from the time of his early youth. Shahjahan and his courtiers made portrait painting into the most fashionable activity of their elegant lives.

- 139 PRAMOD CHAND A. Mughal portraiture. Times of India Annual. 1965; 19-24.

Traces the historical account about the art of portraiture in Mughal India. Describes the development of portrait paintings under different emperors. This art of painting mostly developed under the patronage of Humayun, Akbar and Jehangir. Emphasises his discussion with examples.

- 140 WILKINSON (J V S). Portrait of Shah Daulat by Bichitr. Journal of Royal Asiatic Society. 1950; 11.

Reproduces a portrait of Shah Daulat which is a dignified example of Mughal Court art towards the middle of the seventeenth century, when portraiture was at its zenith, and, under court influence, very much in fashion. Describes about the artists who paint the painting named Bichitr. It is at the Victoria and Albert Museum. The portrait represents the saint who was a revered Muhammedan leader. In this portrait the European influence on Mughal art has been clearly shown.

Influence on DECCAN SCHOOL.

- 141 PORTRAIT OF a court lady from Hyderabad. Rupam. 4; 1920, 16-17.

Traces the history from the time of disruption of the Mughal Empire of Delhi and migration of artists to Deccan court. The works of Mughal artists sometimes show certain strength and distinctive qualities. A portrait have been described which represents a court lady. This portrait belongs to the period later than Aurangzeb. Examines the subject of the portrait. Narrates that it is impossible for the court painter to draw living likenesses of the beauties of the Mughal queens and princesses. The artists invariably drew on their imagination in rendering the portraits of ladies. But this present picture appears like an authentic likeness and not an imaginary portrait.

SIKH PAINTING.

- 142 LADHANA (M S). Paintings of the Sikh Gurus in the Collection of Mahant of Surdwara Ram Rai, Dehradun. Roopa-Lekha. 39, 1-2; 13-20.

Describes a collection of paintings of the Sikh Gurus which are at present with Mahant Indresh Charan Das of

Darbar Sri Guru Ram Rai at Dehradun. The large collection of painting in the Mahant's collection contains a number of portraits of Ram Rai which indicates that he was a patron of painting, and possibly employed a Mughal artist for this work. The importance of this collection lies in the fact that it contains the earliest portraits of Guru Nanak. The composition of these collection have been described and indicates that the treatment of nature and costumes worn by the Guru and his attendants are typically Mughal.

NATURALISM.

- 143 HASAI (S M). Mughal school of Zoological portraiture. Art and Letters. 37; 1963; 3-13.

Traces the history of origin of bird and animal drawings in the Mughal painting. With the inception of Mughal rule in India, painting received a mighty impetus. The greatest contribution of Mughal painting to Indian art was the portrait style. The next important subject to representation in Mughal painting is the study of birds, animals and reptiles, manifesting both the Indian and Persian techniques. Describes Mughal painting as represents the bird and animals during the period of Akbar and Jahangir with technique and illustrations. Also describes about the drawing of Ustad Mansur, Mughal painter, representing the birds and animals and formulates his importance in painting by a close study of his contribution preserved in various places of the world.

WASLIS, CALLIGRAPHY.

- 144 SASTRI (Hirananda). Some rare portraits and waslis. New Indian Antiquary. 3; 1940-41; 257-265.

Gives a few general remarks on the history of the Indo-Persian or Mughal School of painting and the technical names of the calligraphic systems of Persian or Arabic writings. Describes the attitude of the great Mughals that made possible the masterpieces of painting and calligraphic art to be numerous during their reign.

SPORTS-CULTURE.

- 145 ALI (Salim A). Moghul emperors of India as naturalists and sportsmen. Journal of the Bombay Natural History Society. 32; 1927; 34-63.

Depicts the costumes and traditions of Mughal emperors from the paintings. Describes many paintings which represent the sports activities of the Mughal emperors. Traces the history of the interest of painting. Reproduces some paintings from different manuscripts and discusses the naturalism in this art.

TECHNIQUE.

- 146 SOLOMON (W E Gladstone). Colour and Moghuls : Reflections in an Indian Museum. Islamic Culture. 3; 1929; 365-368.

Traces the progress of Prince of Wales Museum of Bombay, from the gate to the garden, and thence to the Indian galleries and their cabinets. The walls of these cabinets show the Moghul painter's art. In the pictures of Akbar's school shows the grafting of Indian shoots upon the old Persian stem, and in the later works of Jehangir's time the full blooming of a really Indian rose.

PAINTING MUGHAL, 1500-1600, HISTORY.

- 147 ANAND (Mulk Raj). Background of Early Mughal Painting. Marg. 11, 3; 1958; 30-44.

Traces the historical background of the emergence of interest in painting from Babur-Jahangir. Discusses the various trends, traditions and techniques during their reign. Identifies the influence of Persian style and other factors on Mughal painting, and describes about the important painters and their works with reference to their style. The history of painting under Timurid period has also been traced in brief. Reproduces many figures from Akbar-Nama and from other sources.

influenced by EUROPEAN STYLE,
EVALUATION.

- 148 BEACH (Milo Cleverland). European source for early Mughal painting. Oriental Art. 22, 2; 1976; 180-188.

There is no originality to the observation that European art was an important and continuing inspiration to painters in Mughal India. It is well accepted that Mughal artist, copied, adopted and learned from European prints and paintings brought to Mughal Court by Missionaries and adventurers beginning by the late 16th century. The familiar evidence for the initiation of Moghul contact with Europe and European can be found in Akbar-Nama, Hamza nama, Tulsi nama, the relationship of Europe and Moghul art was more complex. Concerned here is the presence of European print as source for the Tulsi-nama composition, for this reveals that influence from European was obviously present at the very initiation of the Moghul school of painting.

- 149 SINGH (Chandramani). European themes in Early Mughal miniatures. Chhavi, 1971; 401-410.

Traces the history of the origin of European influence on the Mughal miniatures. The nature of these European style miniatures, at once so Indian and yet so 'European', raised a number of questions of fundamental importance among art historians as to how Mughal masters got interested in these miniatures and their themes. Refers the discussion of various authors on the nature of these paintings. Author testifies his discussion with suitable examples of the miniature from the various manuscripts and from various collections to show the influence of European themes.

MINIATURE.

- 150 WELCH (Stuart C). Early Mughal miniature paintings from two private collections shown at the Fogg Art Museum. Ars Orientalis. 3; 1959; 133-146.

Describes about a small exhibition of Mughal Art, which was held at Fogg Art Museum, Harvard University, 1956-57. Many Mughal paintings were shown in the exhibition. Illustrates the paintings that gave a fuller picture of the development of Mughal style. Also describes the phases of

Mughal book painting with references from different manuscripts. Discusses the features of the portraits under Shah Jahan and Shah Alam. At the end of description a catalogue of paintings with notes have been illustrated.

PAINTER, BIHZAD.

- 151 BINYON (Laurence). Indian painting of the early Mogul school. British Museum Quarterly. 2; 1927-28; 55.

Describes a good example of the Moghul school of Painting which was acquired to the Museum. It was attributed to the famous Persian Master named Bihzad. It is a delicate and vigorous example of the school, probably painted in the last years of Akbar's reign or the first years of Jahangir's; at any rate, quite early in the seventeenth century. The subject is a combat between a buffalo and a lioness.

PORTRAIT.

- 152 GANGOLY (O C). Portrait of Sher Shah. Rupam. 35-36; 1928; 61-62.

Reproduces a portrait of the early Moghul school, by the courtesy of the curator of H.M. The Gaikwad's Gallery of Fine Art and Museum. Discusses the style, technique and treatment of this portrait and identifies it as an portrait of Sher Shah. The date corresponds to 1754 A.D. Traces briefly the life history of Sher Shah.

WALL PAINTING.

- 153 GOETZ (H). Pathan tombs of Sarhind. Islamic Culture. 13; 1939; 313-318.

Traces the history of Sarhind place and the tombs present there. These were well decorated with rich wall paintings in Mughal style. These paintings were actually completed under the early Mughals named Babur and Humayun. Describes the details about the style, technique, composition. These paintings are still present on the walls of the tombs at Sarhind near Ambala. Illustrates the value and importance of these paintings.

PAINTING, MUGHAL, 1526-1530, BABUR, MANUSCRIPT, SHAH-NAMA.

- 154 HOLMES (Winifred). Babur's Shah Namah. Pakistan Quarterly. 3, 1; 1953; 20-23.

Describes about the Moghul manuscript 'Babur's Shah Namah' written by Firdausi and illustrated by the foremost court painter. Discusses the contents of the manuscript, its size and paintings. The miniature painting of the manuscript illustrations is normative in conception. Shows the Persian influence in these paintings.

1530-1556, HUMAYUN, HISTORY.

- 155 ANIS FAROOQI. Reassessment on the commencement of the Dastan-i-Amir Hamzah. Roopa-Lekha, 42, 1-2; 35-37.

