



ART AND CULTURE DURING JAHANGIR'S REIGN

**ABSTRACT
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ABSTRACT

Mughal art occupies a prominent place in the history of Indian art and both are complementary to each other. After detailed study of the origin of Mughal School, it is beyond doubt that Mughal school had its genesis in Persian art and influenced by Indian school of Behzad. The mughal emperors from Babar to Shah Jahan were the patrons of art and under their wholehearted patronage and support art and painting flourished upto unimaginable heights and their valuable contribution added laurel to all forms of art. It was all due to their regular and serious and devotion to art that it erected a solid base for it, which later on became a citadel of art and was called Mughal school of art and painting. The contribution of Persian artists in this regard also cannot be pushed into oblivion. Even today Mughal painting enjoys a unique and exalted status in the realm of art and all that was the product and creation of Mughal courts. The paintings

of the courts of Akbar, Jahangir and Shah Jahan are different in style, form and content.

Portraiture was very much appreciated and inspired by Mughal emperors, particularly by Akbar and Jahangir. They had their own ateliers, employing foreign and Indian artists and also personally supervised the work and gave directions to the painters. In historical illustrations crowded court scenes were depicted and individual faces and features were drawn and painted without sacrificing their physical and psychological characteristics. It was due to the royal patronage that the Mughal art is the amalgam of sophisticated techniques of Persian and European traditions. Akbar is conspicuous for his interest in different religious and Hindu classics and epics i.e. *Ramayana*, *Mahabharata* and *Razm Nama* were illustrated by artists of his atelier. His interest in Indian literature encouraged the change of the Mughal school from its Persian beginning into an indigenous tradition. Akbar was very much interested in European art and he had sound knowledge of the Christian religious

paintings. The use of western techniques is evident from the miniatures prepared in his atelier. Although religious manuscripts along with the Bible were painted yet, the Mughal school maintained its own indigenous qualities. In the paintings of heroic events and battle fields the Akbari Painters were inspired by Persian Sources Sufis and Saints being popular themes in Persia were retained in Akbari paintings. So Akbar paintings differ from contemporary classical Persian paintings and happen to be a creative mixture of Persian elements with Indian and European features. Now in topic compels me to depart from the Akbari era and to take up his successor for his efforts in the advancement of Mughal art and paintings.

Jahangir in his efforts towards the promotion preservation of dignity of the Mughal school of art and painting drew inspiration from his great grand father Babar, who was an embodiment of aesthetic spirit, ability and high ideals and dedicated lover of art and learning and Babar's Memoir's stand as a testimony to

his wisdom and aesthetic qualities. Like his ancestors Jahangir maintained his own atelier and all the renowned artists and painters of his noble father's atelier were not only retained, but the rising painters were also employed. Jahangir was an aristocrat with an eye of a naturalist, the vision of a poet and heart of a saint and like his noble father treated all religions equally. He generously patronised all kinds of creative art. The Mughal school of painting which was in a progressing state attracted his special attention and under his guidance the quality of painting was considerably improved. Like his great grand father. Jahangir was an insatiable sight seer, an eager student of the habits and appearances of birds and animals. He was also an ardent lover of natural objects as well as beauties of nature unlike Babar and Humayun, he was sympathetic towards Indian painters and appreciated their talent and employed them in numerous ways and employed them for mural decorations and were also assisted by Persian artists. As for painting he regarded it as a

source of wisdom and an antidote against the poison of ignorance.

Like his ancestor's Jahangir also wrote his Memoir's and tried to make it a complete record of all important events of his reign, and Fatehpur Sikri and Agra were vividly accounted. His Memoir's also disclose that Jahangir being a true Indian, was a lover of Indian flowers, fruits and birds and animals which is fully witnessed in the paintings of his devont painters Abdus Samad, Mir Saiyed Ali, Mansur and others. His Memoir's furnish a vivid account of gold and silver coins, which were impressed with verses and date of coinage with Hijri year etc. His personal habits and attractions along with confirmation of titles and mausabs and robes of honours to his trusted courtiers have been specially mentioned in the Memoir's and it is a full fledged record of his political, social, literary and aesthetic inclinations.

Manohar a renowned painter was also very close to Jahangir. Illustrations to the *Diwan of Anvari* (A.D.

1588), *Khamsa of Nizami* (A.D. 1595), *Majnu at the tomb* of his father (Fig. 3) and *Naushervan and the owl* (Fig. 4) his logical and imperial portraits are his precious gifts to the posterity and are held as the finest in the Mughal art. The portrait of *Jahangir's accession to the throne* A.D. 1605, a joint venture of Manohar and Mansur in (Fig. 11). Institute of the Peoples of Asia Academy of Sciences Leningrad remind us of his exalted place in the realm of painting.

Another in the list of painters most favourite with Jahangir is Bishandas. He was a master portrait painter, who illustrated *Kulliyat-e-Sadi* with Aqa Riza and Abul Hasan. He also specialised himself in the painting of harem scenes. Portrait of *Raja Suraj Mal Rathore* brother in law of Jahangir, and *Jahangir nama* and *Padshah nama* are his masterpieces. *The house of Sheikh Phul* is the finest of his paintings (Fig.) was inscribed by Jahangir as works of Bishandas. The portrait of *Shah Abbas* in different positions is also attributed to Bishandas. The scenes of *birth of Prince*

Salim and abode of *Sheikh Salim Chishti* at Sikri upholds his dignity as a painter.

The next in the galaxy of Jahangir's painters is Mohd. Shareef son of Abdus Samad. He held the title of *Amirul Umra* under Jahangir. He painted the picture of an armed horse man on a grain of rice. He was also a calligrapher with Jahangir's full confidence in his friendship, intelligence and learning, Shareef rose to the position of grand Wazir with a rank of 5000 with 5000 horses and high position in court and later on commander of army in Deccan.

The next in group is Aqa Riza, a professionally trained Safavid painter. He was the father of Abul Hasan, famous painter of Jahangir's court. His miniatures are the testimony to the honour he received from Jahangir. His works highly influenced the Mughal School in its formative stage. He was regarded as the main figure in the evolution of Salim's taste in painting. He was a matured master painter, who painted *youth, middle aged* and old with equal charm.

Farrukh Beg is another distinct star in the galaxy of Mughal painters. He belonged to the Kalmuk clan of Central Asian Turks. He joined Akbar's court in 1585. In *Akbar nama* and *Aain-e-Akbari* Abul Fazal testifies about his skill in painting. He was a master of miniature painting and Jahangir's Album contains so many of his miniature *Gulshan Muraqqa* with pictures of adorable youths and saints support that he was a master painter. His paintings are still available in Bostan Museum, Tehran, Alwar Museum in India.

Abdul Hasan son of Aqa Riza is also a renowned painter. Pleased with his skill and ability in painting Jahangir conferred on him the title of *Nadir-uz-Zama*. Jahangir said "Abul Hasan drew the picture of my accession to the throne and it was worthy of all praise". Abul Hasan infused true spirit and life in the art of painting. He was a man of sheite affiliations. Portraiture was his main subject. He was influenced by European paintings. His portraits are most concentrating in Mughal art. He used his left hand to paint plates XXVI and XXVII.

Mansur one of the most leading painters was very dear to Jahangir, who bestowed upon him the title of *Nadir-ul-Asr*, and repeatedly mentioned him in his Memoir's.

Under Jahangir, all the painters were specialists of their subjects and margin painting developed as a separate branch. Mughal painting represents personal tastes, prides, pleasures, hobbies and temperament of emperors and courtiers and presents cultural history of the people of those days and has been a perennial source of inspiration for the future lovers of art and painting.

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CERTIFICATE

This is to certify that the research work embodied in this thesis entitled **Art and Culture during Jahangir's Reign** has been carried out by **Meraj-un-Nisan** under my guidance.

As far as my knowledge is concerned this work is original and has not been submitted so far, in part or in full for any other degree in this or any other university. She is allowed to submit the work for the award of the degree of **Doctor of Philosophy in Fine Art**, Department of Fine Art, Aligarh Muslim University, Aligarh.

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Reader & Former Chairman

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CONTENTS

	Page No.
Chapter I:	01-10
Introduction: Historical Background.	
Chapter II:	11-45
Evidence on Painting and Painters in the Memoir's of Jahangir	
Chapter III:	46-79
Factors of Painting under Jahangir	
A. Portraiture	
B. Pictures on Natural History	
C. Margin Painting	
D. Calligraphy	
Chapter IV:	80-92
Renaissance Art at the Imperial Atelier	
Chapter V:	93-140
Cultural Milieu reflected in Paintings	
A. Court Life	
B. Ordinary Men and Women	

C. Artisans and Professionals

D. Hunting and Other Sports

Chapter VI: 141-163

Conclusion: Historicity of the Mughal

Painters work.

BIBLIOGRAPHY 164-170

LIST OF ILLUSTRATION FROM

THE MUGHAL SCHOOL



Chapter I

INTRODUCTION: HISTORICAL BACKGROUND

Since times immemorial art has been recognised as a medium of expression, as well as a means to satisfy aesthetic appetite of all human beings. Ancient rulers too patronized art and they spared time to enjoy and appreciate it. They invited foreign renowned and reputed artists and painters and appointed them permanently in their courts. In India art in its numerous forms flourished mainly during the reign of Mughal emperors, and their senior courtiers. It is the art of painting & portraiture which considerably flourished during the period of great Mughals. The roots of Mughal art mainly painting can be traced from the days of Babur, *'the founder of the Mughal Dynasty rule in India'*.¹

Although Babur (1526-1530) had to pass much of his time in tents and could not lead a peaceful & leisurely imperial life like some of his descendants, yet his love for natural beauty and landscape is undisputed. *'The Mughal dynasty as a whole was so keenly interested in the arts, that each emperor'*,²

when he sat on the throne put something of himself into the painting's done during his reign. Babur who contributed a lot to the artistic development in India, was not admired for it in his life. All his efforts in that direction were appreciated after his death. Babur a man of aesthetic spirit, outstanding ability and high ideals bequeathed a culture which inspired love & appreciation for art and learning in all his descendants.

The Memoir's of Babur is a gearing proof of his love for scenery, flowers and natural effects. He had an expert artists eye which inspired him to write about the beauty of the campfires twinkling below him. It is also a fact that '*Babur was a learned philosopher, mightily hunter, an enthusiastic traveller, an unstable sight-seen, an eager student of the habits and appearances of animals and birds. He was keenly devoted to flowers and gardens and beauties of nature*'.³ Babur nama illustrates the main events of his life. '*He died in (1530 A.D.) at the early age of forty seven. He was succeeded by his son Humayun*'.⁴)

Humayun was not an able administrator like his father. As against this he was graced by good manners, which he adhered to even in the darkest hours of his chequered career. He had all the social but few qualities of a king. Due to this weakness he had to surrender before Sher Shah, an Afghan warrior and for fifteen years he remained in exile. Shah Tahmasp of Persia entertained him in his court. Humayun was deeply impressed by the aesthetic taste of his host. During his sojourn in Persia Humayun visited historic cities and talked to their scholars, listened to the musicians and poets. He also visited the studios of famous Persian artists. When Humayun regained his empire, a throng of servants and artists surrounded him and they were generously patronised. He started a separate school for painting under the charge of talented masters. *'At Tabriz he met a young painter Mir Syed Ali'*⁵ who was held in high esteem by the Shah and his people. He followed the style of *'his father Mir Mansoor, a native of Badakhshan'*.⁶ Both these artists were impressed with Behzad, a top

ranking artist at Tabriz. *'Like Michelangelo and Rossetti Syed Ali was a poet as well as a painter'*.⁷

At Tabriz another famous artist and calligrapher was Khwaja Abdus Samad. These two shining painters were supported by Humayun and were appointed as instructors for his young son Akbar.

Mir Syed Ali, who was a court painter, was ordered to make *'a large & fully illustrated copy of the persian classic, Dastan Amir Hamza'*.⁸ With the help of Abdus Samad Mir Syed could illustrate only four volumes. Humayun could not see the whole illustrated classic and died in 1556.

After the sudden death of Humayun, Akbar his minor son was enthroned promptly. He had to face insubordination and was also beset by hazardous events. He sternly suppressed the rebellion of Shah Abdul Maali. This incident finds place in *'Akbar nama and it forms the subject of a spirited sketch by the Persian painter Abdus Samad (Plate VIII Fig. 2)'*,⁹ who was probably present at the scene. After his

coronation Akbar had to pass a period of political and military activity, which kept him busy with the affairs of the state and did not allow him to see and supervise the art of those artists who were invited and patronised by his late majestic father. Mir Syed Ali continued his work on the illustrations of *Amir Hamza*. The pictures in *Amir Hamza* show the character of the art of painting under early stage of Mughal rule. A small group of young painters from Persia were also attached to the Mughal Court-Hindu painters had specialized themselves in wall decoration, but they were not honoured like Persian Painters. It reflected the lack of sympathy towards Indians as shown by Babur and Humayun, who did not appreciate their genius and held them without skill or knowledge in design or architecture. For emergent works related to Art foreign artists were preferred. Akbar realised the harsh attitude of his forefathers and tried to appease the neglected Indians. *'He evolved an administrative policy which directed to utilize the natural resources of his empire and the local institutions of his people'*.¹⁰ Thus Akbar

healded an era of peace coupled with literary, artistic activities of his people. The artistic genius of Akbar is vividly manifested in his imperial capital Fatehpur Sikri. The art of mural decoration was the imperial choice to decorate palace halls & living room at Fatehpur Sikri, where both Indian and Persian artists were employed, and they worked on parallel lines. Akbar was interested in pictures and he disliked those who decried painting. He did his best towards the preservation and development of the art of painting. He held that painting, for a well regulated mind, is a source of wisdom and an antidote against the poison of ignorance *'Aine Akbari deals with every aspect of Great Mughals administration'*.¹¹ He was very kind to the painters and graced them with rewards for their lofty performances and efficiency. Farrukh Beg a noted Persian artist in his court had a style which was not only reminiscent of Mangolia and China, but also showed a separate identity. His work impressed the art of painting as a whole. As Akbar was very close to

Hindus he ordered his artists to illustrate their epics. The illustrated *Mahabharat* called *Razm-nama* is still safe in the palace museum in Jaipur. Some important events of *Ramayan* were also depicted. The art of painting was at its height during the reign of Akbar.

'In 1605 Jahangir succeeded Akbar as the emperor of India'.¹² He inherited a politically sound and stable empire and never bothered to enlarge it. He was contented with existing fortunes. He was a lazy man, slow and languorous. Keenly interested in good food, easy life with wine, woman, poetry and sports. He was an aristocrat with an eye of naturalist, the vision of poet and heart of a saint and treated all religious equally. He was a great patron of all kinds of creative art. The Mughal School of painting which was in a progressing state was handled with care and Jahangir infused new meaning, denieusious and refinement in it. His critical mind and refined taste, love for details helped in improving the quality of painting. The pictures produced in his atelier express

his mood and temperament. The *Muraqqas* (Album) show Jahangir taste and they preserve different materials fancied and collected by him. He had special interest in precious stones, unusual animals, and birds. He was interested in all arts alike, but painting was his favourite. All his period is notable for its superb drawing and special colours and earlier Mughal tradition were defused. School combining Rajput and Mughal traditions was set up. Mughal painting could not escape from European influence, specially in blending of colours. During Jahangir's reign portraiture was at its great height. *Ayar-e-Danish* an animal fable book and *Anwar-i-Suhaili* are two notable illustrated manuscripts of this period. The *Tuzuk* is a complete manifesto of Jahangir, depicts all aspects of his life. Aqa Riza a Persian painter was the director of Saleem Studio. He had miniatures in the Persian Safavid tradition to his credit. His son Abul Hasan and another painter Mansur were conferred titles of *Nadiruzzaman* and *Nadirul-Asr* respectively.

