

THE INDIAN PORTRAIT-IV

Muraqqa - an Anthological Journey of the Mughal Empire





Anil Relia graduated from the Faculty of Fine Arts, M. S. University, Baroda in 1978. In the same year, he started a small screen printing unit in Ahmedabad. His innovations in screen printing immediately caught the attention of many advertising

agencies, renowned institutions and the corporate sector, all angling to use his skills for innovative print production assignments.

Anil Relia's innate knowledge of art and his experimentation with the screen printing media raised this medium to great heights, which led him into the field of serigraphy. Renowned artists like M. F. Husain, S. H. Raza, K. G. Subramanyan, Madhvi and Manu Parekh, Manjit Bawa, Jogen Chowdhury, Amit Ambalal and many more have worked with him in his graphic studio. Taking time out of his studio to follow his other passion of collecting art, he has acquired a mammoth collection. A lot of which is from various families and friends who had discarded their ancestral paintings as they found them old fashioned, out of style or no longer needed them. He regularly visits scrap shops and junk dealers in urban and rural areas, to find such works.

Anil Relia's love of art from childhood made him one of the most prominent art collectors of India. For his passion, he has been honoured with many awards including an award from the President of India.

THE INDIAN PORTRAIT-IV

Muraqqa - an Anthological Journey of the Mughal Empire

From the collection of
Anil Relia

Exhibition
14 - 19 October, 2014
Amdavad ni Gufa, Ahmedabad

Collector's Note

Sometimes when one embarks on a passionate journey sincerely, the universe also supports and facilitates. This is what I experienced while searching for missing links on my journey to chronicle and understand the portrait scenario in India, from the beginning to the current times.

One day a scrap dealer came to me with a Mughal *Muraqqa* which was in a very worn-out condition. The so called album was not properly preserved and thus had loose pages and pages crumpled from the center as well. I was confused whether I should buy the same or not, as I knew it was a rare album and I also did not possess a lot of Mughal portraits. However the condition of the album was such that I wasn't sure whether it could be reinstated to its former

glory or not. I consulted a restoration expert, who also testified to the uniqueness of the album and the rarity of encountering it. He assured me that he could restore the same if proper time was spent on the album. The restorer then came to my place, stayed, studied and, worked day and night, on restoring the album. After almost 25-28 days of effort he finally made the album readable and ready to be researched more.

In times like these one realizes that it is not money or fame that keeps one going but the passion that comes from the depths of one's life. Money surely bought the art I possess, but I also ended up spending time studying history, understanding its relevance to the work, comprehending culture differences, researching to find missing linkages, interacting with historians and curiously connecting the dots, in order to do justice to every artwork, every show and every catalogue. It even took a toll on my personal life when I went deep into some search and lost the sense of time and space. The journey became purposeful, from just a mere pass time or curiosity. I consider myself fortunate to have been able to find these missing links and also have the capacity to connect the dots.

Though this particular work did not have much to discover as it has been pretty well documented and preserved, it provided me an opportunity to further delve into my research of portraits. The one obstacle that I faced while understanding the work was that it was written in the Persian language (Farsi). A language alien to me but close to my heart for its inherent archaic and artistic quality, whether in the oral or written format.

The style used in this album is best described as a graphical presentation of information and knowledge around a particular Mughal ruler, known as infographic in today's time.

Introduction

In a culture where language and text are generally prized above all as a form of creative expression, the ties that bind literature and art remain strong. The manifestation of this bond can be clearly seen in albums from the Mughal period in India known as *Muraqqa*.

The Turkish word *Muraqqa* literally means “patchwork” or “collage”. The term was also employed for albums which consisted of joining together a few small samples of calligraphy known as *kit’a* (section). The word *Muraqqa* also means “patched” or “patched garment,” drawing a similarity between the garments worn by Islamic mystics (Sufis) as a sign of poverty and humility. The terminology was widely used in the Persian world for works in which text is accompanied by pictures imbued with vivid life by highly-skilled miniaturists. These collections of miniature art, juxtaposed with the ornate text of stories and poems, were given away as diplomatic gifts or displayed in the atelier of kings and princes. The albums were also used as a visual and artistic means to convey imperial power and dynastic legitimacy.



Map of Hindustan circa 1850
steel engraving, hand coloured

With the advent of the Mughal rule in India, such artistic influences also filtered into the subcontinent. The term *Muraqqa* specially became associated with the Mughal albums because of their patchwork construction and ornate calligraphy in the Persian script. Generally, each album folio consisted of numerous pieces of paper pasted together to form a single, continuous sheet. They served as a record of the mughal dynasty, its wealth, power, and aristocratic grandeur.

Many such imperial albums were designed to bring together portraits of family, of friends, and other important personages. In order to add more delight, specimens of calligraphy, other miniatures and sometimes illuminations were added. The album was then set within magnificent borders decorated with flowers and arabesques.

Much of Indian history has been derived from the documentation left by the Mughal emperors as they were great patrons of art, literature, stylization and innovation. The passion in the Mughal rulers was probably inbred as very few dynasties in history equal them in their enlightened, discerning patronage of the arts. They have also been known for some of India's most intricate

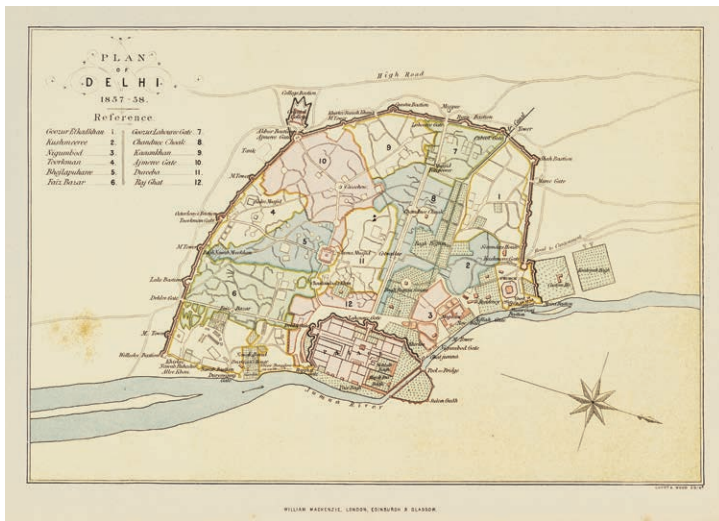
monuments and elaborate architectural designs. Their unique style of documentation and adherence to the art of record keeping has greatly helped to evolve a picture of the social and political interactions of the time. These albums served as a window to understanding the history and culture of India and especially symbols of the luxury and might of the Mughal Dynasty - attributes one still forms linkages with when using the word Mughal.

The album of calligraphic collage in this book includes formal

portraits of the emperors themselves as well as depictions of members of the royal family in relaxed private settings - bringing together a rich melange of subjects that allow us to enter the world of these great rulers. This *Muraqqa*, consists of nine folios calculating to 18 sides. In the centre of each side is the portrait of Emperor with his private setting and in surrounding red border a panel of calligraphy about the biographical details of the Emperor. The first and last page of *Muraqqa* is only bold calligraphic title with very fine floral pattern around it.

The Mughals ruled most of the Indian subcontinent from the 16th to the mid-nineteenth century. Post 1857, the activities of the East India Company hastened the Mughal decline, ending a rich visual and intellectual culture and forcing it to exist as a considerably weaker entity. The dramatic shift of power from the Mughal to the British Raj was a crucial period as well in the history of art as it significantly altered Indian culture, art and offered an opportunity for experimentation.

The administrative powers of the Mughal Empire had been on a steep decline since the time of Aurangzeb and by the time Bahadur Shah II, ascended the throne, his rule was primarily confined to



Plan of Delhi, 1857-58

the Red Fort in Delhi. This end of an illustrious empire probably led the rulers to start feeling a sense of anxiety in the face of the domineering influence of the Britisher's. They wanted to make one more attempt to create a tie with the former days of glory of the dynasty and leave a compelling history. Thus, artists were offered an unprecedented opportunity to broaden and reinvent the palette of Mughal court and maintain the precedence of imperial prestige.

Bahadur Shah II (the last Mughal Emperor), also known as Zafar, was an accomplished poet and extremely interested in the mystical Sufi teachings but had little ambition as an imperial head. Despite the unfortunate state of the once mighty Mughal Empire, Zafar carried on some of the glorious traditions of the Mughal court, including painting. He employed several artists to illustrate histories and portraiture just as his forefathers had. The compiler of this album, Hakim Ahsanallah Khan, was the personal physician, confidential adviser and Vazir to Zafar. In 1851, he collaborated with Babar Ali Khan, a possible relative, to prepare a dynastic genealogy complete with tables listing the births and deaths of rulers, their portraits and the representation of their tombs, as well as verified chronograms, which was titled 'Portraits of the Exalted Emperors'.

Albums containing portraits of Mughal rulers were extremely popular from the time of Akbar. At times, such portraits were generally also commissioned by rulers for preserving their ancestral heritage, much like we would keep family photo albums today. However, during the late 18th and 19th centuries such albums became increasingly popular. The reason can be twofold. The period saw an unprecedented amount of European visitors who were keen to document their time in India. Another possible reason could be that members of the court and supporters during these years became increasingly reminiscent of earlier more prosperous times. Albums, such as this one, were looked upon as reminders of a better time when the Mughal court was at the height of power, fashion, scholarship, military and of course art.

While such illustrated dynastic genealogies or accounts were a clear attempt at charting the history of the occupation of the throne of Delhi rather than a genealogy of the house of Timur, they now stand as alternative narratives to other sociocultural and urban histories of Delhi.

Historian's Note

A *Muraqqa* (album) is an art form that binds literature and art in its expression. These albums were generally distributed as diplomatic gifts or as a form of documented and glorified history.

This *Muraqqa* is in the Persian language and in the form of a book, containing 16 portraits of the Emperors of the Imperial Mughal Dynasty. It has portraits of Mughal rulers, starting from Amir Timur (1370) to Bahadur Shah Zafar, who was dethroned by the British forces in the year 1857. Except Amir Timur, all other rulers featured in this album (beginning with Babur) ruled over India for a cumulative period of 333 years (1526 - 1857). The first and last page of the album contain elaborate calligraphy about the details of the album.

The album was compiled by Hakim Ahsanallah Khan, who was the chief adviser of the last Mughal Emperor, Bahadur Shah Zafar, in the year 1270 A. H. (1854 A. D.). However, what is noteworthy is

that he has given his own name as the chronogram composer only in the case of Emperor Shah Alam II.