Discusses about the illustrations to the Dastan-i-Amir Hamzah, in the Mughal period. Until recently it was believed that Humayun ordered the painters to prepare the illustrations to the Dastan-i-Amir Hamzah. This has been recorded by many competent historians. But further disclosed that it was wrong to assume, because the history of Humayun's reign is however silent and no evidence is available to support this view. Illustrates historical account of this view by taking into consideration the various references from books, articles and manuscripts related in this respect.

PORTRAIT.

- 156 PORTRAIT OF Humayun. Rupam. 17; 42-43.

Compares the portraits of Humayun with that of his descendants. The portraits of Akbar and Aurangzeb are numerous. Humayun seems to have been honoured with a comparatively less number of portraits. Describes a portrait, from the collection of Mr. Sitaram Shah of Benaras and compares it with other portraits of Humayun from various places in respect of its demand. Draws analogies to this portrait with some portraits of the Persian school. It is indeed a rare example of one of the earliest phase of characteristic Moghul miniature. Also describes its size and features.

1556-1605, AKBAR, BALLET CUSTUME.

- 157 PABRI (C L). Ballet Custume in Akbar's time. Marg, 7, 1; 1953; 17-22.

Gives a historical account of the ancient customs, especially pretending to know what Mughal court dancers wore. Author describes it in detail by showing the miniatures from Akbar-nama and some miniatures from Rajasthani style and also from the drawings in the Metropolitan Museum.

HISTORY.

- 158 BHASKARA RAO (D). Mughal painting under Akbar. Mirror. 11, 11; 1972; 66-67.

Traces briefly the history of Mughal painting under Akbar. Describes his interest of painting particularly in the art of book illustration; The development of the style, composition and perspective have been depicted from these paintings. The characteristic and importance of the painting under Akbar, is given. Discusses the encouragement of Akbar to his artists.

- 159 DIMOND (Maurice S). Mughal painting under Akbar the Great. Bulletin of Metropolitan Museum of Art. 12, 2; 1953; 46-51.

Traces the history of the development of painting under Akbar. Describes that the art of painting owes its nourishment in the reign of Akbar. Traces the interest of Akbar in painting. Depicts the Akbar's aesthetic attitudes which are eclectic. Describes many illustrated manuscripts and their miniatures. Discusses the trends of book illustration under him. The miniature of Metropolitan Museum's collection are also described.

- 160 CHOSE (A N U). Akbar as a painter. Roopa-Lekha. 2; 1929; 35-42.

Traces the life history of Akbar and his interest in the school of painting. Mir Saiyid Ali and Khwaja Abu-s-Samad Shirin Qalam were in the employment of Akbar and used to give him lessons in drawing. Akbar was actually practising

drawing in Humayun's library. He was imbibing a taste for the art by looking at illuminated and illustrated manuscripts then preserved in Humayun's library. To Akbar's cultivation of the art of painting we owe a new era in Indian art. Studies the work of the court painters of Akbar period. It was Akbar who discovered one of the greatest Hindu painters in person of Baswant.

MANUSCRIPT, AKBAR NAMA.

- 161 AHMAD NABI KHAN. Illustrated Akbarnama manuscript in the Victoria and Albert Museum, London. East and West. 19, 3-4; 1969; 424-429.

The collection of the Indian section of Victoria and Albert Museum contains an illustrated manuscript copy of a part of the Akbarnama of Abul Fazl. The manuscript is a de-luxe edition prepared for the Royal Library of the Mughal Emperor Jalal-al-Din Akbar, (1556-1605 A.D.). It is transcribed in elegant nastaliq and possess several paintings to illustrate the text. The present portion contains a part of the third volume of the Akbarnama. The details about the miniatures, arrangement and the name of artists have been traced.

- 162 PAINTINGS OF the Akbar Namah. Marg. 29, 4; 1976; 37-49.

Describes the Abul Fazl's Akbar Namah which gives the history of Akbar's reign. It comprises of three volumes. This manuscript, like the other historical manuscripts prepared in Akbar's reign has been painted in the typical workshop manner practised in the Imperial atelier. Thus, more than one artists would be engaged on one painting -- one would do the outline, another the background, and a third the portrait. The studio supervisor noted the names of the artists in the margin of the painting for Akbar to examine and reward in the course of his weekly inspections. Discusses the significance of the Akbar Namah paintings with reference to its techniques used.

- 163 PRAMOD CHANDRA. Akbarnama. Times of India Annual. 1963; 29-40.

Describes about an illustrated manuscript of Akbar Nama and its miniatures. Depicts the style and composition of these miniatures. This manuscript was written by an historian

named Abul Fazl and its miniatures were completed by the brilliant artists of the court of Akbar. Traces the name of the artists and illustrates the significance and style of painting.

- 164 SCENES FROM the Akbar Namah. Marg. 11, 3; 1958; 53-55.

Shows three pictures from the Akbar Namah. First one is taken from the collection of Victoria and Albert Museum, London, which represents Akbar on an elephant pursuing another elephant across a bridge of boats in A.D. 1561. Painted by Chattrar A.D. 1600; second one is painted by Manohar, A.D. 1600, which represents Akbar hunting near Delhi in A.D. 1568. The third one shows Akbar lost and exhausted while hunting near Talwandi, Multan, in A.D. 1571, painted by Mahesh, A.D. 1600.

- 165 WELLESZ (Emmy). Akbar-namah manuscript. Burlington Magazine. 80; 1942; 135-141.

Describes the problems connected with this manuscript. Traces the history of the presentation of its miniatures. Depicts the style and treatment used in these miniatures. Describes many miniatures from it. Also traces the history of the Book Art in the reign of Akbar.

PAINTING, MUGHAL, 1556-1605, AKBAR, MANUSCRIPT, ANWAR-I-SUHAILI.

- 166 GANGOLY (O C). Illustrated manuscript of Anvar-i-Suhaili: A new version. Rupam. 42-44; 1930; 11-14.

Depicts the style, composition and techniques from the miniatures of the manuscript of Anvar-i-Suhaili. It is one of the best illustrated manuscripts of Akbar's court. It is an translation copy in Persian language from Panch-tantra. This manuscript is translated from Sanskrit to Persian for Akbar to know the Hindu costumes and traditions. The art of Book Illustration have been discussed. Describes the physical nature, size, name of the painters and other details about this manuscript.

- 167 KRISHNA (Raj Anand). Snake and the camel-rider. Marg. 35, 2; 32-33.

Describes an illustration from the manuscript of Anwar-i-Subaili which represents the snake and the camel-rider. This manuscript was translated in Persian from an Arabic version called Kalila-u-Damna. This version was copied for Akbar and illustrated by his court artists. The composition, style, background of above described illustrations have been given. Shows the influence of European style in this painting. This painting belongs to Moghul school and painted in Akbar period and preserved in Bharat Kala Bhavan.

- 168 VERMA (S P). Anwar-i-Suhayli: An illustrated manuscript of Akbar's court in the collection of Bharat Kala Bhavan, Varanasi. Roopa-Lekha. 44, 1-2; 17-21.

Illustrates about an illustrated manuscript of Akbar's court, named Anwar-i-Suhayli. It is in the collection of Bharat Kala Bhavan, Varanasi. Mentions about the copies of this manuscript with names and places of their preservation. Describes that Anwar-i-Suhayli is a Persian abridgement of the Panchtantra which is originally written in Sanskrit. The detailed study about its physical nature, folios, painting have been traced.

BABUR NAMA.

- 169 BEVERIDGE (Annette S). Babur-nama description of Parghana. Journal of Royal Asiatic Society. 1910; 111-128.

Traces the historical account of the manuscript of Babur-nama. Examines the illustrations of this manuscript and their style of presentation. Also traces the history of the development of painting in the reign of Babur. The art of painting was actually started in his reign. The paintings under Babur are very rare but has a very important value in history of art.

- 170 BEVERIDGE (Annette S). Notes on Babur-nama. Journal of Royal Asiatic Society. 1914; 440-451.

Illustrates the history of a sixteenth century manuscript of Babur-nama. Describes that it is an illustrated manuscript and now preserved in the British Museum. The contents,

folios, illustrations of this manuscript have been described and compares it with other manuscripts preserved in other places of the world. The style and composition of these illustrations have been depicted.

- 171 HAMID SULEIMAN. Miniatures of Babur-Nama. 1970. Academy of Science of the Uzbek, Tashkent. P 157.

Traces the historical account about the miniatures of Babur-Nama, which is kept in the State Museum of Eastern Cultures in Moscow. Depicts the style tradition and technique of painting under the earlier period of Mughal reign. About 96 plates have been reproduced which consists of the keen painting taken from this manuscript. Describes them in detail with their composition, characteristics. Illustrates the importance and value of these paintings, and other details.

- 172 RANDHAWA (M S). Paintings of the Babur-Nama. Roopa-Lekha. 42, 1-2; 1973; 9-16.