During the period of Shah Jehan Mughal painting lost its charm and glory and the painters were selectively honoured. He preferred architecture to painting. In other words Mughal painting was decentralized and was out of imperial monopoly, and conditions prevailing in the previous regime completely vanished. Art hitherto being a princely monopoly, became commercial and the royal painters lost prestige.

In 1658 Shah Jehan was deposed by his son Aurangzeb. The glorious past of Mughal school of painting faded into eternity. Now painting was not patronized imperially and the edifice of Mughal school of painting entirely collapsed. Aurangzeb, a puritan hated painting and so old paintings were despised and destroyed by his orders. The drawings of human figures were white washed and changed beyond recognition. There is ample record that in his old age Aurangzeb became soft for portrait painting with the death of Aurangzeb the chapter of Mughal painting completely closed. His successors, who were politically weak could not do anything for the survival of their

ancestral art and allowed it to perish sink into
optician. I hope that any lapse in this meagre attempt
will be excused by the readers.

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PLATE NO. 1

Chapter III

EVIDENCE ON PAINTING AND PAINTERS IN THE MEMOIR'S OF JAHANGIR

Man is mortal still he makes vain efforts to immortalise himself. By writing memoir's the writer tries to perpetuate his observations and important events of his life, as well as other social and political upheavals of his time e.g. description of out break of plague in the Memoir's of Jahangir. The object behind the memoir's is to present a complete picture of one's own life, to the posterity for recognition. Many literary giants and monarchs have devoted a lot of their time in writing memoir's. As for Jahangir, he was inspired to work on his memoir's by his great grand father emperor Babur's '*Tuzk-i-Babri*'¹ and his fathers '*Ain-e-Akbari*'.²

'Jahangir wrote his memoir's for the first twelve years of his reign'.³ He compiled them into a volume and got it published, so that it could be distributed. '*Shah Jahan who was in high favour then was the first recipient of a copy of his father's memoir's*'.⁴

Jahangir continued writing of his memoir's upto seventeenth year of his reign and later on gave up writing more due to ill health and sorrow chapters on Jahangir written by Mutamad Khan and emperor. Mutamad continued the work till 19th year of Jahangir's reign and later on dropped writing of memoir's in the name of Jahangir. Mohd. Hadi afterwards pushed the work down to Jahangir's death.

The Memoir's of Jahangir have been written chapterwise and deal freely and fairly with all the important events separately. Fatehpur Sikri founded by his reverend father gets is vivid description. Next to it Agra also occupies an important place in the Memoir's.

The Memoir's of Jahangir is a testimony to the fact that he was a true Indian, who dwelt deligently on the charms of Indian flowers with special mention of, the palas, the bokul and champa. He avowed that no fruit of Afghanistan and Central Asia is equal to the mango. He loved to converse with the Pandits and Hindu ascecties, though he noted their avlars and

caused the image of Vishnu to be thrown into Pushkar lake.

Jahangir has given a detailed account of his much prayed birth, childhood and all the important public and private events of his reign e.g. after his accession to the throne his first order was for fastening up the chain of Justice, so that any body aggrieved and oppressed by delay in the administration of justice might come to the chain and shake it to attract the royal attention. Jahangir also issued twelve orders to be observed as rules of conduct through out his Kingdom. The orders covered everything necessary for the welfare of his subject.

The Memoir's disclose that the currency was in gold and *silver coins* of different denominations and were mostly impressed with verses and date of coinage. Between the times of the verse, the mint, the Hijri year and the regional year are impressed.

In the Memoir's there is a frank admission of the emperor that he was habitual of drinking wine and in

the beginning he was deadly drunk and failed to discharge his royal duties properly. This habit of excessive drinking affected his health and he was compelled to reduce the quantity.

Jahangir not only confirmed the titles on the courtiers of his reverend father but also exalted their ranks and dignity and conferred robes of honour jewelled swords and silver ink stands etc. on the trusted and faithful courtiers, whose names need not be mentioned here. The Memoir's present a clear account of the emperor's administrative skill and show how successfully he kept his vast Kingdom intact, without any political confrontation. The entire period of his emperorship passed on peacefully. He was keenly interested in art and literature. The famous artists, painters and poets were patronized with royal fervor.

It is not possible to repeat everything verb a time of the Memoir's so only some of its important portions have been reflected here, leaving the rest for others to accumulate and attempt.

Khwaja Abdus Samad "Shirin Qalam"

Khwaja Abdus Samad a celebrated painter and calligrapher of Mughal School was a native of Shiraz. He received the patronage of Humayun in A.H. 951/1544 while the emperor was in Tabriz '*Abul Fazl (1), ed. text 1.292-552*'⁵ relates that Abdus Samad actually joined the court in A.H. 956/1549-50 Khwaja Jalaud Din Mahmud was sent as an ambassador to the King of Persia but due to his stay in Qandhar, he was recalled. Abdus Samad and Mir Syed Ali who were renowned painters came with him and both were honourably received. According to (Verma (31), 48 pl. on page 49 bottom (left). At the time of his joining the Mughal service. Abdus Samad was a young man in his twenties. It was due to his mastery of the arts of calligraphy that '*Humayun conferred on him the title of 'Shirin Qalam'. Ain-i-Akbari*'⁶ also conferrers the conferral of this title. According to Badauni (1), ed. text III 310, tr III, 430 Abdus Samad wrote whole of the Quranic verse '*Surae Ikhlas*'⁷ in a properly readable hand on one side of poppy and the words

from the same verse on the other side and his signature are in *nastaliq*. '*The brilliance of his paintings delighted his patron and furthered his career*'.⁸ He attracted royal favours in the form of administrative jobs at court where his role was complex. He was made Master of the Mint of the capital city of Fatehpur Sikri (Abul Fazl (1) ed text III 227; tr III 321).

'In 1583-84 he was appointed as Manager of the royal house hold⁹ to help Sultan Murad emperors son and later on became Diwan of Multan Abul Fazl (1) ed. text III 511, tr. III 779. For seeking closeness and affinity with Akbar he adopted Din-i-Ilahi faith, the religion created by Akbar. Thus Abdus Samad was so close to the emperor that he became intimately involved with the royal house hold and was regarded as indispensable by them under Akbar Abdus Samad rose to be a holder of the mausab of 400 (Abul Fazl (2) ed Text-1,228 (No 286), tr. 1, 554-5). Tarikhe Khandan-i-Temuria C (1984) is a testimony to the fact

that Abdus Samad was also a teacher. Both Humayun and Akbar took lessons from him in painting while in Kabul. *'In a Mughal manuscript of the Dewan-i-Hafiz (CBL) transcribed A.H. 990/1582, the scribes name is given as Abdus Samad, and there is little doubt that this tax is the work of our painter scribe (see Arnold & Wilkinson (I), I, 78-80).'*¹⁰

Both Abdus Samad and Mir Syed Ali received the training, in the Tabriz School of Shah Tahmasp, and their early work shows similarity in style. The *Hamza nama* illustrations have been attributed to Mir Sayyid Ali and Khawaja Abdus Samad. Mughal noble Mirza Koka admired Abdus Samad's mastery of painting by showing his pictures and paintings in his khilwat khana (private chamber) to his son Mohd. Sharif (Bukhari, ed. text 1,87, Shah Nawaz Khan (1) ed. text II 628, tr. II 818.

In Abdus Samad's early work there is decoration with geometrical motifs in the architectural columns, angels on door ways, frescos depicting lovers and

hunting scenes, the sky painted flat in gold pigment, dense craggy hills spread over the landscape. Now it would not be an exaggeration to say that Abdus Samad was on top in the hierarchy of Mughal painters.

Mansur

Mansur was a renowned painter of the Mughal School. He was very close to emperor Jahangir. "He joined the imperial atelier towards the close of 16th century. *'His earliest painting being in the Babur (FGA), C, 1598-1600. In his early miniatures he appears as a collaborator only doing the colouring (mins 1,2,9,12,13).'*¹¹ Jahangir bestowed upon him the title of *Nadir-ul-Asr* and it has been detailed in Jahangir's Memoirs. Jahangir highly appreciated Mansur's work, specially of natural history, subjects and a good number of birds and animals pictures of high quality. In his memoirs Jahangir has mentioned Mansur on as many as four occasions, a unique honour even given to any painter or artisan. Mansur was not considered

good enough to paint the portraits - hence senior specialists were requisitioned. In spite of all this his contribution in the field of art and painting commanded eulogy and titles of *naqqash*, *Nadir-ul-Asr* and *ustad* from Jahangir and his courtiers and nobbles. It was his habit to study his subject with utmost care and close attention, so as to apprise himself with their typical traits and behaviour. Once Shah of Persia presented a *falcon* to Jahangir and the later ordered *ustad Mansur* to paint and preserve its likeness. The wonderful drawing of this bird is safe in an album drawing of this bird to safe in an album in the Maharaja Sawai Man Singh II Museum, Jaipur (Fig. 6). The paintings of Mansur were so distinct in technique and skill from others that even in the absence of painter's name it could easily be attributed to Mansur. Mansur was often asked to accompany the emperor during his trips and had the privilege to paint the birds - *fowl*, *cock* and *hornbill* in action.

A Fowl : 'A good example of the five bird and animal studies of this celebrated painters, whom

Jahangir commissioned as his animal portraitist-in-chief, and on whom he conferred a little. In this remarkable picture there is, apart from the quality of the detail and the skilful effective colouring, more life and character than in the general run of these otherwise admirable records'.¹²

Cock : *'India, a land of great natural beauty, is justly famous for its animals and birds. The Emperor Babur (1483-1530), conqueror of India and founder of Mogul Empire of Delhi, loved the Indian landscape as ardently as he despised the natives who peopled it. His interest in India's natural history was inherited by his grandson, Emperor Jehangir (1605-1626). Although cruel and lazy in temperament and drunken in habit, Jehangir wrote with extra-ordinary tenderness and feeling on Indian birds and flowers. In different to human suffering (he could hamstring his servants for minor offences), he was often sentimental in his regard for animal life, even to the extent of taking pity on the discomfort of the royal elephants having*

to wash in cold water (he ordered the water to be heated to the temperature of lukewarm milk). Jehangir'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 that he particularly admired, his first act was to commission an artist to paint it. Among his favourite birds were Saras, which he described as "creatures of the crane genus, but somewhat larger".¹³

'The Hornbill was painted by Ustad Mansur, one of the most famous of all Mogul painters, on whom he conferred the title Nadiru-l-asr ("Wonder of the Age"). Mansur, like other painters of the day, was a personal servant of the Court, receiving a monthly salary and working under the personal supervision of the Emperor. Jehangir wrote "My liking for painting and my practice in judging it have arrived at such a point that when any work is brought before me, either of deceased artists or those of the present day, without the names being told me, I can say on the

spur of the moment that it is the work of such and such a man. And if there be a picture containing many portraits, and each face be the work of a different master, I can discover which face is the work of each of them. If any other person has put in the eye and eyebrow of a face, I can perceive whose work the original face is, and who has painted the eye and eyebrows.

The departure from naturalism in the treatment of the Game-cock points to a later origin, probably about 1790'.¹⁴

Two of his paintings, one a lively depiction of *'squirrels in a chinar tree and hunter climbing to catch them now in the Indian Office Library and Records, London and the other a pair of peafowl',¹⁵* which bore a distinct mark of Mansur's style. Whereas Mansur has not equal in the painting of birds and animals he is also an expert in painting flowers. The Tuzk bears an expression that in 1620 A.D. Jahangir visited Kashmir valley in the spring to see the beauty

of nature. Ustad Mansur who was with him painted meadows, fields and gardens in full bloom and he painted more than one hundred of those four paintings of flowers bearing Mansur's signature are found, one in Maulana Azad Library, A.M.U., Aligarh and one in *Gulshan* Album in the Gulistan Palace Library Tehran and two in another album in Iran Bastan museum Tehran.

Mansur was an observant artist and he was keenly interested in all kinds of nature studies and assembled the most appealing and elements. He studied large number of '*birds and animals, out of them nilgai (Fig. 10) great hornbill (Fig. 11), red headed and long-billed vultures in the Kevorkian Album, Siberian crane in the Indian Museum, Calcutta, blackbuck and a pair of common myn has in the Sawai Man Singh II Museum Jaipur (Fig. 14)*¹⁶ and goldfinch in the National Museum, New Delhi; *hen and chickens* in the British Museum. The drawing and painting of an Abyssinian *Zebra* by Mansur was highly praised by

Jahangir, now preserved in Victoria and Albert Museum (Minto Album) London 1. M.23-1925.

Mansur was a renowned natural history painter. The copies of his paintings were prepared in considerable numbers even during his life time. Mansur a wonder of his age is still regarded as a famous and unexcelled Mughal painter.

Manohar

Born in between 1565 A.D. and 1570 A.D., *'Manohar was the son of Basawan, a leading artist of royal atelier and so belonged to the inner circle. Although he was famous as a portrait painter',¹⁷* he worked in all the genres of Mughal painting. His career as a painter runs, from 1582 A.D. to 1620 A.D. During early years of Jahangir reign, he was a portrait painter of choice. Manohar serving as an assistant not only worked with senior artist. Nand Gwalior & Mukund but also with his father. His pictures with richly sombre colours and plasticity display his father's deep influence on him, which more or less continued

in all his portraits. As a renowned craftsman Manohar painted with his heart as well as his mind.

Working alone Manohar contributed to single illustrations to the *Diwan of Anvari* (A.D. 1558) and to '*Babur nama A.D. 1591. His first masterpiece are in a Khamsa of Nizami A.D. 1595 Majnu at the tomb of his father (Fig. 3) and Anushervan and the owl (Fig. 4)*'¹⁸ which clearly presents Manohar's progressive trends. He had a gift of story telling, which formed the basis of his later mastery in portrait painting. He produced portraits and manuscript illustrations that are among the finest in Mughal art (Fig. 5-10) and thus became portrait of choice during early years of Jahangir's reign. The portraits of Murad and Danyal are the best specimen of Manohar's command on his brush.

Manohar displayed his psychological insights and narrative capabilities in his novel portraits showing two people in actual situations and his double portrait of *Murad and his wife* (Fig. 8) prove the depth of his

knowledge of portraiture.

He was master of another subject i.e. the historical group portrait. He portrayed Akbar receiving *Mirza Aziz Koka* (Fig. 9, 10). Manohar Circa A.D. 1602-04. This is the first Mughal painting treating an official historic occasion as a subject, for a portrait. The *portrait of Jahangir's accession to the throne* A.D. 1605 joint work of Manohar and Mansur is preserved in (Fig. 11) Institute of the Peoples of Asia, Academy of Sciences, Leningrad Apart from the above portraits Manohar tried his hand on imperial portraits, which include the double *portrait Jahangir saluting Akbar* (Fig. 14) of C.A.D. 1620.

The last phase of, his paintings covers the whole period of Jahangir's reign. All the paintings of this period are powerful and highly original and his play not only the solid structure and shining outlines of his earlier works but also a new stress on pattern, textiles and surface effects. The feelings and emotions of the painter are clearly visible in all his paintings. He holds

a distinct place among his contemporary painters.

Bishandas

Bishandas was one of the painters in Akbar's *Tasveer Khana* and was a good portrait painter of Jahangir's time. It was the period when work on *Babur nama* was in progress. He painted a double page illustration which shows Babur supervising the laying of *Baq-e-wafa* near Adinabad midway between Kabul and Peshawar. His uncle Nauha was a portraitist who retouched the faces of very important persons. Bishandas followed Salim when he later held his own court at Allahabad. After reconciliation with Akbar Salim settled in Agra. In October 1605 he ascended the throne. It was during this period that a large size copy of *Kulliyate-Sadi* and *Bastan* were written by Abdur Rahim and were illustrated by Aqa Riza, Abul, Hasan, Bishandas etc. the painters in Salim's *Taswir Khana*.