The 16 folios present the following information:

1. 16 Color portraits
2. Date of (i) Birth, (ii) Accession to the throne and (iii) Death of each of the Emperors.
3. Poetic chronograms in Persian language of the above three dates.

Some of the distinct and important features of this particular album are:

Original painted portraits of the emperors in their royal attire: The album presents the rulers in their attire that also aptly confirms to the norms and the traditions of the period to which they belong. For example, in the portrait of the earliest rulers like Timur, Babur, Humayun and Akbar they are shown wearing a simple and unassuming royal attire. The crown, the robe, the ornaments, the footwear, etc. are all simple and modest. Secondly their royal seats, upon which they have been portrayed sitting, are also extremely simple. Infact, Timur and Babur are shown to be occupying chairs and not thrones. Even the background is not very elaborate or colorful. However, the later monarchs, starting from Jahangir and

especially after Aurangzeb, the portraits display pomp, decor and elaborated imagery. This might also be to paint a royal picture of the rulers in the declining period of the Mughal Empire to create a false sense of grandeur.

Some of the portraits also present pictures of other characters such as servants and courtiers showcasing the contemporary styles of ordinary dress as well as the weapons used during that time. These are sure - real presentations.

Information on Timeline of a ruler: The second important feature of this album is that, it gives the dates of (i) Birth, (ii) Accession to the throne and (iii) Death, presenting a kind of time line for a particular ruler. In many cases, they also contain the name of the places of (i) Birth (ii) Accession and (iii) Burial of the monarchs. Such details are very important for historical reasons. However, some of the dates do not tally with the available and known historical records due to the arbitrary nature of documentation in ancient times.

Chronograms: The third and the most important attribute are the short chronograms in verse form provided in Persian language. A chronogram is a sentence or inscription in which specific letters, interpreted as numerals, stand for a particular date when

rearranged. The chronograms in this album work two ways, first in offering historical data in a very short form and secondly representing the poetical acumen of the compiler. Let's examine two chronograms to make it a bit more lucid.

1. The chronogram on Humayun: It is historically recorded that the Emperor had accidentally fallen from the terrace of the royal library in Delhi and met with instant death in the year 1556 (Hijri year 962). In order to provide this date, poetically and briefly, the poet has composed one simple line, "*Humayun Badshah az bam uftad*". It means that "Emperor Humayun fell from the roof". The line depicts the actual event and simultaneously also brings out the numerals 962, which is the Hijri year of Humayun's death.

2. The chronogram on Bahadur Shah Zafar has been narrated in two Persian words only, namely, "*Chiragh Dehli*" meaning "the lamp of Delhi". The numerical value of these words is 1253 which serves to suggest the year of coronation (Hijri 1253 = A. D. 1837)

The title page of the calligraphy provides the following information on the formulation of the album.

1. The Album is entitled as "*Gulshan-e-Tarikh*", meaning "The Garden of History".
2. It glorifies the album in Persian poetry, translation of which is:


"As this Album has become popular in the world all the people acclaim that these pictures are full of light. Everybody is saying the Album is unique, it is worthy of the king and the minister". Khosu Bishan writes this verse.

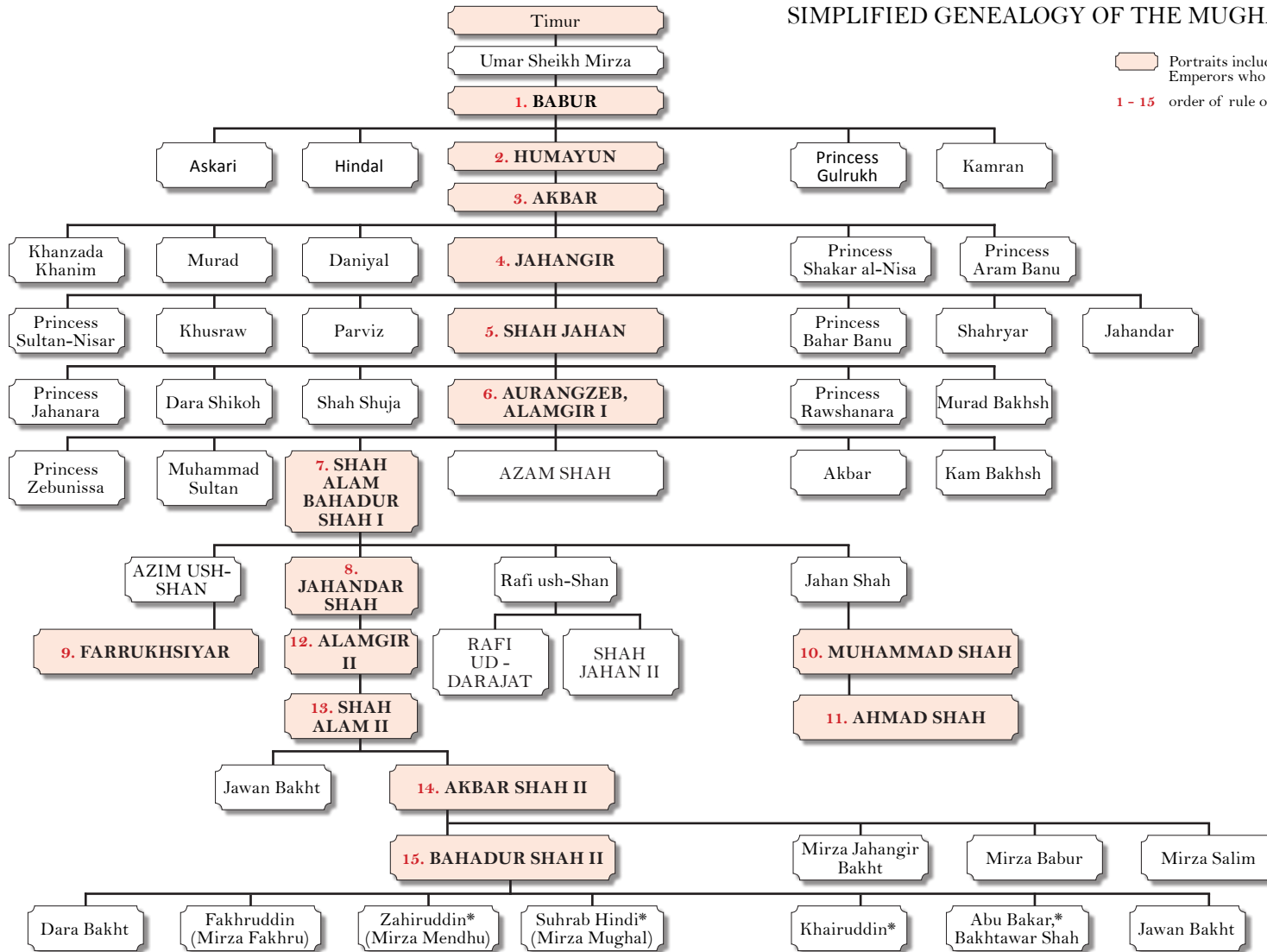
3. The verse composer of these lines is Khosu Bishan, who also seems to be the calligrapher of the album.

Abbasi Mehboobhusain Ahmedhusain

Abbasi Mehboobhusain Ahmedhusain is a retired professor from the Department of Persian (Gujarat College - Ahmedabad). He received a Certificate of Honour, in 2004, from the President of India in recognition for substantial contribution to the Persian Language. He also served as the honorary research assistant at the Hazrat Pir Muhammad Shah Library and Research Center in Ahmedabad. It is one of the oldest libraries in India, with a rare collection of original manuscripts in Arabic, Persian, Urdu, Sindhi and Turkish languages. He has written many research papers and books and takes active participation and initiative in the literary pursuits of the Gujarati Sahitya Academy. He is an avid researcher on Urdu and Farsi literature as well as the history of Gujarat and has written many articles on the subject. He has also translated the calligraphy in this album from Persian to English for better understanding.

SIMPLIFIED GENEALOGY OF THE MUGHAL DYNASTY

 Portraits included in this album;
Emperors who ruled more than a year
1 - 15 order of rule of the Emperor



* shot at point-blank range, by British soldiers, during the Indian Rebellion of 1857.

Understanding the Catalogue

There are basically 16 portraits in the original *Muraqqa*, however we have allotted around 5 pages to each of the portraits and grouped them together for the ease of understanding this catalogue. The first and last pages of the *Muraqqa* contain only calligraphy with its title in Persian and English and the image on the right side of the page is of the original *Muraqqa*. Each portrait is grouped as follows:

- The first page is calligraphy around the portrait that has been literally translated to English.
- The second page is a translucent paper consisting of the calligraphy around the portrait in Persian, placed above the original calligraphy as seen in the *Muraqqa*. It contains the literal transcription from Persian to English of the calligraphy of the

folio. (Its verbatim English translations are given on the adjacent left page.)

- The third page comprises of the original portrait and calligraphy as it appears in the *Muraqqa*.
- The fourth page details some general information regarding the emperor and the visual contents of the image. It also details the original folio size of the *Muraqqa* as seen on page three.
- The fifth page is the emperor himself, enlarged portrait taken from the center of the *Muraqqa*, but without the calligraphy to get a better understanding of his royalty and image.

There is also a possibility that some of the portraits of the emperors used to make the *Muraqqa* might actually be cut from the earlier paintings and pasted in this album and not specially commissioned for it. This might be done to hastily bring out the album for a specific purpose or distribute it as gifts in a particular gathering.

Time has also shown its mark on the current album and many of its inscriptions have faded, are not eligible and unfortunately could not be restored and translated. The places where such an occurrence exists have been labeled as “faded” in the book.

*Hama Guyand ki Tasweerist
Pur Noor!*

*Muraqqa gasht dar Alam Chu
Mashhoor*

Gulshan-e-Tarikh

*Baray-e-Laeq-e-shah wa
wazir ast!*

*Hamin guyand Muraqqa be
Nazir ast.*

Nawisht Ein Band

blank

*Ki Har Tarikh ki sana'a chu
Gulzar*

Khosu Bishan Dil Zindah

As this Album has become popular in the world,

All the people acclaim that these pictures are full of light.

The Garden of History

Everybody says the Album is unique,

It is worthy of the Kings and the Ministers.

Wrote this line

Every date is an art like a garden

blank

Khosu Bishan of living heart



Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

Date of Death Portrait of *Amir Timur*
Shahab Qiran Date of Accession

Sultan Timur like of whom there was no king. 12th of the month of holy *Ramzan* 771 A.H. in the region of *Balkh*.

In seven hundred thirty six, came in to existence Date of Birth

In seven hundred seventy one ascended 27th of the month of *Sha'ban*, 736 A.H.