Describes the contents and paintings of the Babur-Nama. There are four illustrated manuscripts of the Babur-Nama. Of these one is preserved in the British Museum. Another illustrated manuscript of Babur-Nama is in the State Museum of Eastern Cultures, Moscow. The Victoria and Albert Museum, London, has 10 paintings of Babur-Nama. The Babur Nama of National Museum, New Delhi, which is the subject of this monograph has 378 folios. Compares the names of the artists of the National Museum Babur Nama, British Museum Babar Nama and Akbar Nama of the Victoria and Albert Museum. Examines the different miniature paintings and folios present in them and mentions the name of artists.

- 173 TYULAYEV (S I). Miniatures from a 16th century Manuscript - "Babur Namah". Marg, 11, 3; 1958; 45-52.

Describes about the series of valuable miniatures-illustrations from one of the manuscripts of Persian version of Babur Namah which is kept in the State Museum of Eastern Cultures in Moscow. The contents, style, quality, material, composition, peculiarity, importance of these 16th century manuscripts has been described. Comparison of these series with that of 17th century miniature in respect of their characteristics and quality has also been described.



3. AN ENCAMPMENT SCENE

- 174 TYULAYEV (S I). Miniatures of Babur Namah. 1960. State Fine Arts Pub. House, Moscow. P 27. Plts 11.

Describes about the illustrated manuscript of Babur Nama and their miniatures. Discusses about the style, composition, treatment of these miniatures. This manuscript is now preserved in the State Museum of Eastern Cultures in Moscow. Discusses about its date and name of the artists. It belongs to the early sixteenth century. Many of the artists of this manuscript are unknown. Compares this manuscript with other manuscripts of the same type.

DASTAN-I-

AMIR HAMZA.

- 175 DIMAND (Maurice S). Several illustrations from the Dastn-i-Amir Hamza in American collections. Artibus Asiae. 11; 5-12.

Traces the history of the development of Mughal painting in India. Shows the Persian influence in the Mughal painting with examples. Describes about the manuscript, Dastan-i-Amir Hamza and the features of its illustrations which are dispersed from the manuscript. Gives a detailed account of these dispersable illustration now present in American collections and their places of preservation.

DIWAN-I-

HAFIZ.

- 176 WELCH (Stuart C). Miniatures from a manuscript of the Diwan-i-Hafiz. Marg. 11, 3; 1958; 56-62.

Traced the Mughal history in the context of literary traditions particularly in the Akbar's reign. Many more fine illustrated manuscripts have come down to us from this era than from any other phase of Mughal history. The manuscripts of Diwan-i-Hafiz and its miniatures have been described in detail. It is actually a persian poetical manuscript which was illustrated by the paintings and ornamented with drawing in gold. Apart from this, the author has also described other poetical manuscripts illustrated with paintings, such as Baharistan of Jami, Razm Namah, Babur Namah, Akbar Namah, Khamse of Nizami and compares their style with that of Diwan-i-Hafiz.



4. BABAR FALLS FROM HIS HORSE

HANZA NAMAH.

- 177 PAINTINGS OF the Hamza Namah. Marg. 29, 4; 1976; 33-36.

Traces the history of Hamza Namah which is a largest and the most extraordinary of all illustrated manuscripts. It is said that the tale of the Hamza Namah was such a favourite with Akbar that its illustration was taken up on an unprecedented scale. It was to consist of fourteen hundred paintings in twelve volumes. Describes the size, composition and stylistic elements in the painting of Hamza Nama. Shows two illustrations of Hamza Namah.

JOG-BASHISHT.

- 178 WILKINSON (J V S). Note on an illustrated manuscript of the Jog-Bashisht. Bulletin of the School of Oriental and African Studies. 12; 1947-48; 692-694.

Traces the historical account of the illustrated manuscript, completed in the reign of Akbar. Describes that this manuscript of Mr. Chester Beatty's Jog-Bashisht is unquestionably one of the leading documents of the book art of the formative period of Mughal painting and deserves to rank with two other celebrated manuscripts, both in this country, of the later part of Akbar's reign, the Baharistan belonging to the Bodleian Library, and Mr. Dyson Perrins' Khamsa of Nizami.

RAZM NAMA.

- 179 CHAGHATAI (M A). Illustrated edition of the Razm Nama. Bulletin of the Deccan College Research Institute. 5; 1943-44; 284-329.

A historical account of the manuscript of Razm Nama have been traced. It is a Persian version of the Mahabharata completed in the reign of Akbar. To understand Hindu culture, Akbar not only got the Mahabharata translated or adopted in Persian but got it illustrated also by his court artists. The aim of this article is to study these illustrations and to show how Akbar sought the inspiration of his entire court in this work. Gives a

brief note about the copies of Razm Nama, and the calligraphy used in them. Different miniatures from this manuscript are reproduced. An appendix is provided which gives a list of the miniature-painters depicted from various manuscripts.

- 180 COHN-WIENER (Ernst). Miniatures from a Razm Namah. Marg. 11, 3; 1958; 63-64.

Of the literary works illustrated in Akbar's time, the greatest interest must always attach to the Razm Namah. It is a compilation from the Mahabharata in the Persian language for the use of Akbar himself and his courtiers. But the illustrations of these purely Indian legends are painted by Hindu artists as well as by Muhammadans, and are documents of the great political problems of Akbar's rule, the reconciliation of the two communities.

- 181 COHN-WIENER (Ernst). Miniatures of a Razm Nameh from Akbar's time. Indian Art and Letters. 12, 2; 1938; 90-92.

Traces the history of Razm Nameh and describes some of its minatures. Of the literary works illustrated in Akbar's time the greatest interest must always attach to the Razm Nameh. It is a compilation from the Mahabharata in the Persian language for the use of Akbar himself and his courtiers. But the illustrations of these purely Indian legends are painted by Hindu artists, as well as by Muhammadans. Hence it is interesting that there exists a number of unpublished miniatures from a copy of the Razm Nameh belonging to Akbar's times, which is not mentioned in the works of Mughal art, and preserved in various places of the world. Compares to these miniatures with Jaipur Razm Nameh miniatures and the miniatures of the Waqiat-i-Babri (British Museum).

TARIKH-I-ALFI.

- 182 GRAY (Basil). Early Mughal illuminated page. British Museum Quarterly. 8; 1933-34; 149-151.

Illustrates about the discovery of an early Mughal illuminated page from the manuscript of Tarikh-i-Alfi

which was announced by Mr. Mahfuzul Haq. Describes that there had come to light in India a portion of a manuscript of Tarikh-i-Alfi, which seemed from its magnificence to have been the imperial copy made for the library of the Emperor Akbar. An opportunity has since occurred for the Museum to acquire a fine leaf from it with a miniature on each side. Traces the history of the manuscript of Tarikh-i-Alfi. Its illustrations, however, are as fine as any that survive from the period of Akbar. A full description about the new page, with its size and name of artist, have been given. The scene represented on the recto of the Museum leaf is the destruction of the tomb of Husain at Kerbala by the orthodox Caliph Mutawakkil (A.D. 847-61). The artist has made skilful use of the division of the page between text and illustration. Of the reverse, three separate scenes are represented.

- 183 MAHFUZ UL HAQ (M). Discovery of a portion of the original illustrated manuscript of Tarikh-i-Alfi written for the emperor Akbar. Islamic Culture. 5; 1931; 462-471.

Gives a brief survey of the manuscript in the collection of Mr. Ajit Ghose, Calcutta. The discovery of this remarkable manuscript will be welcomed by all students of Indian history and painting. This Tarikh was, as we learn from Badauni, written at the instance of the emperor Akbar. According to the original plan, it should have comprehended a history of the entire Muslim world from the date of Prophet Muhammad's death (i.e., 10 Hijra) down to the thousandth year after his death (i.e., 1010 Hijra), but the extant copies do not carry the narrative beyond the year 987 of the Rihlat Era (i.e., 997 A.H.). At present unable to say whether the entire Tarikh was illustrated or whether it was left incomplete owing to its great bulk. The entire manuscript, when, completed, was to have contained between 1,500 to 2,000 miniatures. Possibly this was never done.

TARIKH-I-

KHANDAN-I-TIMURIA.

- 184 KHAN SAHIB ABDUL MUQTADIR. Note on a unique history of Timur and his descendants in Iran and India. Journal of Bihar and Orissa Research Society. 3; 1917; 263-275.

Note on a unique history of Timur and his descendants in Iran and India, beautifully illustrated by the court painters of Akbar, and once prized and treasured by Shah Jahan as a

literary and artistic masterpiece. Describes the illustrated manuscripts which deal with the history of Timur and Mughal emperors. These manuscripts were illustrated in the court of Akbar and others. Also describes the contents, style, technique, traditions. Many Persian manuscripts ornamented with pictures for Akbar, are also mentioned. Shows the combination of Persian and Moghul tradition with picture.