Bishandas specialised himself in harem scenes also and is said to have depicted the women of Zahir al-Mulk and

Arabian ruler of Persia's zenana. He also prepared a *portrait of Raja Suraj Singh Rathore* brother-in-law of Jahangir with all minute details of his dress and personality which was inscribed by the emperor in his own hand Fig. (3) top left available in slaatsbibliothek Preussischer Kultur besitz Berlin, the Jahangir Album folio 226. *Jahangir nama* and *Padshahnama* are the outcome of Bishanda's hard work. Other portraits finished by him are for prince Khurram preserved in the Metropolitan Museum of Art, New York. It was highly praised by Shah Jahan who himself wrote '*Sabih-i-Raja Suraj Singh Rathore, "Kar-e-Bishandas.* The full-page picture of *The house of Sheikh Phul*'¹⁹ is the finest of his paintings. Fig. 4 and was inscribed by Jahangir as work of Bishandas (Bharat Kala Bhavan Varanasi No. 5410). The unfinished *Jahangir nama* in the Museum of Fine Arts Boston keeps a scene of the birth of a prince giving minutest details of the women's quarters at the time of a royal birth, probably of Prince Salim in the humble abode of *Sheikh Salim*

Chishti at Sikri near Agra (Fig. 5). The picture though not signed and identified by anyone, but the scholars have attributed it to Bishandas as the stamp of his style is apparent everywhere in the painting. The picture showing *Salim's birth* is composed in two parts. The upper half shows women's quarters at the time of Salim's birth in the humble abode of *Sheikh Salim Chishti* at Sikri and the lower half gives picture of life out the palace walls. Bishandas was one of the members of Jahangir's ambers to Shah Abbas of Persia.

During his stay in Persia Bishandas drew a portraits of *Shah Abbas* in different positions which pleased Jahangir very much. He made many paintings in Persia, which became the subject of enquiry by Mughal & Persian artists. Though most of his paintings drawn during his sojourn in Persia are without his signature, still by virtue of their peculiar style, they are attributed to Bishandas e.g. (Fig. 7) *Shah Abbas riding a horse* and (Fig. 10) *Shah Abbas with a musket in his right-*

hand. There are also fully painted versions of Mughal envoy Khan Alam's meeting with the Shah of Persia, which are definitely the works of Bishandas.

Mohd. Shareef

Mohd. Shareef is one of the renowned painters in the galaxy of Mughal painters. He was the worthy non of Akbar's court painter Abdus Samad. He is generally addressed as Shareef, except mins 3-6, which carry his full name. He was not only a master painter but also held a high position and title of '*Amirul Umra under Jahangir. His detailed biography can be read in Maasir-ul Umra (Shah Nawaz Khan (1) ed text II 625-g-tr II (2), 816-19)*'.²⁰ No doubt Shareef was recognised as *Amir-ul Umra* and was very close to emperor Jahangir. But here his royal proximity will not help us and we will have to limit ourselves with his career as an artist.

'Badauni while praising Shareef's skill says that he bored in a poppy seed eight small holes and passed wires through them. He also painted the

*picture of an armed horseman on a grain of rice. The horse man was preceded by an outrider and bore all things proper to an armed horse man such as sword, shield, Poloslic etc. Badauni (1) ed. text III 310, tr. III 430)'.*²¹

There are only nine miniatures, which bear Mohd. Shareef's name and of them two are with his signatures (Min 8-9) and are in Khamsa (N) CK of 1585-90 and testify his high skill in calligraphy also. He was not only the servant of the emperor but also the spiritual disciple of Akbar Shareef was entrusted with the work of supervising illuminated MSS al-Akbar's atelier. Khamsa (N) B.M. was also prepared under his supervision. He was also the recipient of mausab of 200 and enjoyed considerable royal favour and patronage. *'His name appears in A in's list of the holders of that rank C, 1595-96 (Abul Fazl (2) ed text 1,230 tr 1, 582-4, No. 351'.*²²

Shareef was very close to Prince Salim at a time when latter began defying Akbar at Allahabad so Akbar

sent Shareef to Allahabad to persuade Salim to change his harsh attitude, but he failed to achieve success. Later it transpired that Shareef instead of pacify the prince incited him further and Salim gave him the '*title of Khan and made him his principal confident Jahangir (1), ed. text 6, tr, 1, 14)*'.²³ Henceforth Shareef's carrier turned into a political one, and he gave up painting and none of work survived after Jahangir's reign. On Salim's surrender before Akbar Shareef left for the hills and jungles and returned to Jahangir's court after Akbar's death. It was all due to Jahangir's complete confidence in his friendship, intelligence and learning that Shareef was promoted to the post of grand wazir with a rank of 5,000 with 5000 horses and title of *Amir ul Umra*, a super most title. '*Jahangir (1) ed. text 6 tr, 1, 14)*. *Shareef's elevated rank provided him high position in court and he was sent to command an army in Deccan. he died in Nov 1612 (Jahangir (1) ed text 112 tr, 1, 231)*'.²⁴ Since some of his miniatures survive, it is not possible to give a critical comment on his style. He has nine

miniatures to his credit and they have immortalised him in the realm of painting.

Aqa Riza

Aqa Riza was one of the most famous painters during the reign of Akbar and Jahangir. He was the father of Abul Hasan another leading painter of Jahangir's court. It is still unsettled whether Aqa Riza hailed from Herat or Meshed and conflicting opinions about it hold the ground. However he was a distinguished painter. All his miniatures display his skill in painting. He was in Prince Salim's Service in 1599 and painted miniature 2 at Agra and later on Jahangir has confirmed it by inscriptions in miniatures 1-4-9-12. The miniatures though undated show the artist as the slave or servant of the Shah. Aqa Riza was with Prince Salim during the later's stay at Allahabad. Jahangir held Aqa Riza in high esteem and trusted him very much. He was ordered to supervise the construction of (Khuldabad now Khuranabad) tomb for Jahangir's wife Shah Begum. The elevated building was

completed under the supervision of Aqa Riza the painter.

Aqa Riza prepared five miniatures of *Anwar-i-Suhali* (B.M. Add 18579). His two sons Abul Hasan and Abid also served at the Mughal atelier. In portraiture Aqa Riza held an envious position. He is said to have close affinity with the safavid school of painting but traces of Bukhara style. His works highly influenced the Mughal School in its formative stage. Beach (3) 93 hold him as the main figure in the evolution of Salim's taste in painting. Latest studies of Riza go to show his style and chronology of his works. Anthony Welch & Lisa Golombek have remarked that in his painting Riza expressed the spirit of the age in which he lived social and technological changes of the period figure in Riza's work as they were rarely witnessed in early safavid art. There is clear manifestation of variations in Riza's style, still certain themes recur in his fifty-odd-year career as a painter. *Youngman in a blue coat* (Fig. 1) is assigned

to Riza. In his early years of painting he seems more inclined for painting young faces. *'During 1590's Riza executed portraits of middle aged men eg Man holding a cup (Fig. 5) inscribed of Master Shaykh Mohammad drawing of Aqa Riza 1000 1591-92'.²⁵* Apart from it another portrait (Fig. 6) Man with a rain Displays Riza's mastery over physical traits of middle aged male figure, namely - moustache furrowed brown and thick eye brows and square face. Riza treated figures differently according to age. The *Hunter on horseback* (Fig. 7) of mid 1590's is a glaring specimen. Another superb drawing from Riza is *youth and a poet* (Fig. 9) of about 1595.

When Shah Abbas made Isfahan his capital, Riza spurned court life and adopted company of wrestlers and never do wells. *'During 1603-1610 Riza changed his hand from portraying young and wealthy to the portraits of older men in bleak land scabs e.g. Shaykh in the wasteland (Fig. 13)²⁶* expressing Riza's strong emotions and probably in his troubled state of

mind. All these paintings of Riza are testimony to the fact that Riza was a matured master painter, having painted youth, middle aged and old with equal charm and attraction. His long career as a portrait painter and his portraits are a rare treasure for the posterity.

Farrukh Beg

Farrukh Beg belonged to the Kalmuk clan of Central Asian Turks. In Dec. 1585 he left Kabul and arrived at the court of Akbar. *'He got a job in Akbar's taswir khana and he enjoyed god position there. Abul Fazal in Akbar nama and Aina-e-Akbari certifies'*²⁸ that Farrukh Beg was the only painter besides Daswant. He worked for Jahangir and earned a reward of Rs.2000 from him and this fact finds place in Tuzuk-i-Jahangiri. He was a talented painter. His works in different Akbar period manuscripts and individual studies of a dorable youths and venerable saints mounted in Jahangiri Albums show his deep knowledge of the past and contemporary safavid and khurasani masters. He also worked with a highly rated

painter Farrukh Husayn Badri.

In Akbar's *Taswirkhana* Farrukh Beg composed seven miniatures of Persian manuscript *khamisa of Nizami*. He was fully familiar with the miniatures of *Haft Awrang of Jami* which he prepared for Sultan Ibrahim Mirza nephew of Shah Tahmasp of Persia. He also worked on *Babur nama* and it is safe in Victoria and Albert Museum London. 'In *Akbar nama* he also painted a miniature showing the meeting of Mir Muizzul Mulk and the Afghan rebel Bahadur Khan (Fig. 3)'.²⁹ This miniature displays passages from Safavid masterpieces in the *Khamisa of Nizami* and *Haft Awrang of Jami*. Here the colour scheme is not identical with that of the work discussed above.

Skelton attributed the remarkable miniature mounted in Jahangir Album of a ruler holding his court under a canopy in a hilly landscape to Farrukh Beg. His penchant for painting different ethnic types and expression helped him in painting a variety of figures. The chenar tree cypresses, bushy trees, craggy hills, a

well designed colourful canopy also convinced skelton in attributing the miniature to Farrukh Beg. The Jahangir Albums have so many paintings of Farrukh Beg carefully mounted on their folios.

The painters of this period were deeply interested in painting pictures of *youths and venerable saints*. From the middle of the sixteenth century young princes standing above holding a stalk of narcissus or a bird or a *wine cup* conversing with an old teacher or listening music and *aged sufis, mullahs standing alone* leaning on a staff or in divine ecstasy conversing with young prince or imparting lessons were the favourite subjects of the painters and the albums of Jahangir are bound with such paintings and Farrukh Beg also tried his hand on such pictures as those of adorable youths and venerable saints and they are part of *Gulshan Muraqqa* one of the major works having Farrukh Beg's signature is the picture of *young Sultan of Bijapur 'Ibrahim Adil Shah II and is dated A.H. 1019/1610-11'*.³⁰ The best known work of Farrukh Beg in the

Gulshan Muraqqa is that of a richly attired *prince standing in a landscape holding a golden wine cup in his right hand and a majestic falcon in his left hand* (Fig. 5). Another *adorable youth* type painted by Farrukh Beg is that of a standing youth in the *Nasir al-Din Album* in the Iran Bostan Museum Tehran (Fig. 8). In the Alwar Museum (Fig. 10) is also Farrukh's work. The Persian predilection for *adorable youths* from the later part of the sixteenth century and their presence in Mughal *Taswir Khana* of Akbar and Prince Salim are work of Farrukh Beg, Aqa Riza, Mohd. Ali and some others.

'The later works of Farrukh Beg are the venerable saintly figure of a teacher or Mullah or a sufi saint. Depicting old grey bearded men, courtiers, generals, scholars or saintly persons'.³¹ Farrukh's painting of four sufis in a landscape is safe in the national library of Russia, St. Petersburg. Farrukh Beg as a painter surpassed almost all his contemporarily. A befitting tribute to a painter of such a high calibre is

that he had "infinite wisdom in his art of painting". He is a most dominating figure in the galaxy of Mughal painters.

Abul Hasan

Abul Hasan a leading painter al-Jahangiri's court was the son of another renowned painter Aqa Riza and the saying worthy son of a worthy father fully applies to him. The quality of his work attracted royal patronage and he was honoured with the title of *Nadir uz-Zaman*, Jahangir said, '*that Abul Hasan drew the picture of my accession to the throne and it was worthy of all praise. His work is far better than that of his father Jahangir was so kind to him that he himself looked after him and also encouraged and patronized him*'.³² Truly he has become *Nadir-uz-Zaman* Jahangir (1) ed. text 235, tr II, 20.

From the very beginning of his career as a painter Abul Hasan not only made remarkable paintings, but also infused true spirit and life in it and thus rendered valuable service to the cause of painting. His paintings

exceeded expectations of his patron. His style of painting is so unique and distinct that for an ordinary observer it would be quite easy to ascribe a particular piece of painting to Abul Hasan. He had also some pupils 'A miniature attributed to Mirar in the *Padshah nama* (R.L.W.C, no. 773 f 194) says that Mirar was the pupil of Nadir-uz-Zaman (Abul Hasan) Mirar miniature No. 12'.³³

Abul Hasan was a man of Shi'ite affiliations. His signatures in miniatures 3&4 go to showing himself the dust of the feet of Imam Riza whose sepulture is in Meshed. Abul Hasan's was not free from European influence his earliest known miniatures (1-2) are certainly the copies of European paintings. The western artists said to have been copied by Abul Hasan are Durer and Saedler (S.V. mins 1,26). The names of other European painters whose paintings were copied by Abul Hasan is still and deep mystery.

Portraiture was the main fold subject of Abul Hasan. He also used his brush for painting court

scenes. The larger number of his miniatures are portraits, still themes which attracted his attention are varied. Min 38 is a study of flowers, poppy and *iris*. Mins 24, 32, 33 are animal and bird studies. The last min i.e. no 33 is supposed to have been executed with the collaboration of Mansur (S.V.). His earlier miniatures display signs of Persian art (Min 3,4). It was his habit to study his subject deeply and with close attention so as to apprise himself of its typical traits and intricacies. His portraits bear a clear stamp of European influence Das (9) 224 also notes his use of '*a wide repertoire of iconographic symbols prevalent in European religious art.*'³⁴ Such symbols can be marked in mins 9,13,15,40,41. Like Europeans he gave figures depth by shading. Beach appreciated Abul Hasan's skill quoted as '*Abul Hasan aims at broader surface effects*',³⁵ his colours are darker more subdued less instantly brilliant and his use of line much softer. It produces initial concentration in works by Abul Hasan rather than an immediate impression of surface brilliance. '*Abul Hasan's portraits are among the most*

*concentrating in Mughal art*³⁶ (Beach (3), 87) what is most notable is the fact that Abul Hasan used his left hand to paint plates XXVI-XXVII. This painting of the chenar tree.