In eight hundred seven bid adieu to the world in the city of *Sabz*.

son of *Amir Taraghan*

Place of Death
Having ruled for thirty five years, eleven months and five days, on 22nd of the month of holy *Ramzan* 807 A.H., at the town of *Samarqand* travelled towards the Eternal world.
Age 71 years 11 months 2 days.

Ascended *Amir Timur* on the throne of *Rum*, and captured *Sultan Bayazid* the king of *Rum*.

Muraqqa-e-Tasweerat Nadira-e-Ruzgar Shahan-e-Khandan-e-Mughliya Murattaba Hakim Ahsanallah Khan, Mushir-e-Azam of Abu Zafar Sirajuddin Bahadurshah Badshah San-e-Hijri 1270

Tarikh-e-Vafat *Shabih-e-Amir Timur Sahab Qiran* *Tarikh-e-Julus*

Sultan Timur ki misl-e-uoo shah nabood

12 *Ramzan Mubarak* san *Hijri* 771 dar *Khitta Balkh*

Dar Haftsad wa see wa shash dar amad ba-wajood

Tarikh-e-Viladat

Dar Haftsad wa haftad wa yak kard Julus

27 *Mah-e-Sha'ban* san *hijri* 736

Dar Hashtsad wa Haft kard Alam Pidrood

Dar Shahr-e-Sabz

ibn Amir Taraghan

Maqam-e-Vafat

- *See wa panj sal yazdeh mah panj ruz Hukmrani*

- *Ijlas Farmooddan*

- *Namude 22 Ramzan mubarak san hijri 807*

- *Timur bar Takht Rum wa girafar*

- *bamaqan-e-Samarqand nahgira-e-Alam Javedani shudand*

- *Namudan Sultan Bayazid*

- *Muddat umr 71 sal 11 mah*

- *Badshah-e-Rum Ra*

2 yaum bud

محل جلوس
امیر تیمور بن تيمور
تاريخ وفات



تيمور بن تيمور

روزگار در طاعت

تاريخ وفات

تاريخ وفات

تيمور بن تيمور

تيمور بن تيمور

تيمور بن تيمور

تيمور بن تيمور

تيمور بن تيمور

امير طراخان

تاريخ وفات
تيمور بن تيمور

Timur Lang (1336 - 1405)
captures Nasir-ud-din Mahmud Tughluq

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Timur had ruled over Iran, Afghanistan and Central Asia, Anatolia and the Caucasus as well as much of what are now Pakistan and Iraq. He was the great-great-great-grandfather of Babur and founder of the Mughal Empire in India.

In 1398, Timur invaded northern India by crossing the Indus River at Attock (now Pakistan) to fight the armies of Sultan Nasir-ud-din Mahmud Shah Tughluq, ruler of the Delhi Sultanate which had already been weakened by a succession struggle within the royal family. The battle took place in Delhi on 17 December 1398. Using creative war tactics Timur secured an easy victory. Delhi was sacked and left in ruins. The capture of the Delhi Sultanate was one of Timur's greatest victories because of the harsh conditions that existed in the journey and the achievement of taking down one of the richest cities at the time.

In this portrait, Timur is seated on a simple golden throne with a spear in his hand. On the right is Sultan Nasir-ud-din Mahmud Shah Tughluq, captured by Timur's men after the battle of Delhi.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

Muraqqa-e-Tasweerat Nadira-e-Ruzgar Shahan-e-Khandan-e-Mughliya Murattaba Hakim Ahsanallah Khan, Mushir-e-Azam of Abu Zafar Sirajuddin Bahadurshah Badshah San-e-Hijri 1270

	Portrait of <i>Zahir-ud-din Babur Shah</i>	Date of Accession
Date of Death (Chronogram)		
<i>Babur</i> the king of the world, Master of Excellences, Justice and Propriety		Killed <i>Ibrahim</i> at Panipat
well-versed in the secrets of the world and the source of the favours of the God.		The great king <i>Babur</i> of high pedigree
The year of his death, see 'His place is the paradise'.		The day month and the year of that victory
<i>Babur</i> the king secured a place in paradise	son of <i>Sultan Umar Shaikh Mirza</i>	It was Friday morning and the seventh of <i>Rajab</i>
Date of death		Place of Accession
7, <i>Jamad Awwal</i> Place <i>Akbarabad</i> .		2nd of holy <i>Ramzan</i> , 899 A.H. on Tuesday, at the place of <i>Andjan</i> sat on the Royal throne. After that he ascended the throne at Delhi. The period of his reign was thirty seven years, eight months and one day. Date of Birth 6 <i>Muharram</i> 888 A.H., Place of Birth <i>Farghana</i> .





پادشاه جهان

پادشاه جهان

پادشاه جهان



سلطان

مقام جلوس
 در وقتان اولیای کاشغری روز شنبه
 پادشاه ایران بر تخت سلطنت اجلاس نمودند
 در آن روز جمعی سپهسالاران و خدمت سلطنت
 دست مبارکشان بر سر پادشاه نهادند
 و در آن وقت پادشاه جلوس نمودند

Zahir-ud-din Babur (1483 - 1530)
kneeling on a throne

by Mughal Delhi artist
dated 1853-54

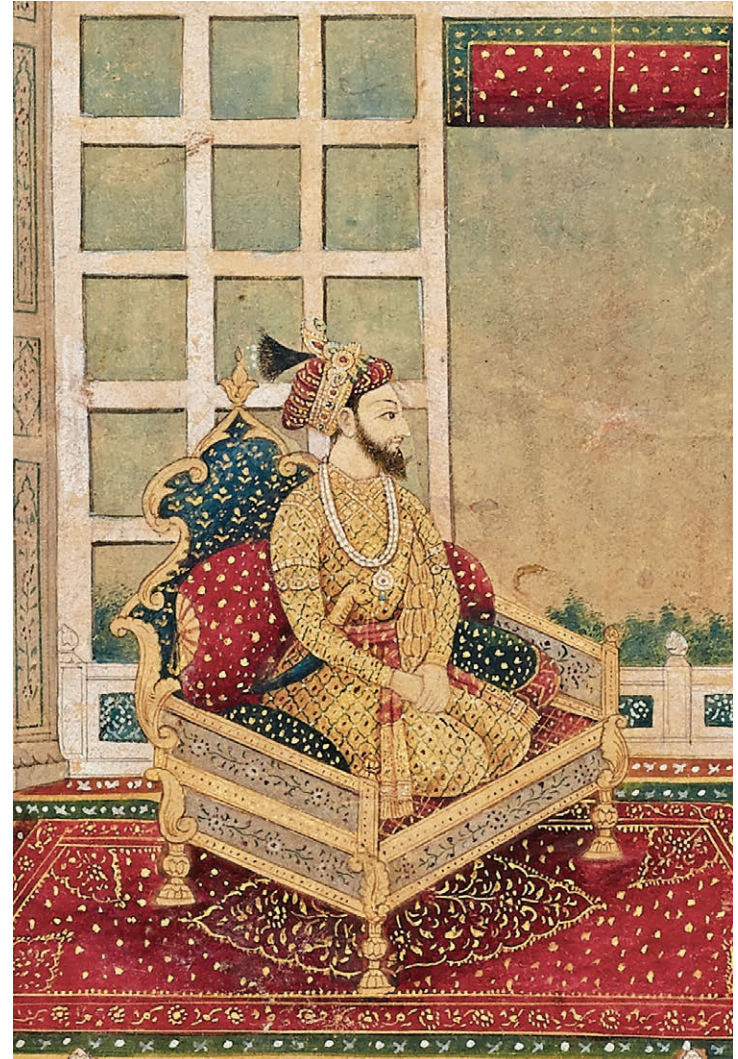
Opaque watercolour, gold & silver on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Babur laid the basis for the Mughal dynasty in India and became the first Mughal emperor. He was the direct descendant of Timur and also of Genghis Khan from his maternal side.

Babur launched his campaign to conquer India in 1519. In 1525 he captured Lahore, annexed the Punjab by defeating Daulat Khan Lodi. Later Babur marched onto Delhi via Sirhind and he reached the historical field of Panipat on 20 April 1526, where he met Ibrahim Lodi. Using the war tactic of Tulugma, Babur was able to defeat Ibrahim Lodi's army. Lodi died during the battle, ending the Lodi Dynasty. After the battle, Babur occupied Delhi and Agra, seated himself on the throne of Lodi and laid the foundation of the Mughal Rule in India.

Babur was a very learned man and wrote his memoirs, which were the main source for details of his life, called Baburnama and were written in Chaghatai, his mother-tongue. This was later translated to Persian by his grandson Akbar.

In this portrait, emperor Babur is kneeling on the throne decorated with gold and silver. His hands are conveniently rested on his legs. He is wearing a golden Jama with pearl white strands in his neck. Maroon and green bolsters are seen around him.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

Portrait of *Nasir-ud-din Humayun Badshah*

Date of Death

Date of Accession

Emperor *Humayun* a Just ruler,

The fortunate king *Muhammad Humayun Shah*.

Whose general bounty reached the whole world.

Who, in spiritualism is the best of the kings

As his Chronogram, the destiny wrote.

When he sat on the throne of kingship,

'King *Humayun* fell from the roof'

son of *Zahir-ud-din Babur Shah*

the year became 'Best of the kings'.

He ruled for twenty four years, left for the eternal world. His age was Forty nine years three months and twenty six days.

Date of Birth
24th *Zi qa'ad* 913 A.H., in the region of *Kabul*, on 14th *Jamad Awwal*, at *Akbarabad* ascended the throne, and on 11th *Rabi Awwal* 962 A.H. fell from the terrace of the royal library on the earth, entrusted the life to God.