- 185 VERMA (S P). Miniatures of the Tarikh-i-Khandan-i-Timuria: An illustrated manuscript of Akbar's court. Roopa-Lekha. 43, 1-2; 1974; 56-60.

Describes the miniatures of the Tarikh-i-Khandan-i-Timuria, an illustrated manuscript of Akbar's court which is in the collection of Khuda Bakhsh Oriental Public Library, Patna. Akbar who loved the heroic deeds of his ancestors, ordered his court painters to paint them. Hence a number of memoirs and classics were illustrated with miniature paintings. Examination of the text reveals that it deals with the history of Timur and his successors, and of Babur, Humayun and Akbar. Painter's names, style, have also been given.

TILASM AND

ZODIAC.

- 186 KHANDALAVALA (Karl) and MITTAL (Jagdish). Early illustrated manuscript of Tilasm and Zodiac. Lalit Kala, 14; 9-20.

One of the very earliest illustrated Akbari manuscript is in the Raza Library, Rampur. It is a collection of amils (talsimans) for the cure of various diseases, for fulfilment of various desires such as harm to ones enemies or for creating a certain desired mental or physical conditions in a person. In this manuscript only the purer category of talsimans are mentioned. It is difficult to say which text is illustrated in the manuscript. Shows some plates from this manuscript and made relationship with Hamza-Nama illustrations.

ZAFAR NAMAH

- 187 ARNOLD (Thomas W). Bihzad and his paintings in the Zafar-Namah manuscript. 1930. Bernard Quaritch, London. P 25.

Traces the history of the Zafar-Namah manuscript and describes that it is a biography of Timur from 25 years of the age until his death. It is an illustrated manuscript. This manuscript was copied by his descendents, Akbar, and Jehangir. Most of the paintings were done by Bihzad Artist. Traces the life history of this artist. Some illustrations were also added by the Moghal emperors. The style and composition of these paintings have been illustrated by reproducing fine pictures from this manuscript.

- 188 WILKINSON (J V S). Dated illustrated manuscript of Akbar's reign. Journal of Indian Society of Oriental Art. 2, 1; 1934; 67-69.

Describes about a illustrated manuscript of Akbar's reign and about its date. This manuscript is in the possession of British Museum since 1871, and it is a copy of Sharaf al-Din Ali Yazdi's Persian history of Timur, known as the Zafar nama. This manuscript is dated 'Friday, the 2nd of Muharam 1009 A.H. which corresponds to the 14th of July, 1600 A.D. Also describes about the size, illustration, style of the manuscript and compare to their illustrations with other illustrations under Akbar's reign. Reproduces some pictures from this manuscript representing Timur. All these pictures were illustrated in the Akbar's reign.

MATERIAL CULTURE.

- 189 VERMA (Som Prakash). Art and material culture in the paintings of Akbar's court. 1978. Vikas Pub. House, New Delhi. P 150.

The place of Mughal painting in the history of world art has long been undisputed. Of the Mughal Emperors, Akbar especially was interested and it was under his patronage that painting began to flourish. These paintings have been a source of continuous wonder to the connoisseur. The author interprets the paintings as a source of social and cultural history. While taking due note of style and technique, he concentrates on the content. The result is a fascinating glimpse into the lines of the people, especially the notability, of Akbar's time, as each element of material, described in intricate detail,

is so directly related to the needs, environment, habits and culture of the people. This book, richly illustrated with miniatures and line drawings, will naturally be of interest to students of art and history. It is also recommended to persons curious to know about life during the Mughal times. Brief introduction about the manuscripts, and about the technological devices used, have been given. An appendix of the names of painters of the Mughal School under Akbar have also been shown.

- 190 VERMA (S P). Fire-arms in sixteenth century India : A study based on Mughal paintings of Akbar's period. Islamic Culture. 57, 1; 1983; 63-70.

Traces the history of technology during Mughal India. Describes the material-culture depicted in Mughal manuscript illustrations. Discusses that the pictorial representations of Mughal painting must be considered as one of the primary source in correcting the perspective. In this article the writer has made an attempt to examine the type of fire-arms as shown in the paintings of Akbar's court. A detailed account about the Fire-arms and their kinds, parts have been treated. Refers to different manuscripts illustrations for his discussion, such as Akbar Nama and Babur Nama.

PAINTER, BASAWAN.

- 191 GEETI SEN. Unpublished study of a Sadhu by Basawan and its relation to other drawings. Lalit-Kala. 20; 24-28.

Briefly described about the work of Basawan. A detailed account of the three drawings have been described and established its relations with other drawings of Basawan. The composition and subject-matter is given for the discussion. The first drawing represents a Sadhu from the collection of Gopal Narain Library, Bharatpur, second shows two dervishes from India Office Library. Third shows Majnun from India Museum, Calcutta.

- 192 WELCH (Stuart Cary). Paintings of Basawan. Lalit-Kala. 10; 1961; 7-17.

Traces the life history of a brilliant painter of Akbar's court named Basawan. Describes many paintings those

attributed to this painter. Compares his techniques, style and composition with the other artists by enumerating different good examples from various sources. Briefly discusses the artistic conditions under the patronage of the Emperor Akbar

FARROKH BEG.

- 193 SKELTON (Robert). Mughal artist Farrokh Beg. Ars Orientalis. 2, 1957; 393-411.

Describes about the evolution of Mughal painting during second half of 16th century and earlier years of Jahangir's reign, and traces the life history of an artist of the period Farrokh Beg and his contribution in Mughal painting. He was firstly employed in the court of Akbar and continued the work in Jahangir's reign. Describes many paintings of Farrokh Beg which show European influence in them. He was mostly employed in manuscript illustrations. Discusses the features, style, quality, technique, composition and important examples.

- 194 VERMA (S P). Farrukh Beg - The Mughal Court Painter. Proceedings of the Indian History Congress. 39th Session. 1, 1978; 360-367.

Describes a paper read by Mr. S.P. Verma. An attempt has been made in this paper to establish the identify of Farrukh Beg, an artist of the Mughal court, who has been often confused with his namesakes in the same period. The study is mainly based on miniatures ascribed to this artist and other artists with whom the former is identified. Traces the life history of Farrukh Beg and discusses the problems attached to this artist in identification. Refers many miniatures from various manuscripts to testify his discussion.

FARRUKH

CHELA.

- 195 ANAND KRISHNA. Study of the Akbari Artist : Farrukh Chela. Chhavi. 1971; 353-373.

Traces the history of the artist, Farrukh Chela, his characteristic and style. Gives the analysis about this

artist. Identifies this artist and individualises him from other artists having the similar names. Briefly describes the term Chela which is associated with the artist. Describes many paintings attributed to him. Describes the style of Farrukh Chela with references from various manuscripts. He was a court painter of Akbar's court. Compares his work with other artists of the Akbar's court.

- 196 VERMA (S P). Chela painter Farrukh. Quarterly Review of historical studies. 16; 4; 226-230.

Describes about the painter, Farukh Chela, with reference to his style, technique and composition of painting. Discusses his contribution as represented in the manuscripts. Distinguishes the Farrukh Chela with those of Farrukh Khurd and Farrukh Kalan and their work. A list of the paintings executed by these above three painters have been given with references and the period respectively!

PAINTERS.

- 197 ANIS FAROOQI. Painters of Akbar's court. Islamic Culture. 48, 2; 1974; 119-126.

Traces the history of the painters of Akbar's court, their life, contribution in painting, style, problems, material used by them and different other conditions. The life history of the following painters have been traced : (1) Mir Sayyid Ali, (2) Khwaja Abdus Samad, (3) Daswant, (4) Baswant. Apart from that, a list of the names of many other artists has been given alphabetically

- 198 MAHFUZUL HAQ (M). Khan Khanan and his painters, illuminators and calligraphists. Islamic Culture. 5, 1931; 621-630.

It has been supposed so long that all the Mughal artists were attached to the court of Emperors only, but the fact is that some of the Mughal grandees also had well-equipped studios in which talented artists embellished and illuminated for the manuscripts of rare grace and beauty. Among such gradees was the Khan Khanan (Ahdur Rahim), the greategeneral of Akbar and a son of the famous Bayram Khan

(the Regent), who had gathered round him a galaxy of some of the most talented artists of the age. Describes the Khan Khanan's library, the names of librarians and the collections of the age.

- 199 VERMA (S P). Painters of the Mughal school under Akbar. Roopa-Lekha. 52, 1-2; 1981; 84-91.

Gives a list of painters of the Mughal school under Akbar. Akbar's devotion to the art of painting and great patronage to the painters encouraged artists, designers, calligraphers, gilders, etc., to join the court. Also gives a biographical sketch and brief account of the works of the painters. Mentions the names of the painters having similar names and distinguish them with argument. The names of the painters have been cited from many manuscripts and arranges them in contemporary chronicles. Apart from that the contribution of the painters and the places of its preservation are also given.

CHELA.