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PLATE NO. 2



PLATE NO. 3



जहा गीर-पात स्याद्

बहरी

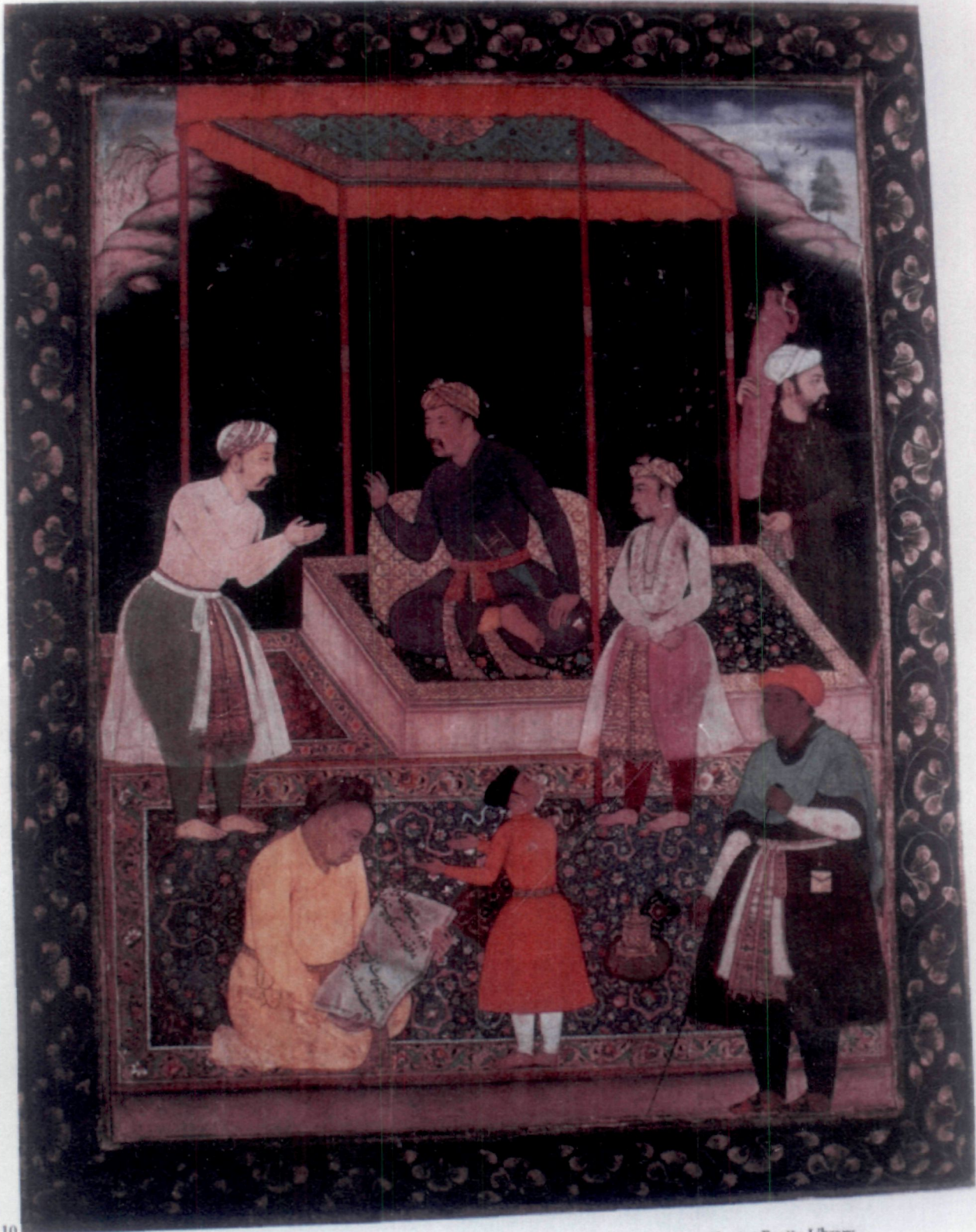
उत्स



PLATE NO. 5



PLATE NO. 6



10

at the British Library

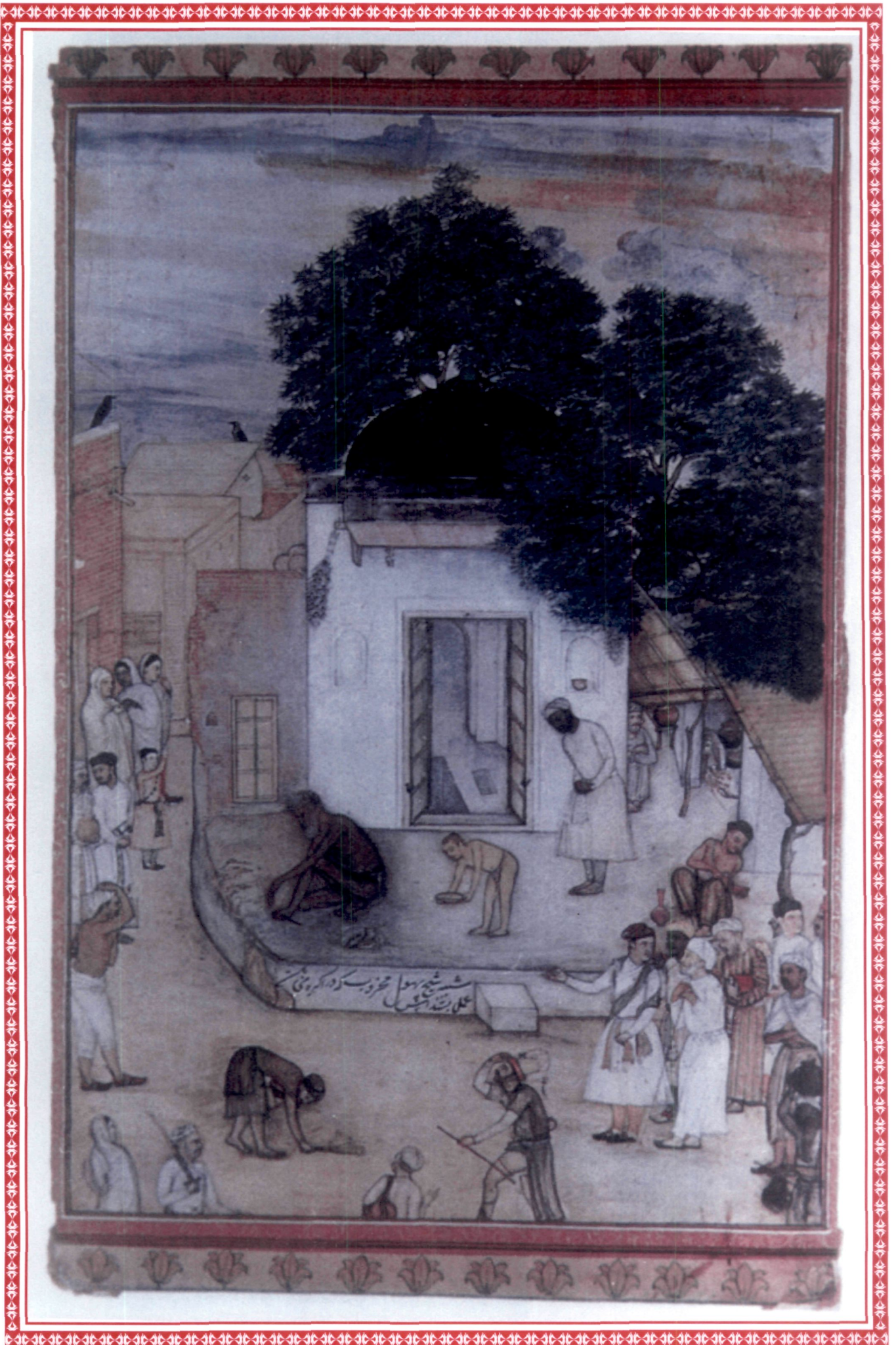


PLATE NO. 8



PLATE NO. 9



PLATE NO. 10

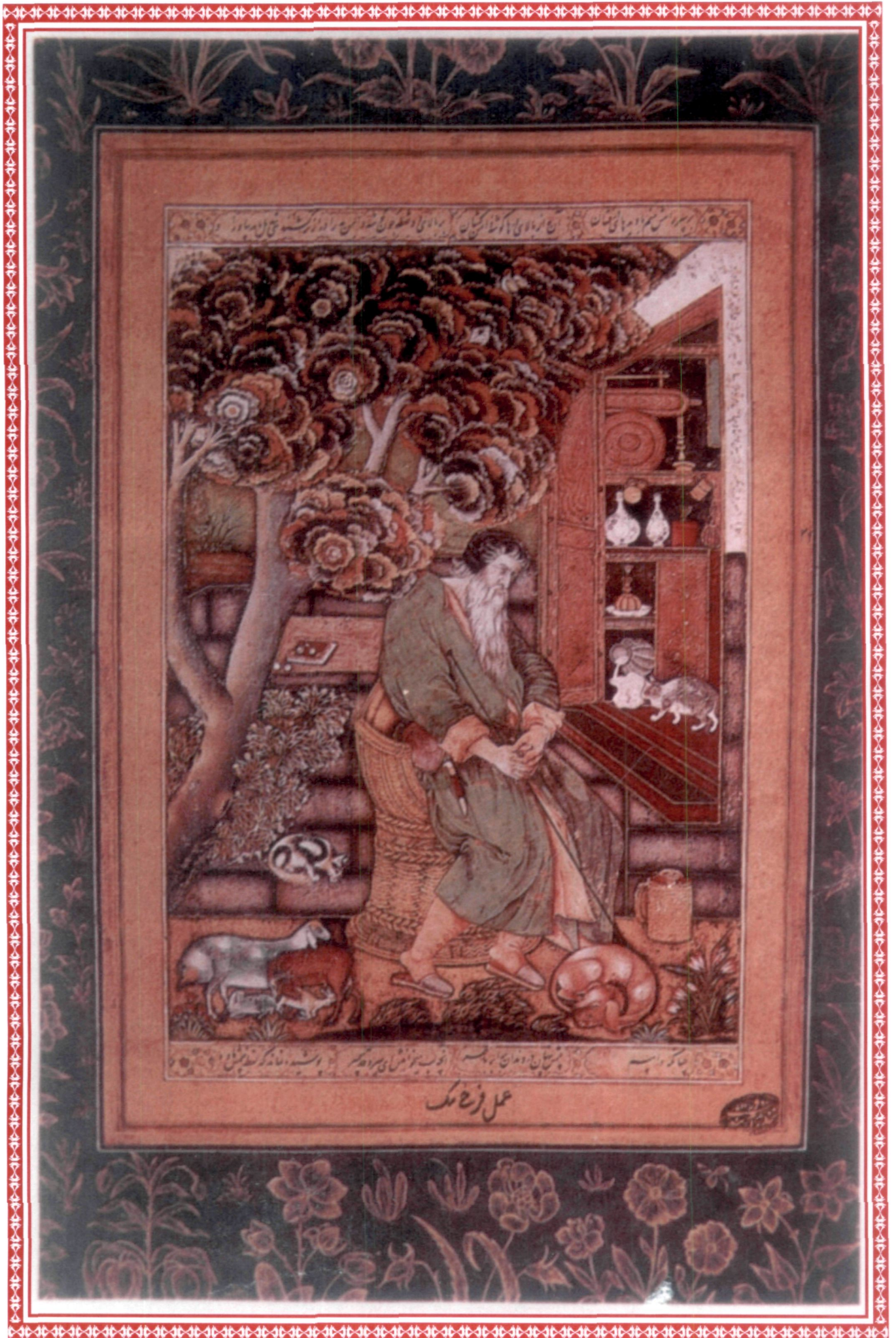


PLATE NO. 11

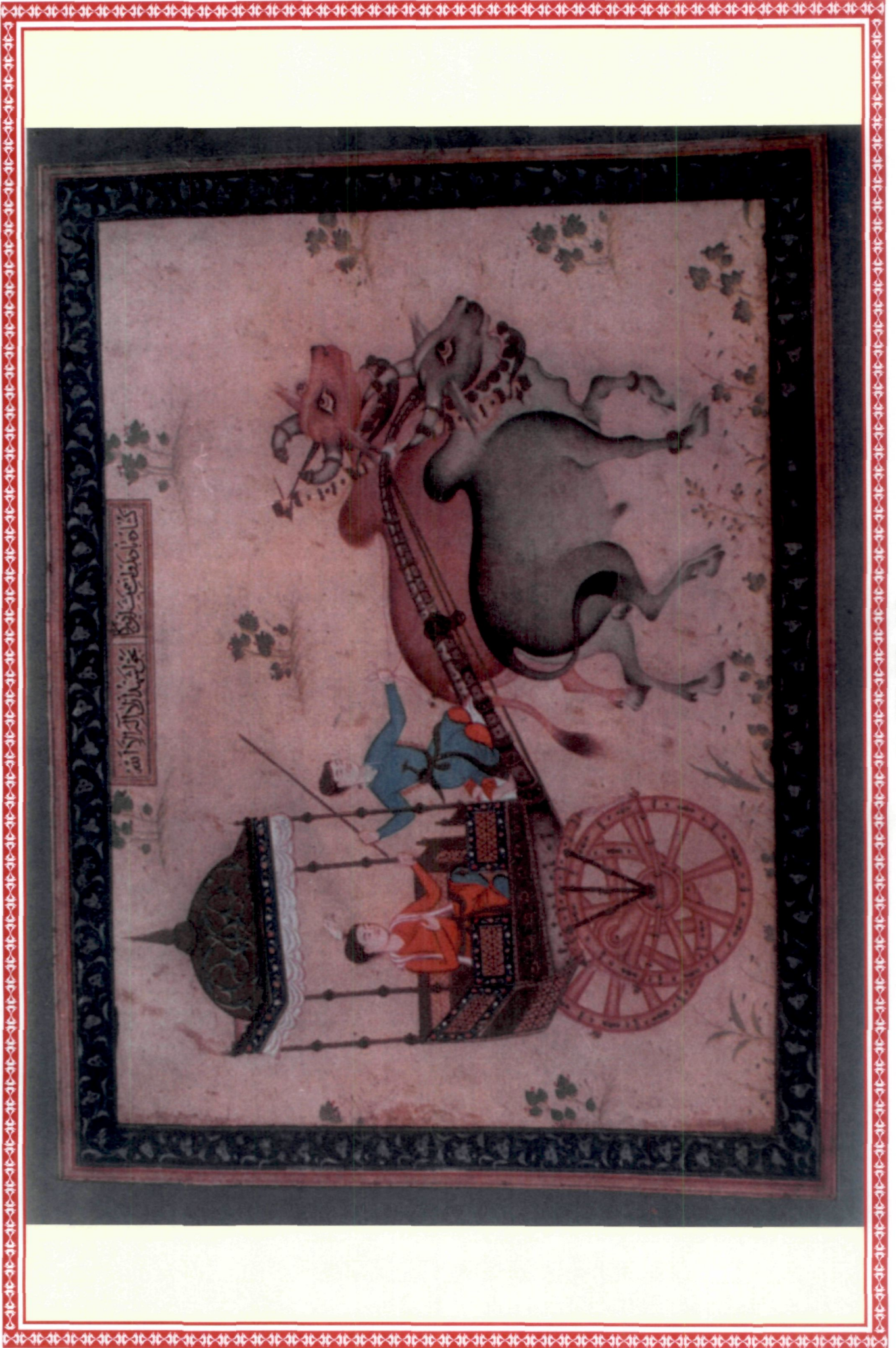
خوش آنکه وارماند ما را از زمانه



روشن ضمیر پیری ما خوب و جوانی



PLATE NO. 13



كثارة اهلنا في الدنيا
بجزيرة بلاد الآل آفة

PLATE NO. 14

Chapter III

FACETS OF PAINTING UNDER JAHANGIR

A. PORTRAITURE

Portraiture as a branch of art occupies a dominant place in the art of Asia and it was during the Mughal rule in India, that it was highly recognised and encouraged. The Mughal Emperors inherited the urge for portraits from their Mongol ancestors, who were very fond of having pictures of themselves with a desire to perpetuate themselves as well as a treasure for the posterity. The Khans of Central Asia were very much interested in portraiture, and were impressed by the effigies of their ancestors rudely carved in stone. When the Khan's moved from their desert environment and mingled with more civilized races, they ordered the local artists to draw their features with a view to provide evidence of their regal state. We have their portraits of the scenes of fighting and feasting, in drinking bouts etc., but they were not so refined. Later on when they conquered cultured art loving people as the Chinese, they dominated the famous painters of

Yuan dynasty. These portraitists were described by different stories, which were not so vivid and authentic. Ibne Battuta, a Mohammadan traveller, was in the Mongol court in China and his account of the portraitors is reliable and authentic. He narrated that on his visit to the empirical place, he and his comrades were excellently portrayed as it was a practice to take the portraits of strangers who visited, China "Ibne Battuta in Cathay and the way Thither, by Col. Yule, Vol. IV."

When the Chinese portrait painters moved towards Persia, they also brought their art and style with them and the Persians who had their own tradition in portraiture were influenced with it. *'In the early tenth century Masudi a Persian historian pointed out a manuscript with portraits of Sasanian Kings'* traditionally carried out after their death. The ancient Persian and Indian literature prove that portraiture was a favourite subject. *'In Persia Nizami's Khusrau and Shirin, a story of love affair of Khusrau with*

*Shirin*¹² confirms then devotion for portraiture. The Persian artists painted pictures of the lady looking at the miniature of her beloved and illustrating of stories by the artists was a common practice both in India and Persia. 'In *Dwarka Lila* an early Indian epic, there was a free use of portraiture. It was with the help of a portrait drawn by *Chitrlekha*¹³ that *Usha* was able to identify her lover *Aniruddha*, the grandson of *Krishna* and subsequently married him. The ancient Sanskrit dramas are full of portraits of heroes and heroines. Kalidas the poet in his *Meghaduta* presents the same motif or a dominant idea. All this shows that portraiture was more in the minds of the people of the East than those of the West.