Muraqqa-e-Tasweerat Nadira-e-Ruzgar Shahan-e-Khandan-e-Mughliya Murattaba Hakim Ahsanallah Khan, Mushir-e-Azam of Abu Zafar Sirajuddin Bahadurshah Badshah San-e-Hijri 1270

تاریخ وفات
Tarikh-e-Vafat

Shabih Nasir-ud-din Humayun Badshah

تاریخ جلوس
Tarikh-e-Julus

Humayun Badshah aan shah Adil

Muhammad Humayun Shah nek bakht

Ke faiz 'aam uoo bar Alam uftad

Ke, khair al-muluk ast andar suluk

Qaza az behr tarikhash raqam zad

Chu bar masnad badshahi nashast

'Humayun Badshah az bam uftad'

bin Zahir-ud-din Babur Shah

shudash sal Tarikh 'khair al-muluk'

Tarikh-e-viladat

- *Bist wa chahar sal saltanat namudeh*
- *Rehgare maqam baqa shudand*
- *Muddat umr chahal wa nuh sal*
- *Seh mah wa bist wa shash yaum bud*

- *24 Zi qa'ad san hijri 913 dar khittae Kabul 14 Jamad al-Awwal ba maqam Akbarabad jakwa ara-e-saltanat*
- *Shudand wa ba tarikh 11 Rabi al-Awwal san hijri 962*
- *az bam kutub khana shahi bar zameen uftadeh, jan ba haq shudand*

Nasir-ud-din Humayun (1508 - 1556) kneeling on a golden throne

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Humayun was the second Mughal emperor who ruled initially from 1530 to 1540 and then again from 1555 - 1556. The empire he inherited was very unstable and lacked strong administration. It attracted aggression from external forces like the Afghans, Rajputs, etc. His biggest rival, Sher Shah Suri, defeated him in the battle of Kannauj (1540), leaving him with no option but to leave India and escape to Iran.

The Mughal Empire remained inactive for a period of nearly 15 years. Sher Shah Suri established his own dynasty. In 1555, Humayun came back with a strong force and recovered his kingdom. He ruled over most of India, Pakistan and Afghanistan and was an efficient ruler. Humayun was inclined towards the finer things in life and was not a very fierce warrior. Though Humayun managed to get his kingdom back, he couldn't rule for long. One day while coming down from his library, he slipped and fell down the stairs. He suffered massive injuries and died a tragic death. The kingdom was left with his son Akbar.

In this portrait, emperor Humayun is kneeling on a golden throne. The green halo outline with gold, gives his turban a good contrast. His puffy face and thickened neck reflect the Emperor's indulgent lifestyle and mature age.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

Date of Death	Portrait of <i>Jalal-ud-din Akbar Shah</i>	Date of Accession
'with divine decree <i>Akbar Shah</i> died'.		From the Royal Sermon ...faded
The date of the death of <i>Akbar Shah</i> became		From the first year, all affairs became like gold
The period of his rule, Fifty-one years		<i>Akbar</i> the king ascended the royal throne.
ten days.		the Date of accession " <i>Akbar</i> ascended the throne"
Date of death,	son of <i>Nasir-ud-din Humayun Shah</i>	
12th <i>Jamad al-II</i> Wednesday 1014 A.H. At <i>Sikandra</i> , by another saying at <i>Agra</i> .		Auspicious Birth on First of <i>Rajab</i> night of Saturday 949 A.H., at <i>Amarkot</i> near <i>Lahore</i> on 2nd of <i>Rabi al-II</i> 962 A.H., He sat on the throne at a place <i>Eid gah, Kalanor</i> , District <i>Lahore</i> .



This is a highly decorative page from a manuscript, likely a historical or biographical work. The page is framed by a wide, ornate border of red and gold floral patterns. The central focus is a miniature painting of a ruler seated on a throne, wearing a golden crown and ornate robes, with a standing attendant in a yellow robe holding a white bird. The scene is set against a blue background.

The page is rich with Persian calligraphy in black ink on green and gold backgrounds. The main title at the top center reads "شاه جهان" (Shah Jahan). To the right, the text "تاریخ جلوس" (Tarikh-e Jalos) is written vertically. To the left, "تاریخ وفات" (Tarikh-e Vafat) is written vertically. At the bottom center, the name "شاه جهان" is written in large, stylized letters. In the bottom right corner, there is a section titled "ولادت با سعادت" (Walaadat-e Ba Sa'adat) followed by a short biographical text.

The calligraphic text includes:

- Top center: شاه جهان
- Right side (vertical): تاریخ جلوس
- Left side (vertical): تاریخ وفات
- Bottom center: شاه جهان
- Bottom right: ولادت با سعادت

The miniature depicts a ruler seated on a throne, wearing a golden crown and ornate robes, with a standing attendant in a yellow robe holding a white bird. The scene is set against a blue background.

**Jalal-ud-din Akbar (1542 - 1605)
facing a falconer**

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Akbar was the third and greatest ruler of the Mughal dynasty. He established a centralised system of administration throughout his empire and adopted a policy of conciliating conquered rulers through marriage and diplomacy. He showed respect for the Hindu faith and even his wives from the Hindu Rajput royal house were not forced to convert. Hindus were also prominent in his court and the army.

Akbar was a great patron of art, architecture, paintings and especially illustrated histories. Illiterate himself, he had books read to him and was especially keen to have images of what was described. He commissioned and employed around 300 artists, including Persian, Muslims and Hindus. As architectural projects, he built Humayun's tomb, Agra fort, Fatehpur Sikri, Lahore royal fort and many more.

In this portrait, Akbar is seated cross-legged on an octagonal throne under a small canopy. He is holding the mouthpiece of a Hukka. He is facing a falconer, who seems to be the general of his army, probably Mansingh. Mansingh, was a trusted general and included among the Navratnas of the royal court. Hunting with hawks was a wide spread tradition among the Mughals.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

Date of Death	Portrait of <i>Nur-ud-din Jahangir Shah</i>	Date of Accession
The king of the World, <i>Shah Jahangir</i> ,		14 <i>Jamad al-II</i> 1014 A.H.
fame of his justice went ...faded.		Place of Accession city of <i>Akbarabad</i> .
Find out the date of his death according to <i>Kashafi</i> .		Period of Rule twenty one years, eight months
Intelligence said, 'Jahangir left the World.'	son of <i>Jalal-ud-din Akbar Shah</i>	fourteen days. Age
27 <i>Safar</i> , 1036 A.H., Place of Death <i>Shah Darwaza, Lahore</i> .		fifty seven years eleven months seventeen days. Year of Birth First of <i>Rabi Awwal</i> on Wednesday 977 A.H.. Place of Birth, <i>Fatehpur Qasbah</i> , suburb of <i>Akbarabad</i> .

Muraqqa-e-Tasweerat Nadira-e-Ruzgar Shahan-e-Khandan-e-Mughliya Murattaba Hakim Ahsanallah Khan, Mushir-e-Azam of Abu Zafar Sirajuddin Bahadurshah Badshah San-e-Hijri 1270

Shahab Nur-ud-din Jahangir Shah

Tarikh-e-Vafat *Tarikh-e-Julus*

Shahanshah Jahan shah Jahangir

ke sayt Adl uoo ra ...faded

Joo Tarikh vafatash Hasb Kashafi

Khirad gufta 'Jahangir az jahan raft'

14 *Jamad al-sani san hijri 1014*

Maqam Julus shahr Akbarabad

Muddat Saltanat bist wa yak sal wa hasht mah

chahar deh yaum Muddat umr

bin Jalal-ud-din Akbar Shah

- *Panjah wa haft sal yazdeh mah haftdeh yaum*
- *Bud sal viladat yakum Rabi al-Awwal*
- *Ruz chahar shambah san hijri 977 Mahall viladat*
- *Qasbah Fatehpur Muzafat Akbarabad*

Nur-ud-din Jahangir (1569 - 1627)
seated on throne as the world-seizer

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Nur-ud-din Muhammad Salim, known by his imperial name Jahangir, was the fourth Mughal emperor who ruled from 1605 until his death in 1627.

Jahangir built upon his father Akbar's foundations of excellent administration, and his region was characterized by political stability, a strong economy and impressive cultural achievements. He was fascinated with art, science and architecture. His interest in portraiture led to a lot of development in the art form. The art of painting reached great height under his reign. His interest in painting also served his scientific interests in nature. He kept record of every specimen including animals and plants. The world's first seamless celestial globe was built by Mughal scientists under his patronage.

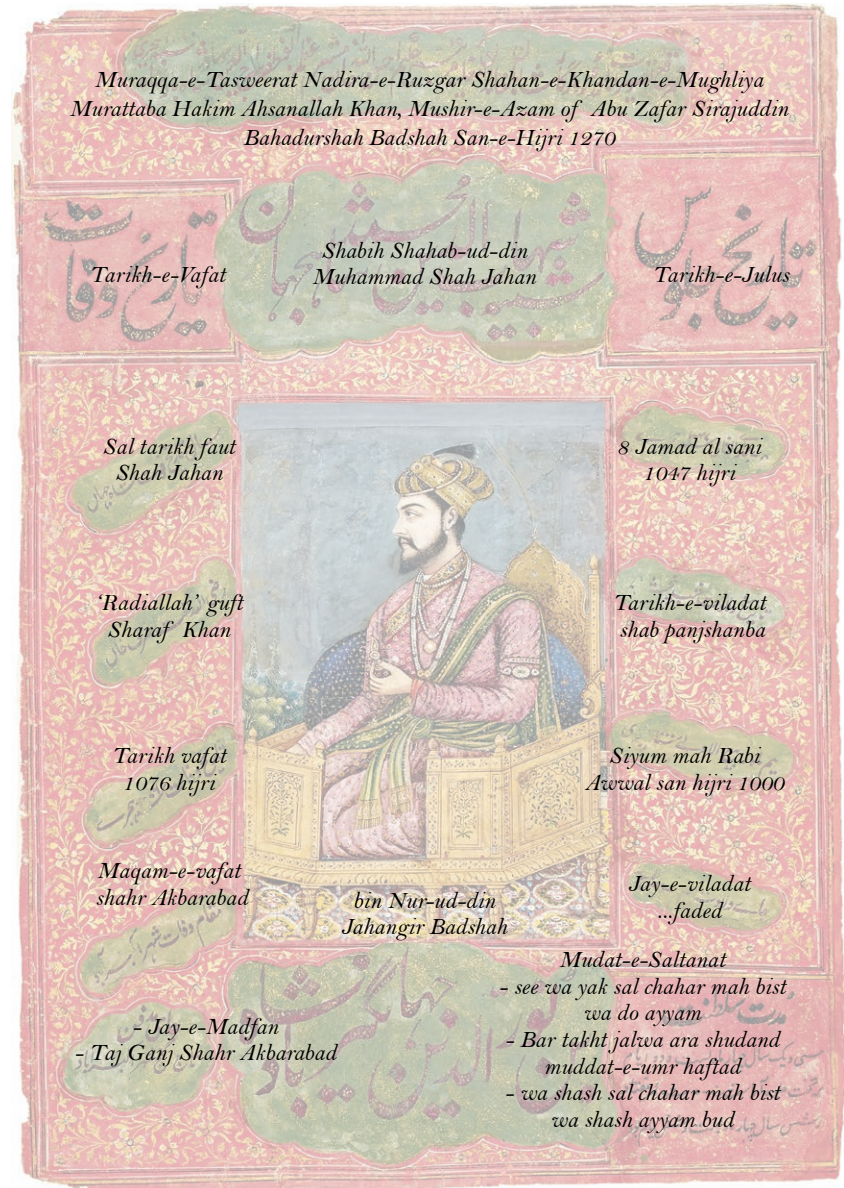
In this portrait, Emperor Jahangir is seated on a golden European style throne decorated with rubies and emeralds, with a parasol above. The iconography strongly reflects his adopted titles. As the 'King of the World' he is seen holding a globe in his left hand, his right hand is resting on the throne supported by a round pillow.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

Date of Death	Portrait of <i>Shahab-ud-din Muhammad Shah Jahan</i>	Date of Accession
Year of the death of <i>Shah Jahan</i> ,		8 <i>Jamad al-II</i> 1047 A.H.
“God is pleased” was told by <i>Sharaf Khan</i> .		Date of Birth, the night of Thursday,
Year of the death 1076 A.H.		3rd of the month of <i>Rabi Awwal</i> , 1000 A.H.
Place of Death City of <i>Akbarabad</i> .	son of <i>Nur-ud-din Jahangir Badshah</i>	Place of Birth ...faded
Place of Burial <i>Taj Ganj, Akbarabad city</i> .		Period of Reign, thirty one years four months twenty two days adorned the throne, Age seventy six years four months twenty six days.