- 200 VERMA (S P). 'Chela' painters of the Mughal Court. Proceedings of the Indian History Congress, 36th Session; 1975; 16.

Depicts the significance of the epithet 'Chela'. Describes that the term 'Chela' has not been made clear though some authors have subjected it to scrutiny. Mentions that Farrukh Chela, most illustrious among the Chela painters has been confused with Farrukh, Farrukh Khurd and K Farrukh Kalan by some scholars. Subsequently F. Chela's paintings have been separately discussed and compared with those given in the names of Farrukh and Farrukh Kalan. Individualises the painter, Farrukh Chela by his style and technique.

- 201 VERMA (S P). Who were the Chela-painters. Quarterly review of historical studies. 16, 3; 160-162.

Attempts has been made to determine the connotation of the term Chela in reference to some painters. There were at least eight such painters in Akbar's court who added the word Chela to their names. Describes the term Chela as mentioned by various authors of the manuscripts

of that period. Examines the term in the light of two illustrated manuscripts. One is Ain-i-Akbari and the other Tauhid-i-Ilahi. The names and contribution with references and period of these painters have been traced.

PORTRAIT, ABUL FAZL.

- 202 ARNOLD (T W). Portrait of Abul Fazl. Bulletin of the School of Oriental and African Studies. 4; 1926-28; 721.

Enumerates that no authentic portrait of Abul Fazl, the accomplished minister and panegyrist of the emperor Akbar, has yet been published. Refers to Mr. Vincent A. Smith, who has included a picture of Abul Fazl from the Delhi Museum 'in his life of Akbar' (Oxford, 1971). Through the courtesy of Mr. A. Chester Beatty, Author, publishes here a portrait of Abul Fazl. Describes that it have been completed sometimes between 1602-1605, painted by Govardhan with contemporary representation. This portrait shows Abul Fazl presenting the second volume of 'Akbar-nama' to the Emperor Akbar.

AKBAR.

- 203 COOMARASWAMY (A K). Portraits of Akbar, Raja Man Singh, and others. Journal of Royal Asiatic Society, 1918; 536-540.

Comments on a portrait of Akbar as a boy, reproduced as the frontespiece to Mr. Vincent Smiths admirable monograph on Akbar, and mentions that this portrait cannot possibly be so early a work as is suggested. The style and composition of this portrait have been traced for discussion. Also comments on a portrait of Raja Man Singh in the same volume which appears to be doubtful authenticity. The above two portrait paintings are in the Museum of Fine Arts, Boston. Two other pictures are also described, representing Akbar in Darbar. These are also in the collections of Museum of Fine Art, Boston. Other portraits have also been described those includes the portrait of Jahangir, Mohd. Shah and Shah Alan.

RELIGIOUS

DISCUSSIONS.

- 204 HERAS (H). Three Mughal paintings on Akbar's religious discussions. Journal of Bombay Branch of Royal Asiatic Society. 3, 1-2, 1927; 191-202.

One of the most interesting subjects in the study of Akbar's reign are his discussions on religious systems. Traces the evolution of Akbar's religious traditions. The three contemporary paintings that constitute the subject of this paper, will now afford some other unknown circumstances referring to these religious controversies. Before describing these paintings illustrates a short chronological account of the religious discussions at the Akbar's court. These three paintings belong to the Bharata Itihasa Sanshodhaka Mandala, Poona. Slight study of these paintings is given. The subject in these three paintings shows the religious discussion of Principal personages of the court and Princes with Akbar. It appears that these discussions were held in open air. The background of these paintings have also been given. Identifies the other princes and personages shown with Akbar.

TANSEN.

- 205 KHANDALAVALA (Karl) and MOTI CHANDRA. Contemporary portrait of Tansen. Lalit Kala. 1-2; 1955; 11-21.

Traces the life history of Tansen, a brilliant musician of the court of Akbar. Comments on the publication of some wrongly identified portraits of Tansen. Describes a portrait of Tansen from the collection of the National Museum which is painted by one of Akbar's court painters between 1585-1590. Reproduces the portrait, its style and compares it with other portraits of the same person, Tansen preserved in the collection of Municipal Museum, Allahabad Museum and Prince of Wales Museum.

- 206 MUKHERJEE (Hiren). Portraits of Tansen. Lalit Kala. 14; 1969; 57.

Comments on the article in Lalit Kala Nos. 1-2 by Karl Khandalavala and Moti Chandra. Discusses about the portrait from the collection of National Museum which is identified as the portrait of Tansen by Mr. Khandalavala.

Examines the style and costumes shown in the portraits, and compares it with other portraits of Tansen. After the careful examination, author concludes that the National Museum portrait do not represent Tansen.

WALL PAINTINGS.

- 207 SMITH (E W). Wall painting from the Jami Masjid, Fateh Pur Sikri. Journal of Indian Art and Industry. 8; 1900; 55-57.

Reproduces the wall-paintings from the Jami Masjid and describes them about the style, technique and treatment. The pigments and material of painting have also been described. The composition and subject matter is also given. These paintings were done by the court painters of Akbar.

- 208 SMITH (E W). Wall paintings from the Salim Chishti's tomb, Fatehpur Sikri. Journal of Indian Art and Industry. 8; 1900; 41-44.

Describes about the wall paintings from the Salim Chisti's tomb. Reproduces to these paintings in colour. Discusses the style and patrons of painting. These wall-paintings were completed under Akbar. Traces the background and subject matter.

PAINTING, MUGHAL, 1605-1627, JEHANGIR, BOOK ART, ALBUM.

- 209 GOETZ (H). Masterpieces of Mogul Painting : The album of emperor Jehangir. Marg. 6, 2; 39-44.

Traces the history of Mogul art, which was labelled as Indo-Persian art, and shows the influence of Persian traditions. Mogul art came as foreign, Persian-Turkish intruder. The roots of classic Mogul art go in the last resort back to the Rajput and via the Deccani, sultanates. In its golden age, Mogul art was neither Indian nor Persian. It was Mogul, a reflection of the spirit and ideals of the Mogul court. The Mogul emperors from Babur to Aurangze surely had their own, very definite ideas on art. Mogul art, thus regarded as reflection of these ideas. The development of Mogul art under all has been illustrated.

خوشاه جهانگیر عباس شاه دوشاه جوانبخت لاله بشاد کی شکفت جام بهم بدولت نشیند پهلوی هم



جهان دُ ابا د از عدلشان بباشند چو نه جهان جویار و برادر بهم دوزخ الهی دولت ز هم زخوار

- 210 KUHNEL (Ernst) and GOETZ (Hermann). Indian Book Paintings from Jahangir's Album in the State Library in Berlin. 1926. Kegan Paul Trench, London. P 73.

This book is the English version of the original German monograph devoted to the study of a very interesting album of Mogul miniatures, which belonged to the library of Jahangir, having been completed sometimes between 1608-1618, as many of the pages bear dates varying between this period. Although most of the pages belong to the time of Jahangir, some of the miniatures in the album belong to the school of Akbar. It is undoubtedly a valuable document for the study of Moghul painting.

MURA-

QOAS.

- 211 GOETZ (Hermann). Early Muragqas of the Moghul emperor Jahangir. East and West. 8, 2; 1957; 157-185.

Traces the history of Mughal painting under Jahangir. The reign of Jahangir (1605-27) is generally regarded as the Golden Age of Mughal painting. Compares to his paintings with the paintings of other Mughal emperors. Describes about the Muragqas (picture albums) of the first half of Jahangir's reign and their places of preservation. Discusses the style and margins of the Muragqas, and a brief account about an artist, Farrukh Beg Qalmaq.

- 212 GOETZ (Hermann). Early Muragqa's of the Mughal Emperor Jahangir. Marg. 11, 4; 1958; Sep.; 33-41.

Traces the history of Mughal painting under Jahangir. The reign of Jahangir (1605-27) is generally regarded as the Golden Age of Mughal painting. Author described the painting under Jahangir with special reference to the Muragqas which is one of the wonderful picture albums of the first half of Jahangir's reign. Also traces the history about the problems of Jahangir style, influence, of Persian and Rajput style, and trends of painting. Apart from that the history about Farrukh Beg Qalmaq, Timurid and Early-Mughal pictures, Akbari pictures, European pictures, Rajput Scenes, Persian miniatures and their masters, Perso-Rajput miniatures have been traced. Genesis of the later Jahangir style is also discussed.

MANUSCRIPT.

- 213 BUKHARI (Y K). Manuscript of Tuzuk-i-Jahangiri in the National Museum, New Delhi, Islamic Culture, 37, 4; 1963; 283-294.

Describes about the manuscript copy of Tuzuk-i-Jahangiri (Memoirs of Jahangir) which is in the collection of the National Museum. It is claimed that the manuscript under notice is written in Jahangir's own hand. Discusses and examines the manuscript in detail about its physical condition, illustrations, paintings. This manuscript consists of the autographs of Jahangir and paintings under his reign. The paintings reflect Jahangir's interest are those on the portraits of the notable animals, birds which were brought to the court in his reign.