In ancient India as well as India before Mughals, portrait painting was in full swing. For the artists under the command of Mughal Emperors portraiture was a very favourite vocation, for which they were also employed in their ateliers and were also occasionally rewarded. Thus representation of likeness

was a common feature during the reigns of most of the Mughal emperors, because they were also gifted for descriptive portraiture and it is also mentioned in their writings. The Memoir's of Babur are full of character sketches of different people of his time and are equal to Mughal miniature e.g. a pen picture of his robust father by Babur giving his complete personality and dress. Babur has also vividly described the bodily structure temper and dress of another Mughal Sultan Husain. Babur himself was a good delineator of facial character. In spite of praising Behzad's skill in portraiture he criticized him by saying 'but he did not draw young beardless faces well'. The Mughals had a hereditary gift of pen portraits. Like his forefathers Jahangir also *pen-portraited Akbar* and gave a minute description of his colour complexion, body face chest and arms and hands.

The Mughal emperors were so much familiar with the art of portraiture that they directed the portraitors to '*combine skills of both Persian and Indians in*

portraiture'.⁴ No doubt in all times portraiture was held to be a necessity and keen the features of the two famous Iranian poets Jalal Uddin Rumi and Sadi taken from traditional records, have been skilfully drawn. The art of portraiture progressed considerably by the artists of the Mughals and they surpassed the collection of portraits of Persian celebrities. All the nine stars of Akbar right from Abul Fazl, Faizi Tansen, Todar Mal, Birbal and others like Mulla Du Piyaza were skilfully portrayed and their portraits still decorate the museums. During the Mughal empire the '*princes, priests, courtiers and grooms musicians and dancing girls, soldiers and mendicants*'⁵ were portrayed and the portrait gallery is full of such portraits. Even there are pictures of animals and portraits of elephants and horses. Here the art of portraiture was so much developed that it be dimmed all ancient records.

All the conditions favourable for portraiture being there every body liked to gain immortality historical or pictorial. The artists who were in the service of Akbar

and Jahangir were fortunate enough in portraiting emperors and imperial objects animate or inanimate and of all the grandees of the realm, and they are part of a big album, declaring the dead receiving new life and those alive have been immortalised. The picture of the *House of Timur* is a remarkable asset and it contains the portraits of Amir Timur to Akbar, Jahangir Shah Jahan and Prince Pervez and other Mughal royals. The features of Babur and Akbar Plate IV and Plate LX Fig. 2 respectively are remarkably portrayed. During the reign of Akbar the art of portraiture for the first time displayed Rajput traits and they flourished upto the last days of Jahangirs.

Portraiture was at its zenith during the reign of Akbar & Jahangir. These two emperors, patronized it and the leading artists and gave them jobs and mansabs. They not only employed Indian artists but also summoned foreign artists and kept them in their/ateliers. In compliance of royal commands artists on important visits accompanied the emperors and they

drew the likenesses of all the important personalities and things. Now being mainly concerned with the portraitors of Jahangir's period it is necessary to name the most recognised masters of portraiture. The artists are Mansur Abul Hasan, Bishandas, Bichtr, Govardhan, Payag, Manohar, Jahangir was very fond of portraits and he was the most frequently painted emperor of the Mughal dynasty. He introduced the custom of presenting portraits to the visitors and anybody who was honoured was sure to get a portraits of the host and guest. This royal convention prevailed for a long period and it encouraged collection of portraits. This is why there is abundance of portraits drawn during the period of Jahangir.

'Jahangir was the inventor of 'portrait'-'jewel'⁶ and all his courtiers were his miniatures mounted as brooch and attached to the front of their turbans and it is reproduced on Plate XXIV. Jahangir's famous painter Bishandas was recognised by the emperor as *'unequaled in his age for taking likenesses'⁷*. His

works still survive in the Boston Museum and Tagore collection Calcutta. Impressed with his skill in portraiture Jahangir selected him to be the member of a mission to Persia to take the *portrait of the Shah* and his chieftains. So most of the pictures of Persian princes and nobility are from Bishandas. The likeness of Shah pleased Jahangir so much that he honoured the painter with a gift of an elephant. The Indian Museum Calcutta now Kolkata keeps a *portrait of the Shah*.

Portraiting pictures of public functions and that of an ordinary court ceremony was a usual affair and the portraits immortalised every one present from the highest official in the centre to the insignificant chorus girl in the corner. There is a long series of portraits of eminent people from Persian and Hindustan. The series also carry the portrait of world renowned Persian poet Sadi author of *Gulistan* the Shakespeare of the East, reproduced on Plate LXI Fig. 1. This portrait excels all the other portraits of the long series of Mughal

portraits. Another kind of pictures popular with the Mughals are those of richly dressed nobbles with lance and buckler seated in a fine seat on a fine horse. Plate LXIII is a picture of such a cavalier is identified as of prince *Dara Shikoh*. An inscription in Plate LXIV Fig. 2 verifies the portrait to be of *Sher Afghan* first husband of Noor Jahan

It is surprising that in Mughal paintings there is an apparent gender bias and confines mainly to males, leaving the fair sex cursing their fate and if by chance there are some, they are evolution of artists imagination. Manucci an Italian also supports the view that there are only the likenesses of concubines and dancing girls, and the likenesses of Mughal queens are not traceable. In spite of its limitations a good Mughal portrait owns considerable character and charm and has a forceful impression of being a truthful likeness.' The art was not confined to facial features only but it extended to the drawing of hands shown grasping a sword, toying with a flower or a piece of jewellery and

holding a hawk or placed one over the other. A good Mughal miniature is a testimony to the fact that the artist was very serious towards colours specially seen in royal garments.

This attempt is now concluded with the remark that in modern India portraiture is now a degenerated form of art and has lost its ancient charm and is a thing of the past and appeal. In spite of my best efforts I failed to do complete justice to the Mughal portraiture under Jahangir and could not unfold and present it with all its sublime characteristics. Alas the attempt is short of a fitting tribute to the creativity of the artists of Jahangirian era.

B. PICTURES ON NATURAL HISTORY

Man unlike a metallic instrument is ~~numerable~~ to dullness and lethargy after discharging his monotonous duties. As guided try his sense he tries to escape the monotony by taking refuge, and that too in the lap of nature. Kings too are human beings, so they also share this natural urge with an ordinary man and spare time

to refresh themselves. Jahangir also being tired and fed up with royal functions and administrative burden was used to turn towards natural objects i.e. plants and animals. The pages of *Tuzke Jahangir* and Jahangir's Memoir's are full of long descriptions of Jahangir's love for nature and its objects, animate or inanimate. His keen observation of all these objects led him to think with devotion for them and also to provide opportunities for their love and adoration. During his reign the art of painting reached its high water mark.

Jahangir was a naturalist to the core and his description of various flora and fauna object and their analysis is a proof of obvious. Natural history is classified in fine sections. The first section is exclusively devoted to 33 species of animals and the second to eleven species of plants, of them some are represented by their fruits or flowers. These sections also contains Jahangir's references to thirty three species of animals and fifty seven species of plants, showing their distinguishing characteristics, ecology,

anatomical notes, habits, local names, weights and measurements. The Memoir's of Jahangir though primarily a historical document of his reign is full of information on natural history and its attachment with them accuracy is still undisputed. A big aviary and a menagerie were established under Jahangir's orders, they were required to carry out observations, tests and experiments about the appearance, habits and characteristics of birds and beasts.

Ustad Mansur who held the title of *Nadir-ul-Asr* (unique genius of the time) from Jahangir was an specialist in the art of animal and floral portraiture. The surviving paintings from Jahangir's collection of the paintings are good examples of accurate representation and they may be quite useful for the researchers. Jahangir's love for nature urged the foreign dignitaries, his own nobbles, traders and even commoners to present to him the gift of rare animals brought from far and wide and they were taken to be as an addition to his knowledge. Jahangir was very

much impressed with *loriquet* of Malaysia, the African *Zebra*, the *matled polecat* of Afghanistan, the *pheasants* of Himalayas, the *Tibetan Yak* and the *domestic Turnkey* of Europe. His love for nature has not been properly narrated in the *Tuzuk*. The paintings spared by onslaughts of decoying agents show a number of birds and animals which are not mentioned in the book. All kinds of carnivorous beasts, hunting birds and domesticated species found space in the royal establishment, but for him the rare one's were of main attraction. Apart from this ordinary species were also not ignored.

Jahangir was no deeply interested in zoology that it bestowed on him an aesthetic bent of mind and enabled him to see beauty in the subject. As against this he hated ugly looking animals. His descriptions of the animals was very correct and scientific. He allotted local names and geographical distribution, structural characteristics, weights, measurements and interesting notes on ecology and behaviour. His study of crane

and the gestation period of the elephant is a valuable contribution to the subject as well as very helpful to the modern zoologist. His zoological experience was so wide and accurate that till today it has maintained its authenticity.

As regards his interest in botany, it was mainly horticultural (*Tuzuk*, p. 3) contains his inclination for the plantation of high attitude trees like Cypress, Juniper, Pine and Jawanese sandal trees in the plains of India. He had good knowledge of fruit bearing trees and also about their presentation. Mango was one of his most relished fruits. For him date tree looked very graceful and he ordered the painters to give a platform around a date tree and be represented in colour, but the paintings of those plants, trees and flowers are not traceable to day e.g. more than a hundred of Kashmir flowers painted by Mansur alone not a single one has survived to this day see *Tuzuk* p. 300. His description of plants is not so vivid, and he simply identifies them by their fruits or flowers and thus he was interested in

the shapes and colours of the flowers. The shape of the leaf and the stem of the flower drew his attention, but they are of little importance. *'Anything wonderful, novel or phenomenal erodes his interest in other natural or scientific phenomena'*.⁸ There is a vivid description of plague and its causes. *'A pair of elephants dying of rabies'*⁹ and record of lunar and solar eclipses have also found place in the *Tuzuk*.

The seventeenth century witnessed the rise of science and it is real the cradle of modern science. Biological knowledge grew rapidly and the emperor also encouraged it. Jahangir may truly be called a true naturalist having scientific knowledge of the fauna and flora of the country that we possess today. His Memoir's are like a gazette of natural history of India of his day, and they are full of detailed description of all types of fauna and flora and animals and the species with scientific accuracy and the paintings are by ustad Mansur and other gifted animal painters. Due to the downfall of the Mughal Empire most of these

priceless treasures got destroyed or looted by foreigners and some of the miniatures survived in private collections and museums in the country and abroad.

Being an ardent lover of natural objects Jahangir particularly loved Indian flowers and trees. Champa full of branches, *'leaves and flowers with extremely sweet odour. Next to it is white keora flower with strong and penetrating scent. His other chosen flowers and plants are Ketaki, Mulsari,¹⁰ Kamal and many varieties of Lotus.* It was his deep love for nature that he visited *Mandu* where he saw self grown scenty plants blossoming to such a degree, that the scene looked like world of greenery and flowers. *'In Malwa he was excited to see mango trees'.¹¹* For him Kashmir was the perpetual spring garden, *'a page that the painter of destiny had drawn with the pencil of creation'.¹²* The *Shalimar Bagh* in Sri Nagar is his best tribute to nature. The garden with a canal in the centre with water litres floating upon it, flowery hedgerows, lovely

chinar and cypress trees, rose bushes and sweet flowers plots reserved for fruit trees and flowers are some of the peculiarities is regarded as one of the best terraced gardens in the world.

As for animals be described *squirrel, antelope, gazelle* and *tiger* with white spots on their bodies. *Deers, reindeers, monkies, camels, zebras* and *elephants*. Birds like *Koel* amused him very much. He had a *pair of Saras* named by him *Laila Majnu* and kept them in a special enclosure put up near his own. His observation of birds and animals was very minute and he slerdied them like '*a scholar Nurjahan also had the same love for flowers*'.¹³ *Jahangir's tomb at Lahore* with its numerous varieties of flowers and unending shadows of cypresses speaks volumes about his love for nature. It would not be unfair to call him nature war shiper. The topic in hand has too much in store and cannot be covered in this brief attempt and so it is left for others to tackle it. Still it would not being proper to give the names of some important

paintings of the period which forcefully display the object behind the painting.

Plan Tree with Squirrels : *'Beside extending the imperial library, Jahangir employed his artists for two distinct purpose the depiction of courtiers in faithful attendance and the accurate interpretation of scenes drawn from nature. Although aware that Indian poets treated birds animals and flowers as symbolic of amoirous encounters, he himself enjoyed natural phenomena purely for their own sake a passage in his Memoirs vividly expressing his delight in the Kashmir scene. Whenever the eye reaches, there are verdure and running water. The red rose the violet and the narcissus grow of themselves. In the soul-enhanting spring the hills and plains are filled with blossoms, the gates, the walls, the courts, the roofs, are lighted up by the torches of banquet adorning teelips. What shall we say of their things or of the wide meadows and the fragrant trefoil.*

"The garden nymphs were brilliant,

*Their cheeks shone like lamps;
There were fragrant buds on their stems
Like dark amulets on the arms of the beloved.
The wakeful, ode-rehearsing wightingale whetted
the desires of wine-drinkers;
At each fountain the duck dipped his beak
Like golden scissors cutting silk;
There were flowers carpets and fresh rebuds.
The wind fanned the lamps of the roses,
The violet braided her locks,
The buds tied a knot in the heart."*

The present picture - one of the greatest Mughal pictures ever executed mirrors this pleasure in wild life. Not only is the plane tree itself rendered with exquisite attention to its natural form and foliage but birds and squirrel are treated with playful abandon. The latter's tails harmonize with the tree's branches and even the mountain goats quietly grazing in the background have the same air of innocent union. The hunter mounting the smooth trunk may well have

dastardly intentions but even the lifted foot can hardly disturb the idyllic serenity of the scene'.¹⁴

C. MARGIN PAINTING

Border on margin painting was introduced in order to enhance the beauty and elegance of the central picture. This sort of painting owes its origin to the border decoration in Persian painting, which dates back to the twelfth century in sasanian times. Later on the Mongols and Timurids and Safavids developed it, and their style directly influenced the margin painting of the Mughals. *'The Mughal atelier adopted this form of painting in the last quarter of the sixteenth century. The Diwan-i-Hafiz (c. 1588) of Raza Library Rampur is the first illustrated Mughal manuscript with some examples of margin painting'.¹⁵* This peculiar technique reached its height during the reign of Jahangir that a miniature without a decorated border was considered incomplete and imperfect. The margins of the albums were decorated in gold with different forms of natural and mythical animals in fighting and hunting poses and

coloured birds in the foliage. Richly decorated margins were treated fashionable for all Mughal *Muraqqas* e.g. *Red Blossoms*.

During the period of Jahangir elaborate borders were appreciated and artists such as Basawan, Aqa Riza, Gowardhan, Daulat, Bal Chand and Bishandas were ordered to paint border designs. '*The major part of Jahangir album better known as Muraqqa Gulshan is in the former Imperial Library Tehran*'.²⁶ A second volume in the slaatsbibliothek, Berlin is named Berlin Album. A third group is in a private collection Tehran.

'Border painting became so common that by and by it became a class in itself and assumed a distinct status and attracted royal attention. During Jahangir's reign the hashiyah art developed quite independently and managed to reach the highest point of perfection. The borders with superb gold work in decorative designs exhibited plants, fighting and hunting animals and imaginary rocky landscapes along with trees and bushes were so elegantly adjusted that they faded the

central pictures they enclosed. Border painting, particularly in Jahangir's reign was a joint effort of the leading artists, still ustad Mansur had the privilege to lead them. The paintings and portraits were also embellished with double borders, one inner border with calligraphic specimens arranged in cartouches around it and the other outer border with naturalistic floral compositions and sometimes third border was also adjusted.