تاریخ سلطنت جهانگیر شاه
بنام جهانگیر شاه
بنام جهانگیر شاه

تاریخ جلوس

شهاب الدین جهانگیر

تاریخ وفات



سال تولد

تاریخ ولادت

ماه ولادت

محل ولادت

سال وفات

محل وفات

تاریخ وفات

مقام وفات

خان قون
تاریخ وفات

روز وفات جهانگیر شاه

مدت سلطنت
سالی و یک سال چهار ماه است و ده روز
و شش ماه و آشت روز است مدت سلطنت
و شش سال چهار ماه است و شش روز

Shahab-ud-din Shah Jahan (1592 - 1666)
kneeling on throne

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Shah Jahan was the fifth Mughal emperor. He ruled from 1628 until 1658. His birth name was Khurram but his father Jahangir granted him the title of Shah Jahan (Persian: Glory of the world).

Under his rule, Mughal artistic and architectural achievements reached its zenith. The famous Peacock throne, Red fort and Jama Masjid in Delhi, Shalimar gardens of Lahore, Sheesh Mahal and Naulakha Pavillion at Lahore fort, Tomb of Jahangir were all built during his reign. His most famous architectural feat was the Taj Mahal at Agra, now one of the seven wonders of the world, built out of love for his wife the Empress Mumtaz Mahal. When Shah Jahan became ill in 1658, Aurangzeb, his third son, gathered an army and became its chief commander. Although Shah Jahan fully recovered from his illness, Aurangzeb declared him incompetent to rule and put him under house arrest. He spent the last 8 years of his life as a prisoner in Agra fort looking at the Taj Mahal, he had built for his beloved, through its windows.

In this portrait, Emperor Shah Jahan is kneeling on a low octagonal golden throne while resting on large blue bolster. He is holding a pearl studded turban jewel. One can see a thin line, probably for the parasol, but it is missing. This portrait may have been done earlier but later cut to size and pasted in this *Muraqqa*.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

Portrait of *Muhyi-ud-din Muhammad Aurangzeb Alamgir Badshah*

Date of Death

Date of Accession

Faded

Faded

Period of Reign,
Fifty Years

Faded

Twenty Eight
days.

Date of Birth,
11 *Zi qa'ada*.

Date of Death

night of Monday,
1038 A.H.

son of *Shihab-ud-din Muhammad Shah Jahan*

28 *Zi qa'ada*,
Sunday 1118 A.H.,
Place of death
Aurangabad, Deccan.

Place of Birth
Vicinity of *Gujarat*.
Date of Accession
first *Zi qa'ada* Monday
1068 A.H. at *Gujarat*.

Muraqqa-e-Tasweerat Nadira-e-Ruzgar Shahan-e-Khandan-e-Mughliya
Murattaba Hakim Ahsanallah Khan, Mushir-e-Azam of Abu Zafar Sirajuddin
Bahadurshah Badshah San-e-Hijri 1270

Tarikh-e-Vafat

Shabih Muhyi-ud-din Muhammad
Aurangzeb Alamgir Badshah

Tarikh-e-Julus

Faded

Faded

Muddat Hukmrani
panjah sal

Faded

Bist wa hasht yaum

Tarikh viladat, 11
Zi qa'ada

Tarikh Vafat

Shab du Shambah san
hijri 1038

bin Shihab-ud-din
Muhammad Shah Jahan

- 28 *Zi qa'ada* ruz
- *Yak Shambah san*
hijri 1118
- *Maqam vafat*
Aurangabad Dacan

- *Maqam-e-viladat*
- *Muzafat Gujarat tarikh*
takht Nashini
- *yakum Zi qa'ada ruz*
shambah san 1068
- *Hijri ba Maqam Gujarat*

تاریخ جلوس
 محی الدین محمد اوکٹ ماہیہ
 تاریخ وفات

تاریخ وفات
 تاریخ جلوس
 تاریخ وفات
 تاریخ جلوس
 تاریخ وفات
 تاریخ جلوس

مقام ولادت
 مقامات جرات تاریخ تخت نشینی
 عمر بقدر روز ششم سنه ۱۲۳۵
 قریب مقام جرات

شہناز محمد شاہ
 بن امام حسین
 بن امام حسین

مقام ولادت
 مقامات جرات تاریخ تخت نشینی
 عمر بقدر روز ششم سنه ۱۲۳۵
 قریب مقام جرات

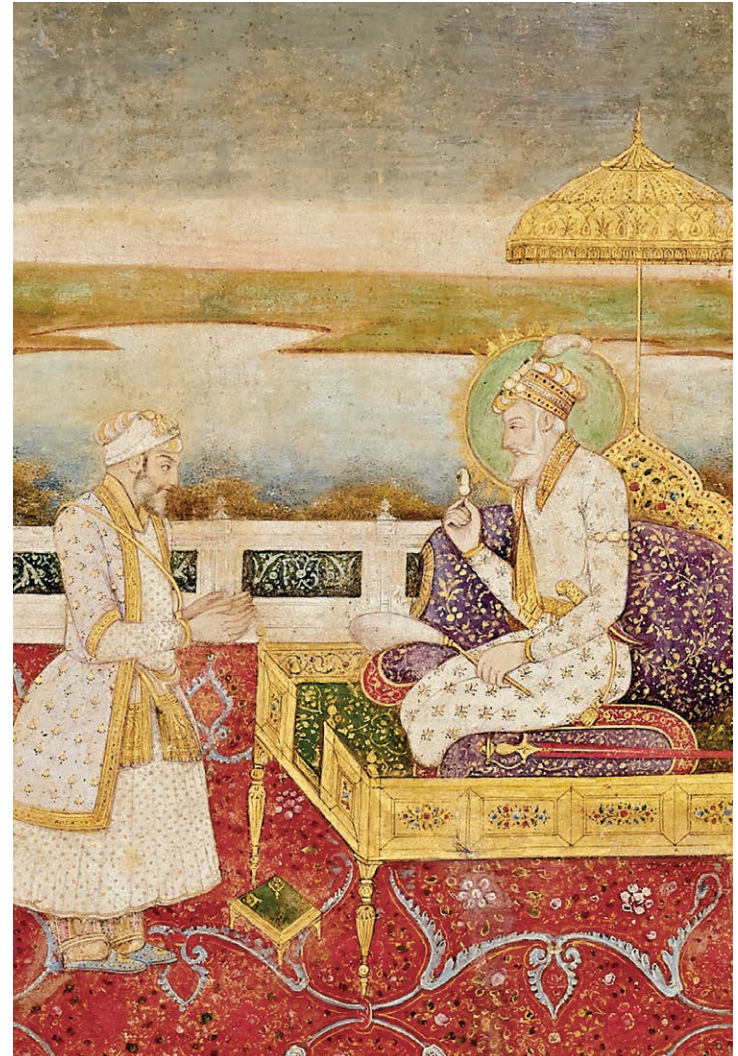
**Muhy-ud-din Aurangzeb (1618 - 1707)
receives Vazir Shaista Khan**

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Aurangzeb was the sixth Mughal emperor who ruled over most of the Indian subcontinent and was known by his imperial title Alamgir (world-seizer). His reign lasted 49 years from 1658 until his death in 1707. Aurangzeb was a notable expansionist and during his reign, the Mughal empire reached its peak. He was among the wealthiest Mughal rulers. He was a strong and effective ruler, but after his death the great period of the Mughal dynasty came to an end, and the central control of the sub-continent declined rapidly.

In this portrait, Emperor Aurangzeb is seated on a golden throne, with a parasol above, receiveing his maternal uncle Shaista Khan. Shaista Khan, served as a subedar and governor of Bengal from 1664 to 1688, and was a key figure during the rule of his nephew. Aurangzeb is holding a turban jewel composed of pearls and diamonds. The background is simple, a terrace overlooking a river bank and in distance is the horizon.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

Date of Death Portrait of *Muhammad Mu'azzam*
Shah Alam Mulaqqab Bahadur Shah Date of Accession

in his death, became headless and foot-less, The first day of *Zil Hajj* 1118 A.H.

Bounty and learning benefit of generosity and munificence. at the place of *Lahore* on the throne

Place of Burial adorned.

at *Mehrauli*, near Delhi. Date of Birth


son of *Aurangzeb Alamgir Badshah*

Month of *Rajab* 1103 A.H.

This King's religion was *Shi'ism*. In his days, many rebellions raised their head. Place of Birth *Deccan Camp*, Period of Reign five years and one month, Age seventy years and six months.



بارخ جلوس
بارخ وفا
بارخ وفا



ماه ربیع الثانی
مقام ولادت
سابق و کهن - دست طکرانی
چهار سال یکماه - مدت عمر
و نود و سه سال شش ماه بود

**Muazzam Bahadur Shah I (1643 - 1712)
seated on a throne with a parasol**

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Bahadur Shah I was the seventh Mughal emperor who ruled between 1707 and 1712 after Aurangzeb's death. His original name was Muhammad Muazzam later titled as Shah Alam by his father. He was popularly known as Bahadur Shah.