COMPOSITION,

CHARACTERISTIC, FEATURES.

- 214 GANGOLY (O C). Two Mogul drawings. Rupam, 15-16; 1923; 106-107.

Reproduces two drawings from the collection of Messrs Luzac & Co., and describes the subject, treatment, composition of these drawings. One is the picture of 'Jahangir hunting lions'. The picture bears the signature of the artist, Muhammad Musquin. Evidently it belongs to Jahangir. The second picture also from the same collection is one of the exploits of Akbar who is seen riding on his elephant leading his cavalry in a battle. The characteristics and features of both the pictures have been illustrated with comparison.

HISTORY.

- 215 ANAND (Mulk Raj). Jahangir the Epicurean, Marg, 11, 4. 1958; 26-32.

Illustrates the hobbies of Jahangir as compared with his predecessors. Author is of the view that Jahangir's personal temperament seems to resemble with that of his grandfather, Babur. Discusses about the painting trends of Jahangir in comparison with his forefathers. The

painting techniques, style, evolution have been discussed. Briefly traces the history of the painters. Author has testified his arguments by reproducing beautiful pictures completed at Jahangir's school of painting.

- 216 CLARKE (C S). Mughal painting : The school of Jahangir. 1983. Cosmo, New Delhi.

Traces the history of Mughal painting during the period of Jahangir. Discusses the various trends, traditions and techniques of painting under the Emperor Jahangir. Gives a biographical sketch of Jahangir and emphasises his interest in the painting. Painting under him was a perfect task for decoration. There are many albums existed which consists of the portraits of animals, birds and plants. Brief account about his artists is given. One of them is Mansur. These artists painted many portraits whenever the Emperor ordered them to record the things which he loved very much. The composition, style and techniques have been described.

- 217 DAS (Asok Kumar). Mughal painting during Jahangir's Time. 1978. Asiatic Society, Calcutta. P 279. 81 plates.

Painting of Jahangir's reign from 1605 to 1627. Purpose of the book is to trace the career and character of the patron as well as the form and contents of the pictures produced in his atelier in order to show to what extent these works depended on the mood and temperament of Jahangir. All the pictures are arranged in chronological sequence with some description. The foundation and early growth of Moghal painting has been traced. Moghal school of painting has already established when Jahangir was beginning to take interest in painting. It also deals about the leading painters of Jahangir. The painting became standard by the arrival of European pictures. Gives a note about Jahangir nama. One of the best pictures depicts Jahangir showing his hunting skill to Karan.

- 218 GANGOLY (O C). Page from Moghul History. March of India. 9, 7; 1957; 13-14.

Cites a pictorial record associated with the reign of Jahangir. It relates to the career of Ali Quli, a

Persian adventurer, who afterwards won the surname of 'Sher-Afgun'. Traces the life history and personality of 'Sher-Afgun'. Describes about his adventure with the tiger. The royal diarist, Jahangir, in his autobiography, however, does not give any details of the adventure, but simply records the bald statement: 'I gave him the title of 'Sher-Afgun'. Art in this case, has proved a faithful record of history. A rare miniature painting of the time of Jahangir have been shown and described to visualise the hero's sensational fight with the lion in a single handed combat. The graphic picture of the combat offers a striking illustration of the function of art as a recorder of history.

- 219 STEWART (Charles). Biographical sketches of the Mogul Emperor Jahangir; his sons Sultan Khurram and Sultan Parviz; his Grandson Sultan Shuja; and the principal personages of his court; intended as an Explanation of a valuable original painting in water colours. Journal of Royal Asiatic Society. 1834; 325-333.

As the title directs, the article deals with the biographical sketches of the Mogul Emperor Jahangir and his sons. Explains a valuable original painting in water-colours presented by Mr. Major Charles Stewart to the Royal Asiatic Society and now deposited in its Museum. This very curious and highly finished painting represents the court of Emperor Jahangir at Agra, apparantly at night. This belongs to the period of 1625. Suggests that it is painted by Abd-as-Samad, who is mentioned in the autobiography of Jahangir. The painting was brought to England in the year 1775 by Colonel Alexander Champion. Author identifies the pcinces and the principal personages of the court of Jahangir those were shown with Emperor Jahangir in this painting, with suitable references.

MINIATURE.

- 220 ARDESHIR (A C). Mughal Miniature paintings: The School of Jahangir. Roopa-Lekha. 2; 1942; 19-42.

Describes mainly miniature paintings which belong to the Emperor Jahangir. Traces the historical development of miniature painting under Jahangir. Discusses the

interest and hobbies of Jahangir, and depicts his encouragement to the painters. His period is known to be as natural in the style of painting. Reproduces many keen paintings of Jahangir's school, and examines the treatment composition.

- 221 GANGOLY (O C). Historical miniature of the Jahangir school. Rupam. 4; 1920; 8-11.

Traces the history of miniatures which has historical value painted in the Jahangir's school. If we have no matrimonial missions in Indian history, we have at least one diplomatic mission in which the court painter accompanied the ambassador sent out by the Indian emperor. Of these the most interesting from the history of Mughal painting, is the diplomatic mission which Emperor Jahangir sent. One of his own ambassadors -- Khan Alam to Iraq to meet with Shah Abbas, king of Safavid dynasty. The artist, who was chosen for this important ceremonial visit, was not a Mughal nor a Persian, but a Hindu artist named Bishan Das. Above traced history concerned to the first picture shown from the collection of the Museum of Fine Arts, Boston, and represents the meeting of Khan Alam and Shah Abbas painted by Bishan Das. This picture is fully described. The second picture shows the same incidence with a little difference, taken from Tagore collection, Calcutta. Both the pictures were painted by Bishan Das and regarded that one is not a copy of the other but a duplicate miniature of Moghul school. The third picture concerned to a very interesting miniature of the same episode, preserved in well known Schulz collection in Leipzig. It is reproduced here for the purpose of comparison and has fully described.

- 222 GANGOLY (O C). Miniatures of Jahangir School. Rupam. 6; 1921; 43.

Describes about three illustrations that were published by the author in October Number, which commemorate the meeting of Shah Abbas and Khan Alam, the Ambassador of Jahangir. Illustrates the versions of these illustrations which have been referred to by other authors. Compares these illustrations with other examples in their composition. Describes the subject matter of these illustrations, and depicts the date of completion. Gives a note on the record of these diplomatic visit shown in the pictures.

COLLECTION,

BRITISH MUSEUM.

- 223 BINYON (Laurence). Two Indian paintings. British Museum Quarterly. 8; 1933-34; 8-9.

Describes the two Indian paintings presented to the Museum. The National Art Collections Funds has presented to the Oriental Section of the Department of Prints as Indian painting of the Mughal School. This represents the Emperor Jahangir sitting in a small pavilion in a courtyard, and giving audience. Miniatures of the time of Jahangir are comparatively rare. Another Indian painting has been acquired as a gift from the Keeper of the Department. The subject is a 'Prince visiting a holy man among his disciples', and the painting presents some unusual features. While the landscape background shows conventions of the early Mughal School and reminiscences of Persian painting, the figures are in Rajput style. It seems to date from some time late in the seventeenth century.

PAINTER, BISHAN DAS

- 224 DAS (Asok Kumar). Bishandas. Chhavi. 183-191.

Traces the life history of an artist named Bishan Das. Depicts the contribution of Bishan Das to Mughal School of painting. He was a court painter in the reign of Jahangir. The period of Jahangir was well known in the history of painting. The Emperor Jahangir was a keen lover of nature, and he ordered the Bishan Das to record the natural portraits. Thus the artist Bishan Das is regarded a natural painter. Describes the style, technique and composition of his paintings, and compares his miniature and portraiture with the painting of other artists those belongs to the court of Jahangir. Describes his style of painting with reference to different manuscripts. Reproduces a picture which represents the House of Shaikh Phul.

- 225 MEHTA (N C). New picture by Bishan Das. Rupam. 24; 1925; 99-101.

Traces the history of a Moghul artist, Bishan Das and describes about his contribution. A new picture of

Bishan Das have been described which represents a painting of Sheikh Phool, a mad devotee, who lived in the city of Agra. The subject, composition, style of this picture have been described and with this example compares the work of other artists and their paintings. Also describes the importance and features of this picture.

MANSUR.

- 226 DAS (Asok Kumar). Some more Mansur drawings. Lalit Kala. 18; 26-31.

In the postscripts of his paper on Ustad Mansur in Lalit Kala 17, the author wrote about two new Mansur works in the Maharaja Sawai Man Singh II Museum, Jaipur. Since then he had found two more splendid drawings by this celebrated master in the same collection. The same have been described in the present study. One drawing shows the Himalayan Cheer pleasant and second one shows the blackbuck.

- 227 DAS (Asok Kumar). Ustad Mansur. Lalit Kala. 17; 32-39.