The rising trend in border painting led to its further classification and was divided in group enumerated below.

I. Naturalistic Plant Borders : The borders were painted with a variety of plants with blooming and budding flowers in different colours and shades, tints and tones, surrounding the main painting and were regarded '*as most beautiful borders. The plant motif of this type of borders so artistically designed*',¹⁷ fascinating and inspiring that these were translated in stone and formed part of the dados of Mughal

buildings (Fig. 21 to 24).

II. Flora Borders : The border contained many floral varieties of blooming flowers filling the border space densely and single colour generally of gold on Persian blue, which under rates or diminishes its naturalness and originality of the flowers.

III. Landscape Borders : This type of border paints, *lion, deer and animals, dancing peacock crane* and other birds coupled with a landscape. Sometimes several types of birds in various movements also occupied the empty spaces.

IV. Stylized Borders : These borders consisted of stylised creepers, flowers and other floral motifs with rhythmic curves and twists and also with regular repetitions and they were freely applied on the borders of Mughal dados.

V. Bird Borders : Such borders present landscape in light dim colours with considerable variety of tiny birds in deep bright colours and outshine the

composition. The birds looked quite realistic and pointed towards Mansur as their artist. The lion motif is a replacement of the Chinese dragon and gives an impression of highly interesting and imaginary composition.

VI. Fantastic Borders : Here the borders occupy more space than the central picture.' They look like a group of calligraphic specimen, tending to reduce the picture to a secondary status and are strange in this series (Pl XIII). '*They have various compositions showing leopard, deer and fish, betel shaped cartouches depicting two human figures each (Pl XIV)*'.¹⁸ [The other presents a noble enjoying a feast and servant is serving him. '*The next shows a man and a woman musician with a tamburine (duff) and dulcimer (dilruba), and lastly a master and a servant with several dishes vases, the latter kneeling before the former*'¹⁹ without earning for the purpose these causal science claim to depict, it is almost certain that these borders are most beautiful and are still

unsurpassed. It is for all these artful productions that Jahangir's reign claims a distinction from others. The remnants of these marvellous border productions are definite pointer to the love and patronage that Jahangir extended to this branch of painting. The pains and sufferings of all those who preserved these production also deserve some grateful words from the readers of all the times. *'There can no suitable illustration of the marginal figures than 16 b (Recto) Marginal Figures (The Artisans of a Library Circa 1600 follows with'*²⁰ short notes and details.

A prince on horseback offering wine to a youth in a tree-house : *'The recto borders show several of the types of work by artisans associated with an active library. Proceeding counterclockwise from the top right, we see the burnishing (smoothing and polishing) of paper, the stamping of designs into a leather cover, the sizing of folios, the sawing of a bookstand by a woodmaker, the preparation of goldleaf, and a calligrapher at work. A verso folio*

with related activities is in the Berlin Album and would have been an appropriate facing page.

The work on the reverse, surrounded by particularly sumptuous marginal decoration, is of a subject traditional to Iranian painting. Unlike the general character of Mughal painting at the time, the intent here is not naturalism and specificity, but metaphor, with beautiful youths (frequently male) presented as emblems of divine beauty. We are shown generalized types, therefore, and not portraits; and a strong emotional rapport often exists among the figures'.²¹

D. CALLIGRAPHY

Calligraphy as a visual art has long been held as a sublime aesthetic achievement and has enjoyed an honourable status, unsurpassed by any other art and it is considered as '*the noblest of fine arts*'.²² It is by virtue of its nobility and superiority over other arts, that it became part of architecture by serving a double

purpose viz showing the time of the construction of the monument and decorating its walls with holy verses as well as introducing the person who had the honour to construct it. The art of calligraphy enjoys universal patronage at the hands of Muslim. To quote a Persian poet "O brother, a beautiful handwriting is amiable. It is like the soul in the body of the young and the old". Abul Fazl considered the art of writing more superior than that of painting. This art had its roots in Asia Minor, Central Asia, Iran and also in India. It was in Iran that the art of writing mainly progressed and flourished and attained sublimity. In case of India calligraphic art was for the first practiced from the advent of Muslim rule. The mural arts, calligraphy and painting were patronized by Akbar, Jahangir and Shah Jehan in the 16th and 17th centuries and during this period this art of penmanship reached great heights and attained supremacy and got royal acclamation. Calligraphy on monuments continued to develop during the Mughal period and *'excellent calligraphic inscriptions in perfect Naskh, Thulth and Nastaliq in*

Mughal buildings at Agra, Allahabad and Delhi'²³ support the above developing trend. The epigraphs on the monuments were intended to show and perpetuate the names of artist and calligrapher who have enriched the art.

The art of calligraphy considerably improved by the renowned calligraphers of Akbars court namely Abdus Samad *Shirin - Raqam*, Mir Abdula Tirmidhi and Bayazid Dauri and the best of them is Mohd. Husain Kashmiri titled *Zarrin Qalam*, the golden pen, who has been acclaimed as the greatest Nastaliq writer of India. He supplied effortless strokes and curves with graceful movement to this novel form of art. The art of calligraphy has a long ancient and rich history and also covers the pre-Mughal period of Muslim rule in India. *'Some of the Sultanate buildings like Qutab mosque in Delhi (1191-98), Qutab Minar (1206-36) as its adjunct. The tomb of Iltutmish (Circa 1233), Tomb of Sultan Ghani (1231-32) and so many other darwazaz carry with them the specimen of highest*

artistic calligraphy'.²⁴ The *muraqqas* were collection of pictures and specimen of calligraphy and other arts. Mirza Kamran meeting an envoy near Kabul C. 1544 and Jahangir inspecting a golden image. These buildings also present a great variety of calligraphic art in stone. Its chief varieties of the script are Nastaliq, Sakishta, Gubar, Gulzar, Tughra, Bihar, Larza, Thulth, Hilali etc. and have separate style.

During the reign of Jahangir this art flourished to a considerable extent and the calligraphic artists like Mohd. Husain Kashmiri, Mir Abdullah Tirmidhi, Abdur Rahim, Mohd. Shareef and Sultan Sarhindi with their keen enthusiastic efforts infused life and charm in it. *'All the major museums and manuscript libraries as well as private collections at Aligarh, Bombay, Delhi, Hyderabad, Jaipur, Kolcata, Madras, Patna, Rampur and Tonk have sizeable collections of calligraphic specimens. The Khuda Bakhsh Oriental Library, Patna, The State Raza Library, Rampur, Maulana Azad Library, A.M.U., Aligarh'*²⁵ and The Arabic &

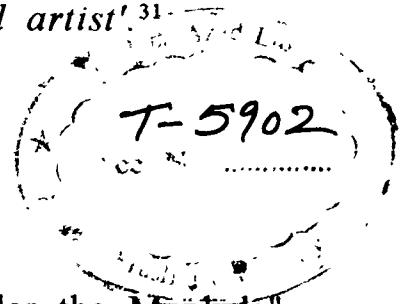
Persian Research Institute, Tonk have astonishing specimens of the art of writing. National Museum, New Delhi has also rich treasure of calligraphic specimens and their lovers enjoy them.

The writings of Mohd. Husain Kashmiri, who was a master of calligraphy in *Nastaliq* in the courts of Akbar and his son Jahangir are considered valuable possessions all over the world. A beautiful specimen of his calligraphic skill in *Nastaliq* is in the National Museum Acc No. 57,88/4 and bears his autograph. The other *Nastaliq* writer of the courts of Abdur Rahim Khan, Khanan, Akbar and his son Jahangir is Abdur Rahim Marvi, whose specimen of writing in '*Nastaliq is also in the National Museum Acc No. 57,88/6 and is decorated with gold designs and floral patterns in orange, white and blue. During the reign of both Akbar and Jahangir, the coins were minted with calligraphy on both of their sides. The coins of Jahangir are of literal value and Tuzk-i-Jahangiri gives them a fitting space*'.²⁶

It was a royal convention in Jahangir's time that portrait medals were presented by *'the emperor to his amirs and devoted servants who were to wear them on their sash of the turbans or as an amulet on the chests were with calligraphy on both sides'*.²⁷ Later on the coins of Shah Jahan are well known for ornate calligraphy. It was an era of artistic excellence, overall assimilation of various artistic norms and traditions from different lands and peoples giving a new cultural synthesis. The famous artisans from Italy, Persia and Turkey were employed by the crown, so as to introduce, novel concepts, forms and techniques to the realm of Indian art and bestow superiority to it. This branch of art too has a very old history to its credit and it is impossible to describe it elaborately by giving due and centurywise description of its birth and progress. It will not be improper to give it a complete goodbye. *'So some prominent calligraphers need to be cited are panels of calligraphy by Mir Ali of Herat Plates 23 and 24'*.²⁸ *'The other calligraphist who can*

ot be side lined and ignored is Hakim Ruknu Kashi²⁹ as well as 'Red Blossoms a combined effort of Mulla Mir Ali of Herat and Mansur'.³⁰

Red Blossoms : 'This is the one example yet know of Mansur's floral painting and is signed "Jahangirshai, the work of the seave of the presence chamber, Mansur Naqqash." It is enclosed within a floral border executed in gold against a background of deep blue. Apparently the picture is the product of two or more hands working in collaboration: the plant is from the fresh of Mansur Naqqash the illuminated panel on either side of it is executed by the illustrious calligraphist. Mulla Mir Ali of Herat. Probably the floral border was done by some third artist'.³¹