He was a more moderate man than his father. Music and arts gained support during his rule. Bahadur Shah controlled and kept united the massive empire that his father made. After his short reign of less than 5 years, the Mughal empire entered a long decline, attributed both to his sudden death and to his father's geographical overreaching. He may be called the last successful emperor of the Mughal dynasty.

In this portrait, Emperor Shah Alam, presented in profile, is seated on a gold and silver throne adorned with a parasol. He is wearing a simple white Jama with a golden border and holding a turban jewel in his right hand. He is shown with a white beard as he became an emperor when he was in his sixties.



(detail)

**Mu'izz-ud-din Jahandar Shah (1661 - 1713)
in discussion with petitioners**

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Jahandar Shah was the eighth Mughal emperor who ruled for a brief period from 1712-13. On the death of his father Bahadur Shah I, he and his brother both declared themselves emperors and conducted a struggle for succession. His brother was killed on 17 March, 1712 while he was able to rule further for eleven months.

Jahandar Shah lead a very frivolous lifestyle and his court was enlivened by dancing and entertainment. His favorite dancing girl Lal Kunwar was elevated to the position of Queen consort on 10 January 1713. He was defeated by his nephew Farrukhsiyar with support of the Sayyid brothers. He was captured and confined along with Lal Kunwar and murdered by professional stranglers on 11 Feb. 1713.

In this portrait, the Emperor is seated on a chair, with a parasol, on a terrace where he is engaged in conversation with the standing petitioners. Two men are standing in front of the emperor, of which one is reading. The other two companions wait patiently. A chowrie bearer is standing behind the emperor.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

	Portrait of <i>Jalal-ud-din Muhammad Farrukhsiyar</i>	
Date of Death		Date of Accession
9th <i>Rabi-al-Awwal</i> 1131 A.H.,		<i>Shah Farrukhsiyar</i> whose crown
He expired at Delhi		became the Sun of the Firmament of the Kingdom.
Place of Burial the Tomb of <i>Humayun</i> Delhi.		The Angel said, The year of his Kingship is,
Age thirty five years, eight months twenty days.	son of <i>Azimushshan</i> son of <i>Bahadurshah</i>	'The Sun of the glory of the Kingdom'.
The period of his reign six years, three months and eleven days.		Date of Birth 18 of <i>Rajab</i> Thursday 1095 A.H. Place of Birth Delhi according to another saying, on way to Deccan. Date of Accession 23 of <i>Zi qa'ada</i> 1123 A.H. Place of Accession - Delhi, according to another saying Patna.



Muin-ud-din Farrukhsiyar (1685 - 1719)
kneeling on a throne holding a turban jewel

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Farrukhsiyar was the 9th Mughal emperor who ruled between 1713 and 1719. Known as a handsome ruler, he was easily swayed by his advisers. He lacked the ability, knowledge and character to rule independently. Sayyid Barha brothers - Abdullah Khan and Husain Ali, were two noblemen whose families had been associated with the Mughal court for around three generations. They supported Farrukhsiyar to get the throne but themselves became the effective power behind the facade of the Mughal rule. During his reign in 1717, the British East India Company purchased duty-free trading rights in Bengal for mere 3000 rupees a year.

Farrukhsiyar met a humiliating and bloody end. His habit of constant plotting eventually led the Sayyid brothers to officially depose him as the Emperor. He was imprisoned, starved and later blinded with needles. Eventually he was strangled to death.

In this portrait, the Emperor is set within an oval frame surrounded by wide margins filled with gold leaf and flower patterns on a blue background. In this strict profile view you can see the Emperor kneeling on the throne against a striped bolster. He is holding a studded turban jewel in his right hand and the other hand is resting on a dagger.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

Portrait of *Muhammad Shah Badshah*

Date of Death

Date of Accession

A King ..faded.. eyed
Bright star from
whom,

Tumult arose from
the *Saiyads*

Like the Sun in the
sky of the world it
rose.

The will of the
auspicious king
became a witness to
the rise of his luck

From this
temporary abode, he
went on the path of
Paradise.

Faded

The invisible angel
sang: Say, 'He went
to Paradise.'

son of *Muhammad Mu'azzam Badshah*

Faded

Date of Birth 26 *Rabi al-Awwal*
and according to other saying
24 *safar*, 1104 A.H. At the place
of *Shergadh*. Date of Accession
13 holy *Muharram* 1123 A.H, at
Delhi. Age forty seven years,
one month and one day.

Date of Death
1150 A.H., Place
of Burial the tomb
of the Chief of
the Saints, Delhi.

Muraqqa-e-Tasweerat Nadira-e-Ruzgar Shahan-e-Khandan-e-Mughliya Murattaba Hakim Ahsanallah Khan, Mushir-e-Azam of Abu Zafar Sirajuddin Bahadurshah Badshah San-e-Hijri 1270

تاریخ وفات
Tarikh-e-Vafat

Shabih Muhammad Shah Badshah

تاریخ جلیس
Tarikh-e-Julus

*Shahi ..faded.. chashm
Roshan Akhtar aanke
azoo*

*Shudeh shor
Saiyyidan*

*Chu aftar jahanjameel
geeti furogh girift*

*Garwah aamad
Farugh bakht ra kam
Humayunash*

*Chu shud bi Jadae
Firdaus zeen sipanj
sara*

Faded

*Sarood Hatif' ghaibi,
ke 'Gu ba Jannat Raft'*

*bin Muhammad
Mu'azzam Badshah*

Faded

*-Tarikh-e-viladat
- 26 Rabi al-Awwal wa bi qauli
24 Safar san hijri 1104
- Tarikh Vafat
- san hijri 1150
Maqam madfan
-Dargah sultan al-Mashaikh
-Dehli.*

*-Tarikh-e-julus
- Ba Maqam-e-Sher Gadh tarikh-e-julus
13 Muharram al-hayam
- San hijri 1123 ba maqam-e-Dehli
Muddat umr
- Chihil wa haft sal yak mah wa yak ruz bud*

**Muhammad Shah (1702 - 1748)
in conversation with his Grand Vazir**

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Muhammad Shah, also known as Roshan Akhtar, was the Mughal emperor who ruled between 1719 and 1748. He ascended to the throne at the age 17 with the help of the Sayyid brothers. He later got rid of them with the help of Asaf Jah I. Muhammad Shah was a great patron of arts, that included musical, cultural and administrative developments. He was also known by his pen name '*Sada Rangila*' (ever joyous).

In this portrait, Muhammad Shah is holding a turban jewel in his right hand and a yellow flower in his left hand. His grand Vazir Qumar-ud-din Khan in return holds an ivory box.

Facing one another, they are drawn in strict profile and both are elegantly attired in floor-length Jamas having floral spring patterns, that was the fashion in the mid-eighteenth century.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

	Portrait of <i>Ahmad Shah Badshah</i>	
Date of Death		Date of Accession
'When the warrior of Islam jumped, his soul left'		When that fortunate king from the throne
Everybody shed tears from the eyelids..faded.		showed splendor like the sun in the sky.
The guardian angel, for the year of his death, said with extreme grief		Reason brought on the lip the year of his accession
"Year of Death, Year of Death, Oh! Oh! Alas!".	son of <i>Muhammad Shah Badshah</i>	'The Splendor of the royal throne increased'.
Place of Burial Qadam Shareef Near Dehli, Age fifty years three months thirteen days.		Date of Birth 27 Rabi - II 1130 A.H. Tuesday. Place of Birth Red fort, Delhi. Date of Accession 1161 A.H., Place of Accession Panipat.



در دولت نامه و کارنامه ملازمین و خدمتگاران عظمای سعادت منور
 تاریخ جلوس **محمد شاه بابوشاه**
 تاریخ وفات

در سال پنجم از جلوس
 در سال اول از جلوس
 در سال دوم از جلوس
 در سال سوم از جلوس
 در سال چهارم از جلوس
 در سال پنجم از جلوس
 در سال ششم از جلوس
 در سال هفتم از جلوس
 در سال هشتم از جلوس
 در سال نهم از جلوس
 در سال دهم از جلوس

محمد شاه بابوشاه
 تاریخ ولادت
 در سال اول از جلوس
 در سال دوم از جلوس
 در سال سوم از جلوس
 در سال چهارم از جلوس
 در سال پنجم از جلوس
 در سال ششم از جلوس
 در سال هفتم از جلوس
 در سال هشتم از جلوس
 در سال نهم از جلوس
 در سال دهم از جلوس

**Mirza Ahmad Shah Bahadur (1725 - 1775)
kneeling on the throne under the shamiana**

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Ahmad Shah was the son of Mughal Emperor Muhammad Shah. He succeeded his father to the throne as the 15th Mughal emperor and ruled between 1748 and 1754.

Ahmad Shah had posted Safdarjung, Nawab of Awadh, as Mughal Grand Vazir to handle the administration of the empire. However, Safdarjung was unable to run it proficiently and spent most of his time in internal strife and in increasing his own power and wealth. In 1753, Ahmad Shah appointed Imad-ul-Mulk as the new Grand Vazir to counter the growing influence of Safdarjung. Imad-ul-Mulk gathered the opposition and defeated Safdarjung forcing him to go back to Awadh. However, the administrative weakness of Ahmad Shah led to the rise of Imad-ul-Mulk, who aided by the Marathas, turned against Ahmad Shah Bahadur and arrested the Emperor and his mother. In June 1754, he blinded the Emperor, who spent the remaining years of his life in prison and died of a natural cause in 1775.

In this portrait, the Emperor Ahmad Shah is presented in profile facing right, kneeling on a throne wearing a purple Jama. Brilliant white strands of pearls interlaced with emeralds are wrapped around his turban, neck and wrists. A red velvet Shamiana (canopy) with black and gold borders is stretched overhead on tent poles.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

Portrait of *'Aziz-ud-din Alamgir II*

Date of Death

Date of Accession

Shah-e-Alam title, *'Aziz-ud-din*,

10th the great *Sha'ban* Tuesday,

whose was the place in the vicinity of divine favor.

1167 A.H.
Place of Accession

When he departed for the Paradise, the messenger said,

In the fort of *Shahjahanabad*.

Oh! 'The Master of the highest seat of the nation died.'

son of *Jahandar Shah Badshah*

Date of Birth
1099 A.H.

Place of Burial the Mausoleum of *Humayun* near Delhi.

Place of Birth *Multan* district. Period of Kingship five years seven months, twenty eight days.
Age seventy three years.