Traces the life history of Ustad Mansur and describes about his works in painting. Mansur was a fine painter in the Moghal court. His talent in rendering subjects of natural history became apparent from those days as he was commissioned to draw the pictures of birds, animals, and trees in different manuscripts. By showing some pictures painted by Mansur, the style, composition, technique and other aspects used by him in painting have been described. Compares the Mansur and his paintings with other artists of Moghal court with references. At the end a list of works of Mansur has been given.

- 228 TASNEEM AHMAD. Nadirul-Asr Mansur. Indo-Iranica. 25, 1; 1972; 51-55.

Refers to a paper on miniature paintings read by Dr. A. Ivanor at the XII International Ornithologists Conference held at Helsinki, in 1958. He discussed a set of painting which he had come across at the Institute of the Orientalistic of the U.S.S.R. Academy

of Sciences. Describes that the miniature, though unsigned and undated, was clearly and unmistakably in the style of Mansur. According to the Tuzuk-i-Jahangiri, Jehangir used to ask his painters to depict strange and exotic animals that came to his notice. However, he was disappointed as he could not find any mention about this in the relevant literature which could help him to investigate the matter further. Traces the history of the title of Nadirul-Asr which Mansur held, speaks of his greatness. The emperor Jehangir mentions in his Tuzuk that 'Mansur is one of the illustrators of the Babur Nama. Beautiful paintings and fine finishing of the animals and bird portraits of the Babur Nama speak about the excellence of the painter. Illustrates the style and composition used by Mansur and describes some important painting by him.

- 229 VERMA (S P). Mansur; The Master-Painter of Jahangir's Epoch. Roppa-Lekha. 53, 1-2; 1983; 5-11.

Traces the life history of an Mughal artist, Mansur, and describes his contribution toward painting and encouragement given to him by Mughal emperor, Jahangir. Also describes about his paintings in respect of the composition, style, techniques and features. Compares him and his painting with other painters of Mughal court, with references and examples. The Emperor Jehangir, who was greatly fascinated by rare birds and animals, ordered Mansur to be painted. Reproduces some portraits of birds and animals painted by Mansur present in the manuscript.

PAINTERS.

- 230 SOLOMON (W E Gladstone). Jehangir and his artists. Islamic Culture. 3; 1929; 38-43.

Illustrates the interest of the emperor Jehangir in painting by extracting it from the book "the Memoirs of the Emperor Jehangir". It is observed that Jehangir really interested in art. His book is full of references to the subject, which it would be desirable to collect and discuss. His love of nature has been cited as Jehangir's most pleasing characteristic. Whenever his artistic eye detects a natural scene or a beautiful flower or even a strange animal he ordered the painters

to be painted. Jehangir was an all-round patron and art critic, and there are ample evidences in his Memoirs, of his gift of thinking pictorially. Traces the history of the artists and painters of the Mughal school under Jehangir and describes their names with their contribution. Gives briefly the life history of two great painters, Abul Hasan and Mansur.

PORTRAIT.

- 231 GANGOLY (O C). Moghul Prince. Rupam. 41; 1930; 24.

Describes about a portrait which represents to the Emperor Jehangir. Depicts the composition, treatment and style and discusses the subject matter of this portraiture. Compares it with other paintings. Illustrates the development of portraiture under Jehangir.

- 232 KALYAN KRISHNA. Problems of a portrait of Jahangir in the Musee Guimet, Paris. Chhavi. 1971; 392-394.

Describes about a enigmatic portrait and the problems attached to it. The portrait represents Jahangir with halo and in full imperial regalia at 'Jharekha', gazes at a portrait of old Akbar holding a globe. Discusses with argument about the name of artist and the exact date of this portrait. The composition and subject matter of this portrait have been described.

NATURE.

- 233 BIRDS AND animals. Marg. 11, 4; 1958; 46-47.

The Memoires of the Emperor Jehangir are repleted with references to birds, beasts and flowers. For instance, there is a two page account in this book about how the famous Turkey-cock, so frequently painted was brought from Goa. He had hundreds of species of Birds, flowers and animals painted and put together in the albums for perusal. The painter, Mansur, seems to have been more prolific among all the artists of Jehangir's atelier in the portrayal of animal and flower life. Apart from the masterly Turkey-Cock, the cranes, the cheer pheasant, sparrows, vultures, peafowls are also painted.



6. CAMEL FIGHT

- 234 GRAY (Basil). Mughal drawing. British Museum Quarterly. 13; 1939; 72-73.

Describes a Mughal drawing present in the Museum. The drawing in question comes from an album of drawings and calligraphy of the Mughal school recently broken up, and it has never been published or exhibited. Also describes its size and decorations on it. The subject is a young adult elephant being fed by a groom apparently with bundles of sugar-cane and jack fruit. Compares it with a drawing of a Black Buck in the Museum. No artist's name can be suggested, but the date of drawing must be about 1615. The only Mughal drawing of an elephant comparable with it is one in the Indian Museum, Calcutta, signed by Ghulam and dated 1621.

- 235 Irwin (John). Note on the two reproductions. Marg. 5, 4; 1951; 35-36.

Illustrates the love of Babir and Jahangir to the birds and animals. Jahangir's love of painting was second only to his love of nature, and we know from his Memoirs that whenever he came across a bird or flower he ordered the artist to paint it. Describes the two pictures, one shows the Hornbill and other shows Game-cock. The Hornbill was painted by Ustad Mansur. A brief account about this painter is given.

- 236 MEHTA (N C). "Red lilies": A newly discovered Mansur. Rupam. 19-20; 1924; 117-119.

Traces the history of Moghul period and describes the habits of Jahangir, the naturalist emperor. He ordered the artists to draw the likenesses of any thing particularly beautiful or peculiarly novel in the realm of Nature. A number of botanical portraiture executed by the court-artists of Jahangir, have come down to us and amongst them none are better known or more admired than the creation of Mansur Naqqash. Describes in detail about the artist, Mansur and his work with examples. Also describes a picture representing the 'Red Lilies' painted by Mansur.

PAINTING, MUGHAL, 1628-1657, SHAH JAHAN, BOOK ART, ALBUM.

- 237 HASRAT BIKRAMAJIT. Dara Shikuh and Fine Arts. Visva Bharati Quarterly. 9; 1943-44; 22-31.

Traces the history of the development of painting under Dara Shikuh. Discusses the style and technique of the painting under him. There are many Albums of the portraits which were completed in his reign. The importance and value of these albums have been described. These albums are dispersed and now preserved in various places of the world.

- 238 MAHFUZ-UL-HAQ (M). Dara Shikuh and the Fine Arts of painting and calligraphy. Muslim Review. 2, 3; 1928; 32-37.

Enumerates the development of painting under Dara Shikuh. Describes the technique, style and treatment of painting. Also describes about the calligraphy systems. Illustrates the albums of Dara Shikuh. Reproduces a fine painting of wild ducks from a Mughal painting in the album of Prince Dara Shikhu.

MANUSCRIPT.

- 239 WILKINSON (J V S). Indian manuscript of the Golestan of Shah Jahan period. Ars Orientalis. 2; 1957; 423-425.

Illustrates about an illustrated manuscript of Sadi's Golestan dating from the beginning of Shah Jahan's reign, which is now in the Chester Beatty Library. Traces the history of this manuscript and compares it with another manuscript, named Bustan. Describes that there are similarities in the shape and arrangement of miniatures in these two manuscripts. Also describes the character of the miniatures and shows Persian influence in them. Compares among these miniatures themselves of the manuscript of the Golestan and shows the development of miniature painting under Mughals particularly in the style of Female figures.

HISTORY.

- 240 HIDAYAT (A). Shahjahan. Marg. 11, 4, 1958; 48-53.

Traced the history of Shahjahan and his interest in the painting. He adumbrates the tradition of his ancestors. Describes the contemporary paintings of Shah Jehan's period, showing the Red Fort at Delhi and inside decorations of various palaces which show the customs of Mughal court in the early part of 17th century. The paintings show the Durbar held in the Diwan-i-Am to receive the Embassy from Persia, and Peacock Throne. The emphasis on buildings under Shahjahan, such as Moti Masjid in the Fort of Agra and Taj Mahal at Agra, reveals that though this emperor continued to patronise painting, he was much more inclined to make it an applied art. Thus the dynamic of Mughal style of miniature painting which had reached its climax in the work of the painters under Jehangir, passed out and reappeared only as an embellishment in marble and gold and precious stones under Shahjahan and the later kings. Similarly, the tradition of making portfolios or Muraggas continued. Several pictures from the albums of Shahjahan are extant which show the general qualities of the style.

MINIATURE.

- 241 ARDESHIR (A C). Mughal miniature painting: The school of Shah Jehan. Roopa-Lekha. 2, 4; 23-52.