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PLATE NO. 15



PLATE NO. 16

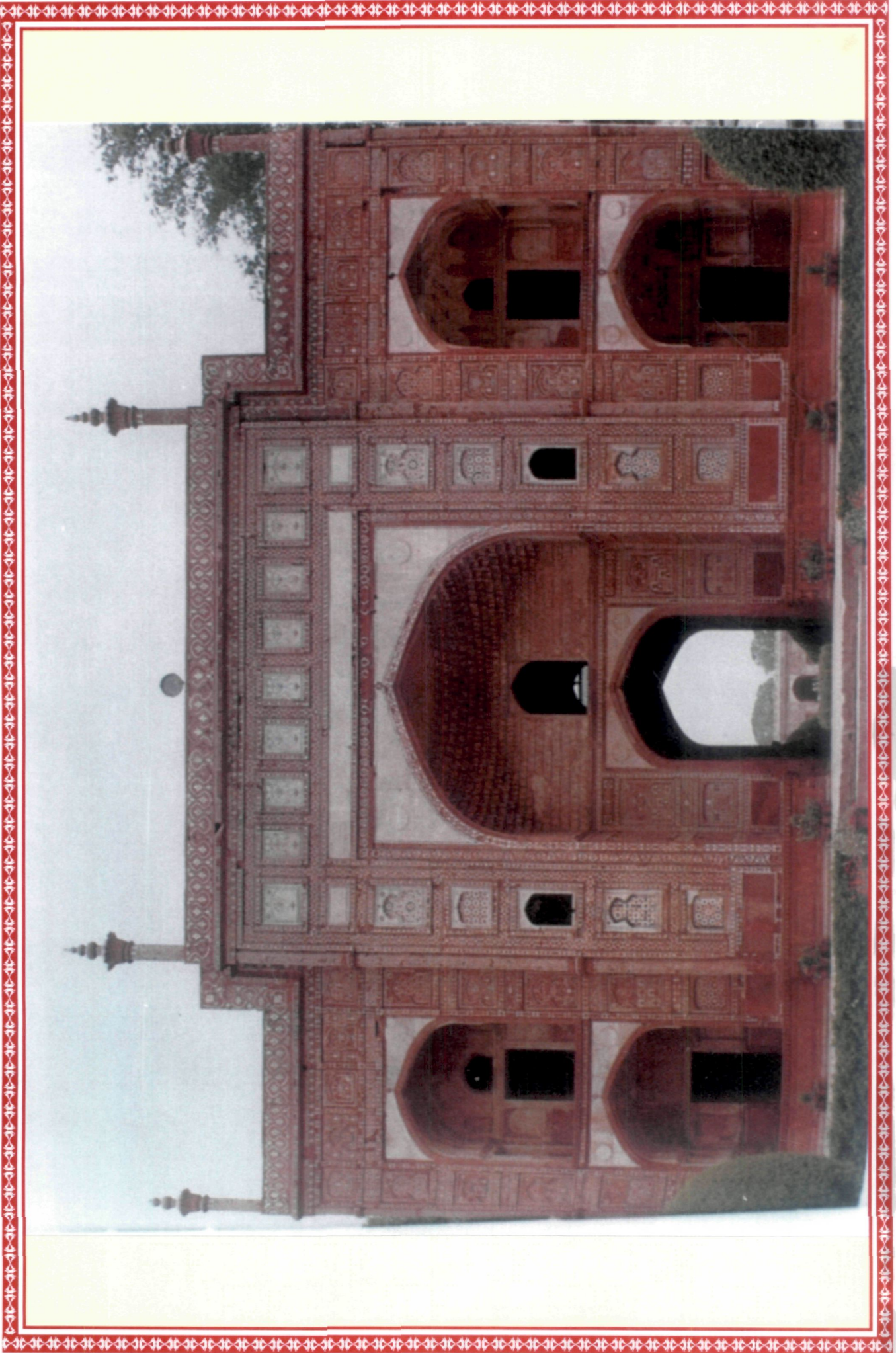


PLATE NO. 17



PLATE NO. 18

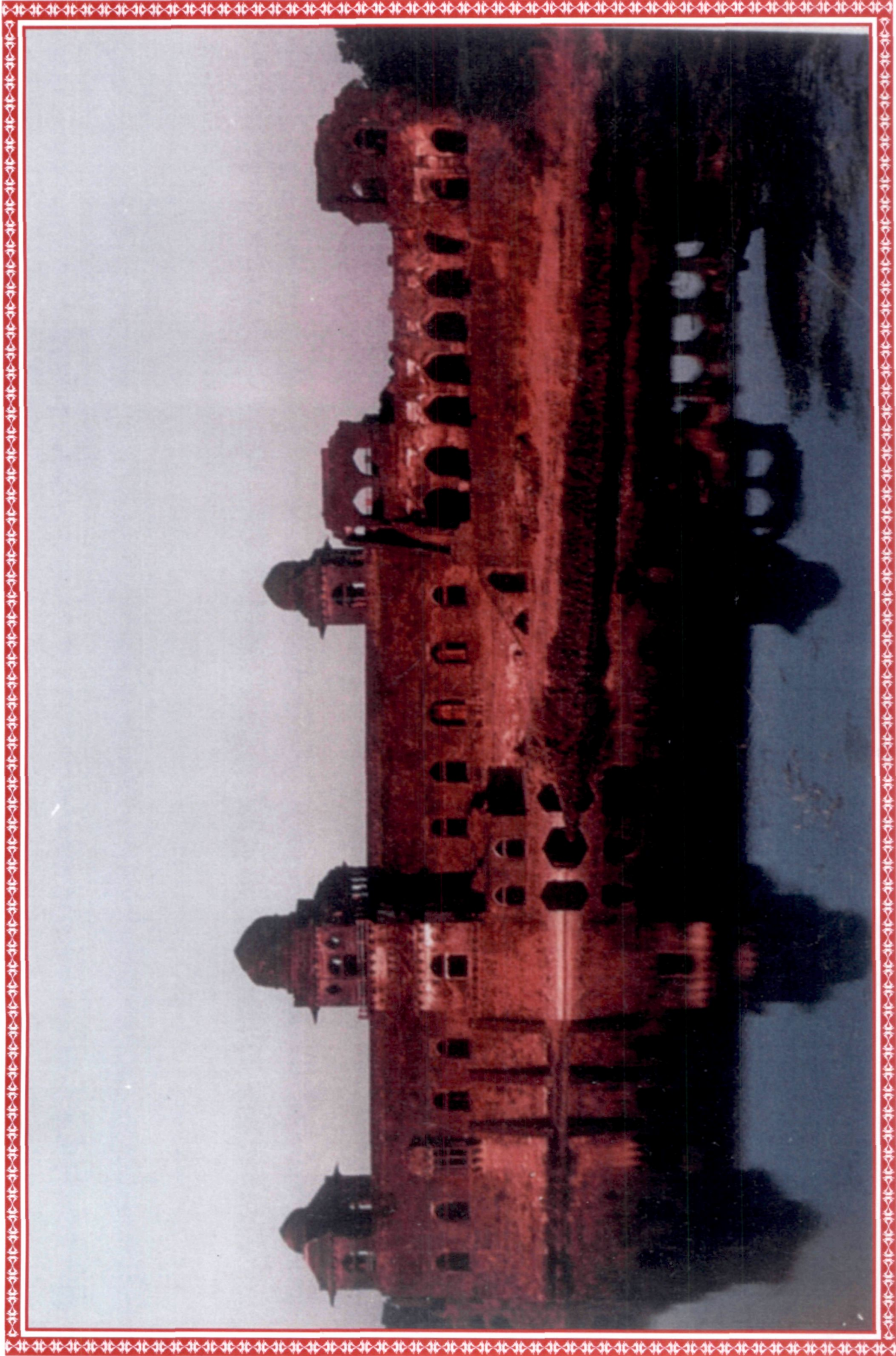


PLATE NO. 19



PLATE NO. 20



PLATE NO. 21



PLATE NO. 22

بِالْأَمِّيِّ فِي الْهَوَى الْعَدْرِي مَعْدَرَةٌ مَنِي الْبَيْدِ
 عَلَيْكَ حَالِي الْكَسِيرِي مَسْنِيَّةٌ الْوَشَاوِي لَا
 مَحْضِي النَّصْحِ لَكِنْ لَسْتُ أَنْبَعِدُكَ الْمَحْبُورِ
 أَنْي تَهْتَمُ بِصَبْحِ الشَّيْبِ عَلَيَّ
 فَازْأَقَارِبِي بِالسُّوْهِ أَنْعَطَتْ فَرَجْهَلَهَا بِنَدِ
 وَلَا أَعْلَتْ مِنْ الْفَعْلِ جَمِيدٌ فِي ضَيْفِ
 لَوْ كُنْتُ أَعْلَمُ أَنْي مَا وَفَرَةٌ كَمَنْتُ سَرَابِدًا
 مِنْ كَيْسِ الْجَاهِلِيَّةِ فَرَعَوِيَّةً كَمَا بَيْنَ الْجَاهِلِيَّةِ
 وَلَا تَزِمُ بِالْمَعَاصِي كَسْرٌ شَهْوِيٌّ نَهَا أَنْ الطَّعَامِ
 وَالنَّفْسِ كَالْأَطْفَالِ أَنْ مَلِكٌ سَبَّ عَلَى



PLATE NO. 24



PLATE NO. 25

Chapter IV

RENAISSANCE ART AT THE IMPERIAL ATELIER

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'The artists under Salim were required to be exacting and consistent. Abul Hasan (1584 circa 1628) a senior painter was so much close to Jahangir, that he was bestowed the title of Nadir-uz Zaman (wonder of the age)'.¹³ There were also women painters during Salim's heyday. Nuri Nadira Bano and Raqia Bano (1599-1605), were also painters in the Mughal atelier and art instructions were also there in

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A fully painted version (Fig. 44) of the Freer drawing is in the National Museum of India, New Delhi' ¹⁵

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PLATE NO. 26

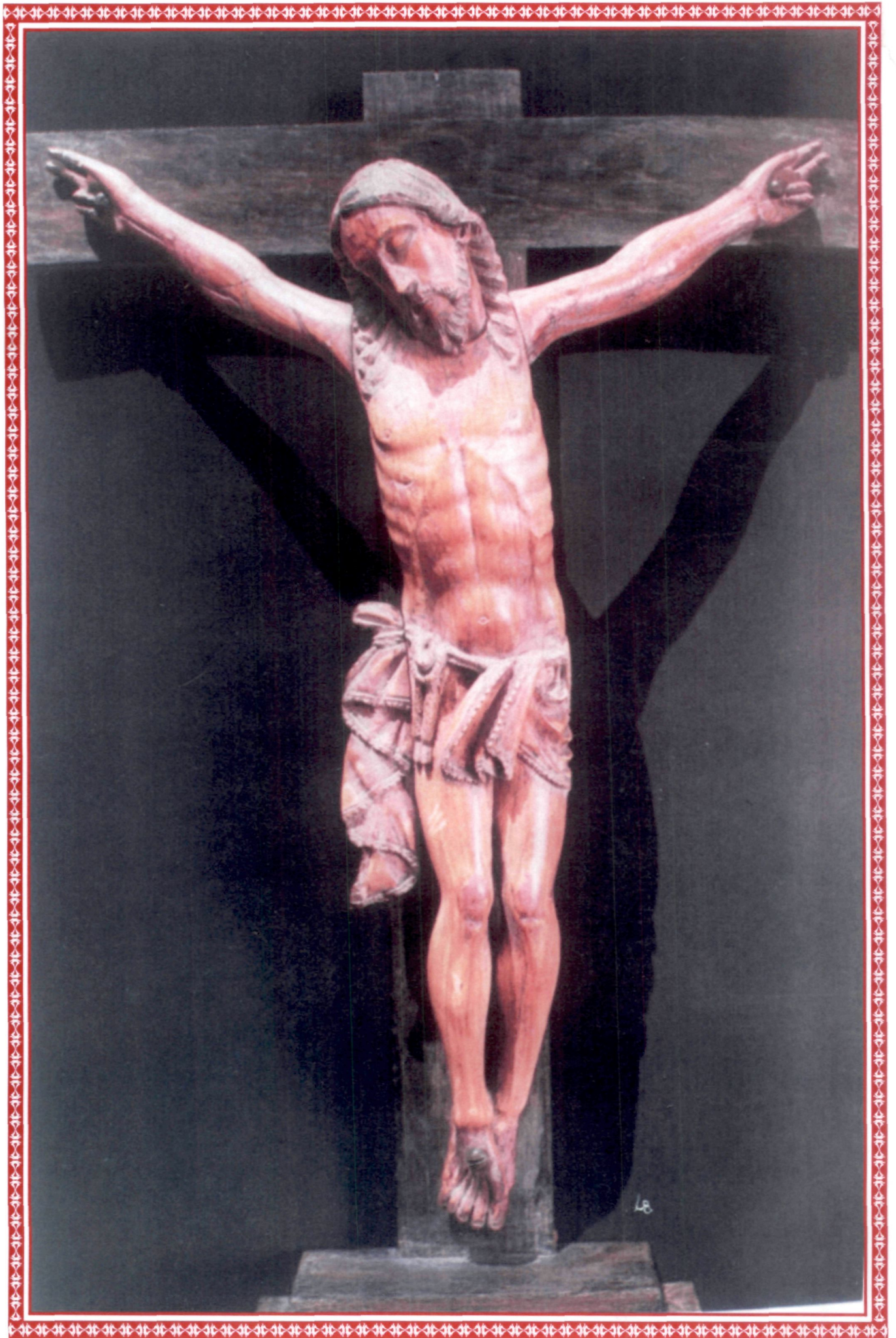


PLATE NO. 27



PLATE NO. 28

Chapter IV

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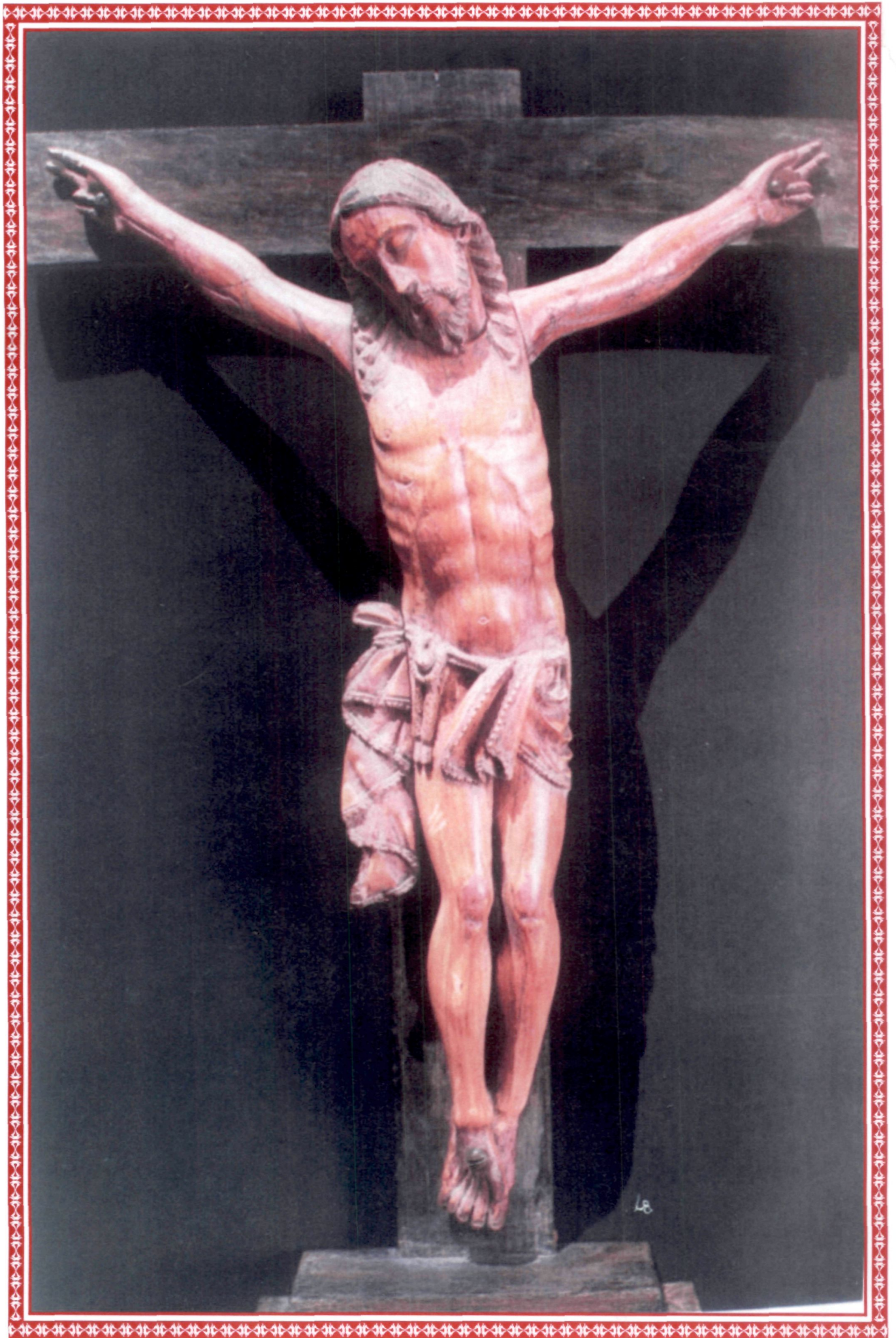


PLATE NO. 27



PLATE NO. 28

Chapter IV

CULTURAL MILIEU REFLECTED IN PAINTING

A. Court Life :

The rule of Mughal dynasty flourished in India during the Seventh Century, and dazzled the whole world. The Mughal emperors were the descendants of Timur and Changez Khan. The culture which they inherited had its roots in Samarqand and Mangolia and they strictly adhered to it upto the time of early reign of Akbar and later on they began to adopt Indian culture mostly leaving towards the culture of their ancestors.

Culture being a term of wide conotation takes into its fold various aspects of human life and requirements like food, dress and habitation etc. The Mughal courts in India fully represented their ancestral culture. Any one visiting the courts was sure to know the cultural background of the emperor and its effect upon the people in general. The grandeur of the Mughal enthralled the entire European imagination. John Milton a famous poet of England in his *Paradise Lost*

eulogised the richness of the East and uttered the following lines:

"High on a throne of royal state which for out shone the wealth of Ormus and Ind or where the gorgeous East with richest hand shovers on her Kings barbaric pearl and gold satan exalted sat".¹

Sir, Thomas Roe who was emissary of King James to Jahangir also was impressed with the splendour of the Mughal emperor's courts. The Mughal Darbar was the proof of the wealth of the East. The rich dresses of the mansabdars, amirs and Rajas with streaming standards and large number of attendants, the rattling of arms and strains of continuous music from royal orchestra produced an enthusiastic effect of might and majesty.

Entry to the Mughal court was not open to all, but was governed by regulations for admission to court and *Ain-i-Akbari* gives their details. When the emperor sat on the throne, all others present performed *Kornish*

and remain standing at their places according to their rank with their arms crossed. Princes and other members of the royal house hold and the senior grandees held their respective positions according to the court regulations. *Ain-i-Akbar* is to some extent is a complete mirror of the rules and regulations for courts framed by the wise emperors. All the great Mughals considered themselves as the shadow of God on earth and they strictly followed even the formal rituals of court etiquette and never bothered for remarks from the unknown foreigners. Sir Thomas Roe regarded the Mughal court customs as *barbar sime* and the greatness and wealth almost derogatory and disdainful, could not but admire the occasion when Jahangir was weighed against, jewels, gold, silver and other valuable commodities and all were given in charity.

The Mughal court life needs a vivid description taking all those factors necessary for a court into consideration and then putting them to the readers

from different angles. Touching primarily the decorum of the Mughal court during Jahangir's reign it was very rigorous and the over all atmosphere of the court was quite peaceful and most orderly and silent. Law and order, power and renown prevailed in Jahangir's court and there was complete reverence and respect to His Majesty, which contributed to the ease and comfort of His Majesty. The language of the court being Persian was pompous and customary polished. The visitors, the emiseries, grandees and princes behaved according to the rules and regulations of the court. *'The British Resident attended the darbar in the Diwan-i-Khas regularly as a suitor'*.² Like any other courteer he dismounted at the *Naqqar Khana* and was conducted on foot to the imperial presence, there he too stood like the rest without shoes and humbly enquired after *'His Majesty's health and prosperity'*.³ H. Kevorkian collection holds a picture from a manuscript showing Jahangir court style showing *King Dara meeting herdsmen in a landscape*. (Plate 17) presents Jahangir in Darbar at Agra.

After general atmosphere of the court it is essential to acquaint the readers with dress of the great Mughals courts. The dress indicates the degree of civilization either tribal, feudal or industrial and the class and status to which a man wearing a particular dress belongs. Dress not only presents the degree of civilization, class and status but also the nationality of the person concerned and is a mark of distinction. A comparative study of Persian sources, European accounts and contemporary painting give us a fair picture of the costumes of the Mughals. The wardrobes differed according to the rank and status of the person wearing them. The dress of the emperor and the court was purely traditional dress of Central Asia, both on the battlefield in the court upto the reign of Humayun. It began to be influenced by Indian conditions and styles during the reign of Akbar and drastically during the reign of Jahangir, as he considered India as his homeland. The Mughals wore as many as 18 types of costumes. *'Before Akbar, the most favoured by Jamah, a coat with full and tight sleeves worn over*

shoulders, reaching upto the ankles. Pishwaz, another garment resembled Jamah'.⁴ Another important garment was Takawehiyah a kind of one fold garment was completely originated from the costumes of Rajputs. Another garment *qaba* a cotton made twice mostly of fine muslim was worn in the summer. Akbar introduced many woollen stuffs and was very fond of using fine shawls beautifully embroidered. During the time of Jahangir Kashmiri shawls were preferred and he patronised the shawl industry. The fashions of Akbar were okayed by Jahangir and his court. The costumes of Sultans of Delhi and Deccan were quite different from those of the Mughals and they preferred loose garments as qaba and over coat called daghala and his court. He adorned himself with more Jewels than Akbar and were earnings in his ears in order to be called slave of revered Khwaja of Ajmer. The practice of having bared ears was common.