Muraqqa-e-Tasweerat Nadira-e-Ruzgar Shahan-e-Khandan-e-Mughliya Murattaba Hakim Ahsanallah Khan, Mushir-e-Azam of Abu Zafar Sirajuddin Bahadurshah Badshah San-e-Hijri 1270

Tarikh-e-Vafat

Shabih 'Aziz-ud-din Alamgir Sani

Tarikh-e-Julus

Shah-e-'Alam Nasb 'Aziz-ud-din

10 Sha'ban al-Mu'azzam seh shanbah

Kash bud Dar jawar-e-Rahmat jae

San-e-hijri 1167 Maqam-e-julus

Guft Hatif chu raft dar Jannat

Dar qila-e-Shahjahanabad

"Darwar-e-'arsh-emulk-murd" aye wae

bin Jahandar Shah Badshah

Tarikh-e-viladat san-e-hijri 1099

- Jae dafan -Maqbara-e-Humayun nizz Dehli

- Maqam-e-viladat - Suba-e-Multan muddat-e-saltanat panj - sal haft mah bist wa hasht - yaum Muddat-e-umr haftad wa seh sal



Aiz-ud-din Alamgir II (1699 - 1759)
seated under canopy, holding flowers

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Alamgir II son of Jahandar Shah was the Mughal emperor between 1754 and 1759. When he ascended the throne he was an old man of 55 years. He had no experience of administration and warfare as he had spent most of his life in jail. He was a weak ruler, with all power vested in the hand of his Vazir Imad-ul-Mulk, who deposed Ahmed Shah Bahadur and raised him to the throne.

Imad-ul-Mulk was clearly a man of no principles and was commonly criticized for his extreme selfishness. He put all the imperial revenues into his own pocket and starved Alamgir II's family. He had collaborated with the Marathas and together they dominated the whole of northern India. This was the peak of the Maratha expansion, which caused great trouble for the Mughal Empire, which had already become weak with no strong ruler. He was murdered by Imad-ul-Mulk with the help of a Maratha leader. Alamgir II's son Ali Gauhar escaped persecution from Delhi, while Shah Jahan III was placed on the throne.

In this portrait, the Emperor Alamgir II is kneeling on a hexagonal golden throne studded with emeralds, rubies and diamonds. He is wearing a pink Jama with flower patterns and a fur collar. He has a rose flower in both the hands. An arch type canopy and the parasol above the throne make for a beautiful composition.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

*Abul Muzaffar Jalal-ud-din
Shah-e-'Alam II*

Date of Death

Date of Accession

The Paradise residing Shah Alam Badshah.

The year of accession of the Emperor of high family,

Left this world and stayed at paradise,

on the throne of the Kingdom with the help of fortune.

the date of death of that esteemed emperor

Ahsanallah, with inspiration said

My heart while crying said, 'The month of Ramzan.'

son of *Muhammad Aziz-ud-din Alamgir II*

The King of the Kings, the glorious Emperor.

Period of Reign forty eight years four months three days, Date of Death Holy *Ramzan* 1221 A.H., Place of Death Tomb of Mehrauli.

Date of Birth ..faded *Zi qa'ad* 1140 A.H., Place Ilahbad, Date of Accession 4 *Jumda* - I 1172 A.H., in the city of Ilahbad. Age eighty years ..faded month twenty days.

Muraqqa-e-Tasweerat Nadira-e-Ruzgar Shahan-e-Khandan-e-Mughliya Murattaba Hakim Ahsanallah Khan, Mushir-e-Azam of Abu Zafar Sirajuddin Bahadurshah Badshah San-e-Hijri 1270

تاریخ وفات

*Abul Muzaffar Jalal-ud-din
Shah-e-'Alam Sani*

Tarikh-e-Vafat

تاریخ جلوس

Tarikh-e-Julus

*Hazrat Firdaus
manzil Shah-e-Alam
Badshah*

*Sal-e-Ijlas-e-shah
-e-'Ali Guhar*

*Raft zeen dar-e-fana
wa kard dar jannat
maqam*

*Bar sarir-e-saltanat
Bi imdad-e-qadar*

*Sal-e-Tarikh-e-
wafat-e-aan shah-e-
wala guhar*

*Ahsanallah, az
sar-e-ilham guft*

*Dil kardi nala gufta
Haftum shahr-e-siyam*

*Shah-e-Shahan
Badshah-e-ba waqar*

bin *Muhammad
Aziz-ud-din Alamgir Sani*

Tarikh-e-Viladat

- *Muddat-e-saltanat
- Chahal wa Hasht sal chahar
mah seh yaum
- Tarikh-e-vafat Ramzan al-
mubarak 1221 hijri
- Jae-vafat maqbara-e-Mehrauli*

- ..faded *Zi qa'ad san hijri
1140 Maqam Ilahbad
- Tarikh-e-Julus 4 Jumda
Arwal san 1172
- hijri dar shahr-e-ilahbad
Muddat umr hashtad sal
- ... (faded) mah bist yaum*

Ali Gauhar Shah Alam II (1728 - 1806)
holding prayer beads 'subha'

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Shah Alam II, originally named Ali Gauhar, was the namesake Mughal emperor of India from 1759 to 1806. He was the son of the murdered Alamgir II. He was forced to flee Delhi in 1758 by his minister who kept him a virtual prisoner. He took refuge with the Nawab of Ayodhya and after his father's assassination in 1759, proclaimed himself emperor. With the intention of seeking to capture Delhi, he demanded tribute from Bihar and Bengal and thereby came into conflict with the East India Company. Comfortably settled at the city of Allahabad, he sought Delhi, and in 1771 an agreement with the Maratha people of western India returned it to him. In 1788, the Afghan chief of Rohilla, Ghulam Qadir seized Delhi and, enraged at his failure to find treasure, blinded Shah Alam.

Shah Alam spent his last years under the protection of the Maratha chief Sindhia, and the Britisher's. He was called "King of Delhi" by the British, who issued coins bearing his name for 30 years after his death.

In this portrait, done towards the last few years of his life, Shah Alam is shown blind. He has prayer beads called 'subha' in his right hand and a hookah pipe in his left. He is seated on a terrace.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

Muraqqa-e-Tasweerat Nadira-e-Ruzgar Shahan-e-Khandan-e-Mughliya
Murattaba Hakim Ahsanallah Khan, Mushir-e-Azam of Abu Zafar Sirajuddin
Bahadurshah Badshah San-e-Hijri 1270

Date of Death	<i>Abu Nasr Muin-ud-din Akbar Shah II</i>	Date of Accession
When Akbar Shah left the world,		When Akbar Shah put on the robe of Kingship
the sky became dark because of the smoke of the heart.		for the honour of the Kingdom and prosperity and prestige.
The feet of the kingdom broke, heart said		The invisible messenger extempore and suddenly,
the date and year 'Oh! Akbar'.	son of <i>Jalal-ud-din Shah Alam II</i>	"The dowry of the pleasure of <i>Parvez</i> ", said is the year of accession.
Period of Kingship - Thirty one year nine months twenty two days. Burial Place - The Mosoleoum of <i>Hazrat Qutbuddin Bakhtiar Kaki</i> , near Delhi.		Date of Birth 1170 A.H., place of Mukundpur palace. Date of Accession 7 holy <i>Ramzan</i> 1221 A.H at Delhi. Age seventy nine years and two months twenty one days.



Akbar Shah II (1759 - 1837) enthroned with four of his sons

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Akbar Shah II was the penultimate Mughal emperor of India. He reigned from 1806 to 1837, was the second son of Shah Alam II and father of Bahadur Shah Zafar.

Emperor Akbar Shah II presided over an empire titularly large but its effect was limited to the Red fort only. He sent Ram Mohan Roy (1772 - 1833) to England for appeal against his treatment by the East India Company, but he was not successful. The cultural life of Delhi as a whole flourished during his reign. This composition (with the same throne setting in the Diwan-i-khas or hall of private audience) is known differently in a number of versions.

In this portrait, Akbar II sits enthroned in darbar with his four of his sons and courtiers before him. The throne upon which the Emperor is seated is a replacement of the original peacock throne. The nimbate Emperor wears a golden Jama while the four princes wear the heavy fur-accessorised garment called Tartar dress. From the left, the four princes are Mirza Babur (1796 - 1835), Mirza Jahangir (1791 - 1821), Mirza Salim (1799 - 1836) and Mirza Abu Zafar Siraji al-din Mihammad (1775 - 1862) who later became emperor Bahadur Shah Zafar.



(detail)

Painted Album unique in the world of the Emperors of *Mughal* dynasty compiled by *Hakim Ahsanallah Khan*, Chief Minister of the Emperor *Abu Zafar Sirajuddin Bahadurshah Badshah*, dated 1270 A.H.

Portrait of *Abu Zafar Muhammad Bahadur Shah*

Faded

Faded

Faded

The goblet became full of the Liquor of happiness ..faded..

Faded

Faded

Faded

son of *Muhammad Akbar Shah II*

Faded

Date of Accession of that exalted Emperor came on the lips of intelligence "The Lamp of Delhi", Date of Birth, 28 *Sha'ban*, 1162 A.H., Place of Birth Delhi, Date of Accession 28 *Jamad-II*, Year 1253 A.H.

Faded

Muraqqa-e-Tasveerat Nadira-e-Ruzgar Shahan-e-Khandan-e-Mughliya Murattaba Hakim Ahsanallah Khan, Mushir-e-Azam of Abu Zafar Sirajuddin Bahadurshah Badshah San-e-Hijri 1270

Shabih Abu Zafar Muhammad Bahadur Shah

Faded

Faded

Faded

Shud pur zi Mai tarb ayagh ..faded..

Faded

Faded

Faded

bin Muhammad Akbar Shah Sani

Faded

- *Tarikh-e-Julus aan shahe wala qadr*
 - *Amad ba lab khirad "Chiragh Dehli"*
 - *Tarikh-e-viladat 28 Sha'ban-al-muazzam san 1162*
 - *hijri Ja-e-Viladat Dehli Tarikh*
 - *takht nashini 28 Jamad sani san 1253 hijri*

Faded



**Siraj-ud-din Bahadur Shah II (1775 - 1862)
with an attendant holding flywhisk**

by Mughal Delhi artist
dated 1853-54

Opaque watercolour and gold on paper
Folio: 16.75 x 12 in. (42.5 x 30 cm.)

Bahadur Shah II popularly known as Bahadur Shah Zafar ruled India for namesake only. He possessed neither army nor wealth and his domains hardly reached beyond the Red Fort. Already in his sixties when he came to the throne, he had spent most of his life in the pursuit of Urdu poetry, of which he was a skilled exponent under the pen name Zafar - 'Victory'. Strongly drawn to sufi mysticism, he had lived in a comparatively modest style.