Traces the historical accounts of the Shah Jehan's achievements. Naturally it could not be expected that the school of painting would also rise to similar lights and eclipse everything that his father had achieved in this art. Author has compared the hobbies of Shah Jehan and Jehangir. Emphasises that Shah Jehan could neither afford the time nor the interest which Jehangir could devote to his personal hobby, which tantamounted to religion within the depths of his soul. Shah Jehan's soul was in architecture and painting was to him a side-issue. Fortunately, there are five Albums of Shah Jehan, Describes about the album and mentions the places of their preservation.

- 242 BROWN (Percy). Miniature painting of a Mughal Prince. Year Book of Asiatic Society, Calcutta. 2; 214-216.

Enumerates the development of miniature painting under a Moghul emperor, Shah Jahan. Describes the style, and treatment of painting. Mentions about the more prominent painters. Depicts the qualities, of painting. Considers probably the last phase of the painting in its development. Though Shah Jahan was very much interested in architecture but there are many miniatures which show a good quality of miniatures. Describes many miniatures from various manuscripts.

- 243 GANGOLY (O C). Shah Jahan's visit to a saint. Rupam. 37; 1929; 62.

Describes a miniature which represents Shah Jahan's visit to a Saint. Discusses the style and composition and compares it with other paintings under the patronage of Shah Jahan. Briefly traces the development of painting under the emperor.

- 244 KHANDALAVALA (Karl). Moghul miniature of prince Khurram Slaying a Lion. Bulletin of Baroda Museum and Picture Gallery. 10-11; 1953-55; 1-5.

Describes about a miniature which is in the Baroda Museum which depicts Prince Khurram attacking a lion with a sword. The composition, subject, style have been described. Mentions that this miniature belongs to Nana's album. Briefly traces the history of Nana's album. Discusses about the period of this miniature. Suggests that the painting belongs to the school of Shahjehan. But a closer examination of a miniature reveals that this belongs to the school of Shah Alam period (1759-1806). Compares to this miniature with paintings of Shah Alam for discussion. Describes the features which reveals this miniature to be a Shah Alam period copy. This miniature is one of the valuable example for the study of Shah Alam period.

COLLECTION

BRITISH MUSEUM.

- 245 AHMAD (N L). Mughal miniature in the British Museum. Proceedings of the Indian History Congress, 2nd Session; 1938; 346-354.

Describes about a miniature which is a unfinished drawing of a durbar of Shah Jahan, by Anupchatar. It is a folio of

a magnificent album of Mughal miniatures in the British Museum. Traces the history about the artists of this miniature. The miniature shows Shah Jehan, seated on a throne with Princes and other principal personages of the court. The picture represents undoubtedly one of the earliest durbars of Shah Jahan, probably, that was held in February 1628, to receive the three Princes and Asaf Khan, who had arrived at Agra from Lahore. Identifies and describes the short sketches of the life and character of many of those, who are represented in the miniature.

PORTRAIT.

- 246 BREND (Barbara). Weighing of Khurram Mirza. Oriental Art. 29, 4; 1982-83; 346-358.

Traces the history of portrait painting during Mughal reign. Describes a portrait from British Museum which shows the emperor, labelled Shahinshah Jahangir Shah, weighing in a golden balance a prince labelled Khurram Mirza. Suggests that the picture cannot be much later than 1615 on stylistic grounds but others suggest not of a date later than 1618. The purpose of this article is to make the case for a later dating. Brief analysis of this picture have been given as a basis for discussion. Compares this picture with other pictures of the same subject matter and style.

WASLI.

- 247 SHERE (S A). Wasli of Prince Khurram. Journal of the Bihar and Orissa Research Society. 29, 4; 1943; 171-183.

Describes about a painting which was acquired by the Patna Museum in 1934, depicting an acetic wearing a coat, leading a chained dog with his right hand and holding in his left a square flag which appears to have a written or embroidered inscription. Its subject-matter and background has been traced, with style and influence of other traditions. Fully examines the painting and describes that on the reverse was a panel calligraphy purporting to be by Prince Khurram, later known as Emperor Shah Jahan. Describes about the calligraphy shown on it and depicts the record about the Wasli. Briefly traces the life history of Shah Jahan.

PAINTING, MUGHAL, 1658-1707, AURANGZEB, HISTORY.

- 248 ASHRAF (M). Decline. Marg. 11, 4; 1958; 54-57.

As the meridian of Mughal painting was reached in the reign of Jehangir, so the decline may be said to have started with the accession of Aurangzeb. Traces the history of Aurangzeb by showing his administrative policies and religious customs which were different from his predecessors. During his reign the destruction and defacement of many idols and paintings were happened. Though he disliked pictorial art, this form of expression continued. The quality of miniatures produced during his period seems good though the quality obviously declined. The paintings of Aurangzeb were mostly produced during his old age, because all paintings show him as an old man. The painters did not take much pains in their work and produced just as much as enabled them to keep alive. These paintings are even more conventional than ones under Shahjahan. The composition is merely formal. After Aurangzeb a little painting did under Muhammad Shah during the first half of the 18th century. The import of European miniature portraits struck the final blow to the three hundred year old tradition of Mughal art.

1708-1750, CHARACTERISTICS AND MIS-CONCEPTION.

- 249 KHANDALAVALA (Karl). Eighteenth Century Mughal Painting: (Some characteristics and some misconceptions). Marg. 11, 4; 1958; 58-61.

Discusses about eighteenth century Mughal painting with reference to its characteristics and misconceptions. The characteristics chosen for discussion includes the style, material, fashion used for painting in the reign of Aurangzeb, Jahangir Shah, Farukh Siyar, Mohammed Shah, Shah Alam. Misconception caused in citing early painting due to the copying of minatures in the reign of Shah Alam. As a result there is a contrast between the 17th and 18th century paintings. Some of the paintings which actually belong to the 17th century are regarded as to the period of 18th century. Many of the reasons have also been discussed. Describes with references the mistakes happened in identification of paintings by various people.

DECLINE.

- 250 VISIT TO a saint: "Chhari Shahmadar". Rupam. 11; 1922; 89-91.

Illustrates a colour picture reproduced by the courtesy of Mr. Sitaram who used it as a very interesting document for the study of late Mughal paintings. Describes about the decline of Mughal painting. Mentions that one of the most characteristic subjects in late Mughal Painting is the depiction of night scenes. Of this class of subject, the picture reproduced here is an unique example. It represents a visit to a Saint at night. The subject, treatment and composition of this painting is given. Further describes that the picture bears the name of an artist, which is Mir Kalan. Briefly discusses about the title of the picture "Chhar-i-Shahmadar".

PAINTER, MIR CHAND.

- 251 GANGOLY (O C). Mir Chand: A late Mogul painter. Rupam. 17; 1924; 59-60.

Traces the history of a Mogul painter, Mir Chand, and describes the style, technique and tradition attributed to him. A brief account about his contribution to Mogul school, have been discussed. Describes many miniatures from various collections.

PORTRAIT, BAHADUR SHAH.

- 252 GANGOLY (O C). Portrait of Bahadur Shah. Rupam. 17; 1924; 60.

Describes a portrait which belongs to the Late Moghul period. This portrait represents an emperor in the costume of Moghul traditions. Discusses the style, composition and background, and identifies this emperor as Bahadur Shah.

PAINTING, MOGHAL, 1750-1800, PROVINCIAL, MINIATURE.

- 253 BROWN (Percy). Miniature picture of a youth holding a camel. Journal of Indian Society of Oriental Art. 4, 1, 1936; 76.

Describes a miniature of a young man of princely appearance in the costume of the Mughal period of the last half of the 17th century. Also described the composition, style and other background and suggests that it is a picture of the Mughal School of painting.

MURSHIDABAD, HISTORY.

- 254 SKELTON (Robert). Murhidabad Painting. Marg. 10, 1; 1956; 10-22. illus.

The eighteenth century Mughal album could fail to be impressed by the great number of paintings which it is difficult to attribute to any of the known schools. This is surprising, the average account of Mughal painting ends in 1707 with the death of Aurangzeb. Wilst it is known that painting was carried out at a number of provincial centres. As a result, several schools of painting are still virtually unknown. Amongst the schools which have received such scant attention is that of Murshidabad in Bengal and the purpose of this essay is to reconstruct its history and identify, for the first time, a number of its typical products. The history of Mughal painting in Bengal started from 1717 with the provincial Diwan Murhid Quli Khan and ended in 1829 with Nawab Nazim.

OUDH, COMPOSITION.

- 255 COTTON (Evin). Nawabs and Kings of Oudh. Bengal Past and present. 43, 86; 1932; 137-40.

Produces a picture of Nawabs and kings of Oudh, by the courtesy of Mr. H.L.Ehrich. Suggests that this picture is ranging from about 1760 to about 1840. Describes the subject and composition of the picture. Discusses that this picture shows whether the European style or Indian style and about the identification of the Nawabs and Kings shown in the picture. This picture is compared with other pictures of Late Moghul period for discussion.

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