After his accession, he continued to devote himself to Mushairas and the patronage of poets such as Ghalib, until history overtook him in 1857. For his nominal leadership of the bloody and tragic Indian Rebellion of that year. Bahadur Shah was deposed by the British, so bringing dynasty of Akbar, Jahangir and Shah Jahan to its pathetic close.

In this portrait, Bahadur Shah is kneeling on a golden throne in the latter days of his age. He is holding a hukka mouthpiece in his right hand while an unknown attendant stands holding a flywhisk. This is the only portrait done from the life where he is shown with a white beard.



(detail)

Tarikh-e-Julus Huzoor

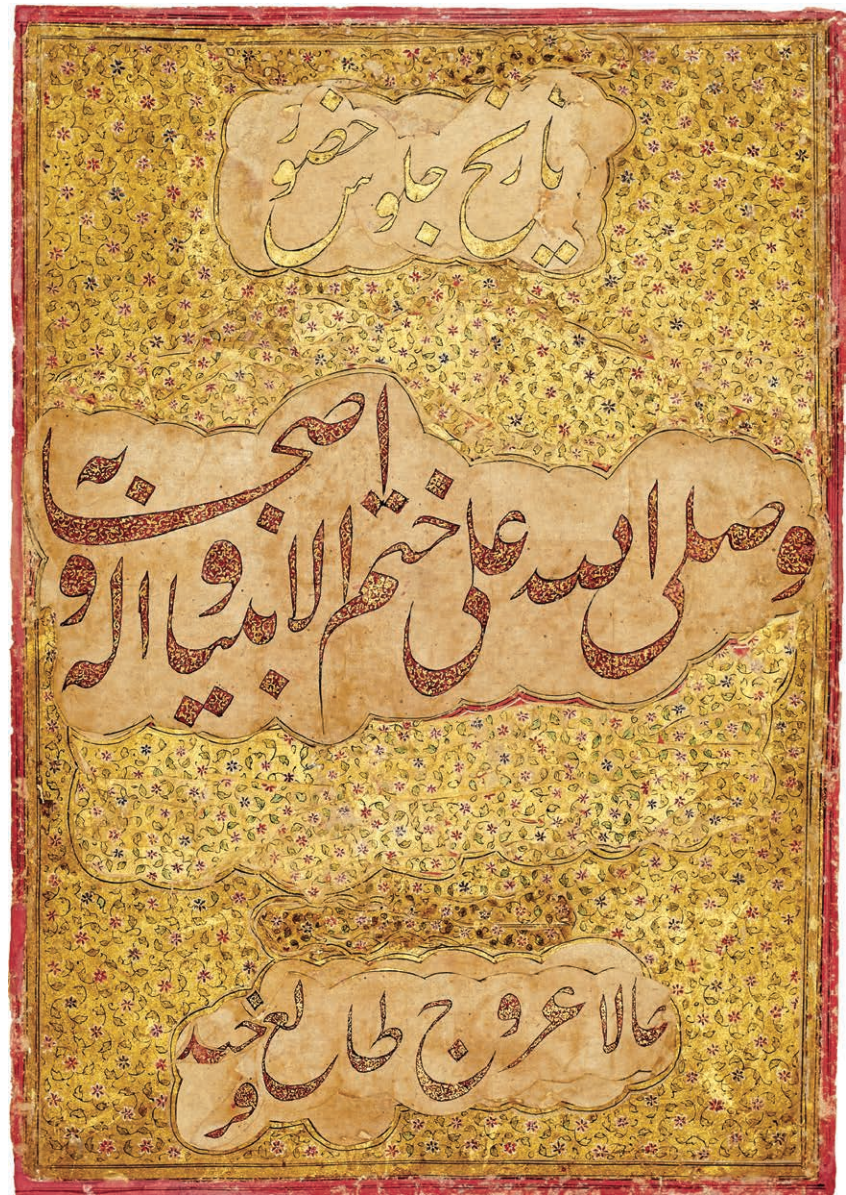
*wa sall-Allah 'Ala Khatm al-Anbiya
wa Alehi wa Ashabihi*

Hala Uruj-e-Tale'e Farkhand

Date of the accession of His Highness

Peace be upon the Seal of the Prophets
and his progeny and his companions

Now is the ascension of the Successful Fortune



Hakim Ahsanallah Khan (Circa: 19th Century A.D.)

He is the compiler of the present album that contains the unique portraits of the Emperors of the Mughal Dynasty and was an eminent poet, scholar and a successful medical practitioner in 19th century Delhi. He had a high reputation in society as well and thus the British officers (East India Company) sought to establish good relations with him and sought his advice in political affairs.

Though Ahsanallah Khan has left behind a great legacy in the form of the present album, very meager information about his personal life is available. However, through several sources some facts concerning his personal life have come to the notice of historians and literary authors.

Hakim Ahsanallah Khan was a Kashmiri by birth and had established a lucrative practice in Delhi as a Unani Hakim. He was so successful that he was publically also known as Razi-e-Sani (the second hakim razi) and Ja Nasheen-e-Bu Ali Sina (the successor of hakim and philosopher Avicenna). He owned several havelis (mansions) in Delhi which served as his dispensaries from time to time. His main dispensary was situated at the Chitli Qabar locality in old Delhi. It was here, that he sat every morning and treated his patients, rich and poor alike.

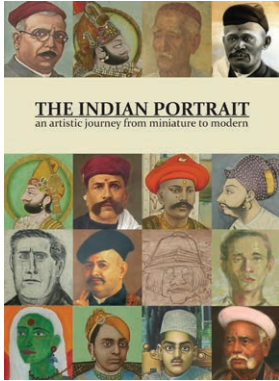
It is said that he used to sit in his Diwan Khana (Drawing Room) and two of his assistants sat on either side to pen his prescriptions. On account of his good manners, humble approach and particularly his mastery over diagnosis and prescriptions of appropriate medicines, he had earned the respect and love of the entire general populace from the commoners to the elites, the Hindus and the Muslims, and the high and the low. He had also successfully diagnosed and cured a recurring disease of one of the last Mughal Rulers of Delhi, namely, Akbar Shah - the Second. The Emperor then conferred upon him, titles like "Umdatul Mulk, Haziq Zaman" etc.. Post that he was also appointed as the Physician of the Royal Family.

The most important quality of Ahsanallah Khan was his keen interest in poetry and the art of painting. The present album is the result of this natural talent that he possessed. He not only collected the portraits of the Mughal Emperors, right from Emperor Timur to the last monarch Bahadur Shah Zafar, but also composed appropriate and elegant couplets about the monarchs' date of birth, place of birth, date of accession to the throne and date of death along with place-name of the burial ground.

These details supplied by him, though, not appropriate wholly, collectively present a beautiful and attractive document of the dying but still, glorious Mughal Dynasty. It also presents the picture perfect of the now extinct art of portrait painting and composing fitting chronograms.

It has been reported that Hakim Ahsanallah Khan left Delhi and settled in Vadodara (Gujarat), sometime after the first War of Independence in 1857. He eventually died there in 1873 or so (A.H. 1290).

Previous

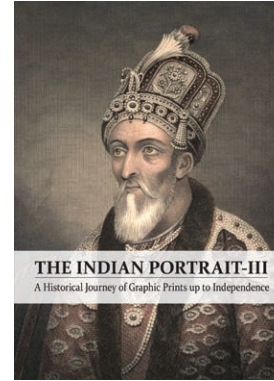
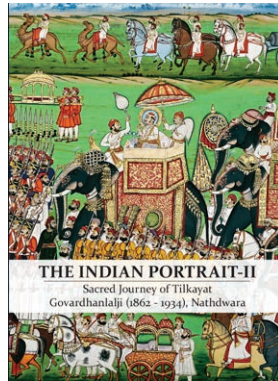


THE INDIAN PORTRAIT an artistic journey from miniature to modern

A catalogue showcasing the artistic journey of portraits from miniature to modern art. It starts with the miniature paintings done by different schools like Pahadi, Rajasthani, Central Province, Deccan, Company period, Bengal, Colonial Influence and goes all the way up to modern art. The catalogue has 37 portraits which were exhibited in October 2010.

THE INDIAN PORTRAIT - II Sacred Journey of Tilkayat Govardhanlalji (1862 - 1934), Nathdwara

This catalogue focuses on the illustrious Tilkayat Govardhanlalji who is considered the most important in Nathdwara's history. Containing 55 paintings arranged chronologically. The paintings are done by various artists in different media and subject, the common element being Tilkayat Govardhanlalji. They were exhibited in December 2013.



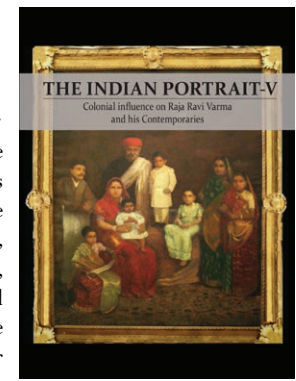
THE INDIAN PORTRAIT - III A Historical Journey of Graphic Prints up to Independence

The third exhibition in the series of Indian Portraits focusing on printed portraits. There are over 150 portraits, from earliest being printed in 1580 all the way up to 1948. The printed portraits in different graphic media include woodcut, copper engraving, steel engraving, wood engraving, lithograph & chromolithograph. They were exhibited at Surat in March 2014 and at Ahmedabad in August 2014.

Forthcoming

THE INDIAN PORTRAIT - V Colonial influence on Raja Ravi Varma and his Contemporaries

This Exhibition would detail the journey of the academic realism and colonial influence that impacted Raja Ravi Varma's works and his contemporaries like Rustom Siodia, Pestonjee Bomanjee, Abalal Rahiman, M V Dhurandhar, A X Trindade, M F Pithawala, Fyzee Rahiman, Ravi Shankar Raval, Ghasiram Sharma and many others. The show would coincide with the World Heritage week and open from November 18-23, 2014.



“*Art has been a passionate devotion for all the rulers of the Mughal Dynasty. They have not only been patrons but also pioneers in documenting the most remarkable history of their times by using illustrated manuscripts and miniature paintings*”

- Anil Relia

© Anil Relia

Published by Archer, 2014

All rights reserved

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any other means, electronic, mechanical, photocopying, or scanning without the prior permission of the publisher.



ARCHER

Archer House, Opp. Gujarat Tennis Academy,
Gurukul Road, Ahmedabad - 380 052,
Gujarat (India)

Tel: (079) 27413634 / 27413872

E-mail: info@archerindia.com

Web: www.archerindia.com



Portrait of Anil Relia on ceramic by Manu Parekh