As regards head-dress of the Mughals they used turbans and caps of different types, but it was more

or less uniform. The descendants of Timur donned three fold turban wound broadly but roughly round the head Jahangir wore the turban in the same style as his father, and adorned it with Jewels and plums with heron tops, and also wreathed it with great pearls Jahangir was very fond of wearing precious stone diamonds, rubies and pearls. He also hung long chains of pearls round his neck. His every finger had a ring of costly stones and girdle studded with pearls.

During Jahangir's reign the art of painting and portraiture attained sublimity and touched the highest point. His atelier had renowned artists like Abul Hasan, Mansur, Aqa Riza, Manohar, Daulat, Govardhan, Bishandas and Bichtr. The emperor commissioned them to make the likeness of the human beings, animals, birds, ornaments flowers and landscapes, Jahangir's Darbar and important occasions. The emperor orders royal function Bishandas to prepare the likeness of Shah Abbas of Persia and chief man of his state highly admired it after its completions and honours

Jahangir with the gift of an elephant Memoirs Vol. II. pp. 116-117). Others were ordered to make portraits of the princes in different moods royal visitors, grandees and darbar and with royal orchestra producing music also of princes and royal visitors receiving from the emperor as well as gifts the emperor presenting the gifts. Mansur who had title of *Nadir-ul-Asr* was a matchless painter of birds and animals. Abul Hasan and Manohar painted Jahangir in Darbar Plate 17. Royal hunting scenes and royal visit to Kashmir were also portrayed by Bishandas and Bichtr. *'As hunting was a hobby for Jahangir there was special Ministry (Diwan-e-Shikar) and there hunting scenes with minute details were portrayed',*⁵ Abul Hasan was ordered to paint even the dreams of Jahangir eg Jahangir dreaming Shah Abbas Safavi appearing in a well of light was painted by Abul Hasan. Bichtr, a brilliant follower of Abul Hasan later on Shah Jahan's leading court artist had the capacity to paint everything from tedious historical subjects to animals, ornaments and sensitive individual portraits. Lastly it can be said of Jahangir's

court that even the ordinary events were painted and portrayed and they decorate the modern art galleries and Museums and Libraries, not only in India but also abroad and impress all those lucky visitors who take pain to have their glymps.

B. Ordinary Men & Women

The common people did not appeal to the artists and painters and they were ignored and considered unfit for the artists brush. From ancient times the artists and painters devoted themselves to the services of their patrons, who were mostly Kings and their courtiers, and neglected the common people. As against this painters during the reign of Akbar, tensed the need for taking the common people for their subjects and during the reign of Jahangir the common people were freely painted. The common people are shepherds grazing their sheep, goats and buffaloes in the fields, singers and dancers along with their companions, saints living in lovely places, *'besides a prayer house, a river or in the hills, stable servants giving fodder to the*

animals, cultivators with ploughs and bullocks, wassions, water carriers, labourers working on the construction sites, birds catchers intently covered near the net, young girls drawing water from the wells and carrying pots of water on their heads and boats men rowing their boats'.⁶ The depiction of all these people freely presents the life of the common people during the sixteenth century. Apart from the above mentioned commoners, royal attendants, drum beaters, pipers and guards too found their pictorial representation.

Inspite of their pictorial representation, the commoners were denied their due places in the pictures and they were allotted places according to their work and were depicted as a type doing their peculiar garments/eg. a shepherd would be depicted with hardly anything more than a lion cloth, but if selectively treated he might be shown dressed in a Jama, Patka, izar and wearing a pair of shoes as on Figure 44 Bab (B.M.). There is a dearth of the

exclusive paintings of the commoners.

The most favoured commoners by the artists are the boats men, fishermen shepherds, wood cutters, cultivators, labourers, palki-bearers, bird trappers, masons and water carriers. Washerman, royal attendants. All have been depicted wholly as a type, dressed in their customary dresses, but sometimes varied due to their strata, locality tribe and caste. *'The illustration on 143 Bab (Delhi)'*⁷ shows a fisherman catching fish *'A wood cutter is the subject of single illustration and 218 Anwar (Varanasi)'*⁸ in which he is dressed in a half sleeved coat made of skin and wearing short trousers and a skin cap and like shepherd and boats man he uses a cloth belt round his waist. As far cultivators, they have been rarely illustrated. the bird trappers at work are shown in four manuscripts of the Bab, in which they are shown wearing jama, tied with a potka round the waist (PI L XXII, Fig 1). In (PIS LXXVII) masons are shown constructing a tank in a garden measuring the land with a rope constructing a

building or a fort, assisted by labourers, and water carriers. Masons wear turban, short jama and short trousers and have karni and a hammer in their hands. In Bab (Delhi) water carrier is shown half naked. In Akb Fig. (C.B.) he is sprinkling water on the ground on the occasion of Akbar's coronation at Kandhar.

In Bab (Moscow) he is shown pouring water into the cupped palms of a thirsty man while on his way with his leather bag (*mashk*) to the royal bath room (PILXXIII Fig. 2) Suleman miniatures of *Babur nama* (PILXXIII Fig. 3) shows palke bearers and (PLS LXXVI and LXXVII) show labour working irrigating fields, helping masons at work or loading or unloading the goods of traders. In their dress they resemble shepherds, a short jama, short pair of trousers and sometimes shoes. They also use *patka*. The washermen were not obliged. The traders shopkeepers commonly dressed are represented in another painting 4 Bab (Delhi). The musicians and dancers (PIL XXIV Figs. 1-3) with strong dresses instruments represented in the

miniature paintings are those that belonged to the court.

It was during the reign of Jahangir that the saints with their religions weapons and langota were added to the list of the common people. The artists composed the illustrations on the basis of the observation of the life of *Hindu Sadhus*. The drawing shows a peapal tree, which is purely Indian. The dresses of the saints decide the faith or religion of a particular saint.

The battle of Jogis and Sanyasis depicted in the paintings, displays the weapons used there in. A.K.b, pls 61-62 (VA) Tarikh 322 (Patna). The weapons of Hindus saints, jogis and sanyasis include sword, khanda, patta, trishul and an axe, Tabar, Chakra.

The last category of common people the royal attendants, were ordinarily shown in court camps, on the battlefields and hunting and other expeditious. They performed many jobs viz. carrying the royal insignia, beating of drum and helping in cooking and serving food in royal feasts, driving animals to the hunting circle and taking care of hunted animals. The guards

with royal umbrella followed the emperor. The uniform of the guard included in it turban or caps, short jama, short trousers and shoes (PI XXI Fig. 3) shows jamas of guards. A decorated the front of the turban or cap. The guards also carry weapons and a dagger inserted in the Patka. The attendants guards wore different uniforms. The cooks shown in the feasts, are dressed like attendants (PI LXXII Fig. 2). The attendants while in battle field wear armour like soldiers. The wear helmets, coats of mail arm-guards and leg-guards etc. The elephant drivers and stable servants scribe were also not neglected. (PIL XXIII Fig.) shows a servant giving fodder to the animals and the scribe with his helper is represented on F 242 of the Anwar (Varanasi).

With this description of the common people, it is amply proved that the painters of the Mughal period and particularly of Jahangir, gave fair treatment to the common people also and they were represented at the proper time and place and thus they were not side

tracked and neglected.

C. Artisan's and Professionals

In ancient civilization there was no dearth of artisans and professionals. They also enjoyed central place in the social structure of those days and without the complete social life was not possible. The history of artisans and professional dates back to stone age. All civilized people take repose from the tiresome life and enjoy leisure, and the professional were there as a source of enjoyment. Both, artisans and professionals require separate treatment because each one had a wide range of arts and activities and they can not be mingled together.

The artist is a very wide term and takes into its ambit all those articles necessary for human existence i.e. for domestic needs eg non agricultural craft, like hand weaving and hand spinning other hand craft and agricultural implements, consumer goods for the common men either within or outside the village. With the increase in population, division of labour became

inevitable and agriculture and crafts were demarcated. As R.K. Maokerji observed long ago: *'The Seventeenth century saw India as the agricultural mother of Asia and the industrial workshop of the world'*.⁹ As society became more civilized, the production became market oriented. The entire village or mohalla of cities and towns manufacture specialised articles, like cotton or silk goods, metallic goods, ivory work on bidri work which were in demand in Indian and foreign markets. Cotton goods were known by the names of the cities producing them e.g. calico (Calcutta).

Lakhori (Lakhawar), Daryabadi (Daryabad), Khairabadi (Khairabad). Production of muslim was in Sonargaon and Dacca and silk goods in Saidabad, Murshidabad, Sugar in Delhi and bengal. Indigo in Agra-Biyana region. Banaras now Varanasi and Gujarat were famous for silk, Kalpi for Sugar candy, Jaunpur for woollen carpets and Lahore & Kashmir for shawls and woollens etc. The inland and foreign trade increased during 17th century and by mid 18th

century.

Decorative Art (Carpet) : *'The Mughal style in both paintings and the decorative arts, become strongly established by Jahangir's reign 1605-1627, and most of the finest carpets date from this period. There was great emphasis on excellence in painting at Jahangir's court and this is reflected in the design of carpets; animal human figures and plants tend to be represented naturalistically. Carpets continued to be woven on the lines of traditional Persian schemes with repeating symmetrical patterns but often were designed as if they were indeed pictures. The pictorial carpet in the Boston Museum in Widener Carpet from Washington (Cat. No. 196) and the peacock rug in Vienna are outstanding examples of this style the latter showing such affinities with miniature painting that it may have been designed by Mansur, Jahangir's court painter who specialised in natural history subjects many examples of fine floral carpets also date from this period'.¹⁰*

It jumped beyond imagination objects of elegance and beauty were produced and all this was inspired from the love the Mughals had for gardens and hunting. In the royal workshops jewellery, enameling, jade and marble inlay, every carving other crafts flourishes.

With the advancement of production there emerged the artisan, or domestic or cottage form of industries and karkhanas.

The artisan and cottage system gave birth to the combination of agriculture and crafts. The peasants along with agriculture joined small scale handicraft production for the market eg. commodity agriculture, marketing his surplus products like cotton, oilseeds and jute etc. A large number of professional artisans turned to be commodity producers in villages and towns. The workshop of the artisan was his home and his family the working unit. The independent artisans like weavers, carpenters who were without superior capitals directions, carried on production of their fine, delicate

and precious goods and personally sold them. The artisans lined in cities and the craftsmen in villages both catered to the local needs. Miniatures of the period present textiles of rare beauty and richness of texture and pattern. Heavy gold cloth was often used for end pieces in the finest muslins. The painter, weaver or embroiderer used his skill to bring life to the jewel like ornaments on the heavy gold end pieces.

The government and foreign merchants companies who happened to be the main purchasers of the artisan's products, advanced money to them. The officers of the Imperial government and placed orders for different articles of daily use. During Jahangir's days the sellers with their goods for sale assembled in the palace courtyard. Where all items from jewels to ordinary implements and cloth were displayed. Jahangir introduced sale during night and was a sort of petty exhibition. The national and international trade was encouraged by the crown, large enterprises as construction of Allahabad fort or Fatehpur Sikri were also undertaken.

With the growth of business, the European merchants employed gumashtas and peons to give advance for taking delivery of goods. The procurement of costly articles of trade led to the establishment of factories by the Europeans companies in various parts of the country. The Indian brokers worked under the European factors purchased silk and cotton goods at important weaving centres.

During Mughal rule with the advancement of trade with European companies, the artisan system yielded to karkhana system, which showed an important development and influenced economic life. The karkhana system gave collective and large scale employment to the artisans and craftsmen in big manufacturing industries, and thereby guaranteed future development. The biggest was the imperial karkhana, which employed best master artisans and workers in various arts and crafts. Jahangir invited workers from Turkey, Persia, China and other European countries. The state controlled the karkhanas and framed laws and

rules for the purchase of raw material and for designs and the manufactured articles were not sold in the market but were at the disposal of the state and met the needs of the state in the court and the camp and all were also distributed among the nobles and the elite and foreign ambassadors and brother rulers. The karkhana served as the centre of skill and furnished all stuffs made in foreign countries. State factories were common in India and were there even in the reign of Maurya, Allauddin Khilji and Firoz Tughlaq. During Mughal rule, there were imperial workshops at Agra Fatehpur Sikri, Lahore, Ahmedabad, Gujarat and Delhi - Akbar took keen interest in the workshops and sometimes himself practiced the craft of an ordinary artisan. In Mughal India, the state was the largest manufacture and supplier of various commodities.

Like his father Jahangir also took keen interest in the craft of an ordinary artisan. he had a sword, *daggar* and a *knife* made by Ustad Daood.

Dagger hilt : *'At their best Mughal hardstone*

carvings must be placed in the front rank of the finest ever produced. At the apogee of this school in the first half of the seventeenth century, well represented by the present example, these carvings embody a marvelous balance of close observation and rendition of nature and a sure sense of stylization expressed with consummate mastery of technique and appreciation of the inherent qualities of the material.

The dagger hilt incorporating as it does a sensitive study of the chiseled features and the intelligent and spirited character of a fine Arabian horse may well date from the reign of Jahangir (1605-27) who was himself a keen observer of nature and who encouraged indeed ordered, his artists to make studies of the flora and fauna of his empire'.¹¹

The Mughal governor of Bengal Islam Khan, after settling in Dacca, new capital of Bengal organised state warehouses and karkhanas with carpenters, blacksmiths, armourers and other artisans. As for Shah Jahan, he presented a splendid amber candle stick within a gold

mesh and studded with jems and diamonds, prepared by royal artisan worth 2½ lakh rupees to the holy shrine at Mecca. Bernier has left an eye witness account of such karkhanas at Delhi. The karkhanas were seen in the big halls of the fort and there were separate halls for embroidery, goldsmithy.

Bracelet : *'Northern India 18th-19th century Gold cast and fabricated from sheet and set with diamonds, rubies emeralds and colorless sapphires 17.8 cm.*

Gift of George Blumenthal, 1941.

The centerpiece of this bracelet and the manner in which the bird motifs flanking it are incorporated into the design, relates this piece closely to the hand ornament in this catalogue. This bracelet seem less classic because of the overlain shell motifs on the chain of the band and may be of a later date although in Jewelry as in other Mughal arts European elements such as the shell motifs may be present at an early date. It is know further more from the memoirs of Jahangir (reigned 1605-27) that he

had a European Jeweler in his service whom he dubbed Hunarmandi ("skilfull").

This piece demonstrates the typical construction settings and high level craftsmanship (evident in the characteristic screw clasp) of Indian Jewellery of the period'.¹²

Necklace : *'Northern India 17-th-19th century.*

Gold: Fabricated from sheet and wire; set with diamonds rubies and imitation emeralds (colorless rock crystal over green foil); outlined with strung pearls Diam central pendant 4.5 cm. Coll Lockwood de Forest, New York, John Stewart Kennedy Fund, 1915.

With its circular elements set with stones and closely surrounded by small pearls this piece closely resembles certain jewelery seen in many Mughal miniatures of the period of Jahangir (reigned 1605-27). And while on the whole, the necklace seems to present a classic Mughal style, the pseude-inscriptions in a degenerate style on the coinlike backs of the circular pendants suggest an eighteenth or nineteenth

century date. The type of chain employed here, the so called sailor's knot, is a heritage from the ancient world, whereas the stylization of the floral motifs and the peculiar settings of the stones are characteristically Mughal'.¹³

Painting varnishing and also for joiners, turners tailors and shoe makers, manufacture of silk brocade, fine muslins and other costly articles of dress embroidered with needle work.

'The provincial governors of Agra Fatehpur, Lahore, Ahmedabad and Kashmir'¹⁴ also maintained the karkhanas and personally supervised them. The Sultan of Golkunda had a karkhana in his palace. As suggested by Moriland, the local rulers e.g. the Maharaja of Banaras at Ramnagar also had his palace workshop.

European companies feeling need of centralized production established their own karkhana's and thus challenged the monopoly of the local traders. The silk factory of the Dutch at Kasimbazar employed 700-800

weavers. They imported foreign experts to train the local artisans.

Apart from this, the wealthy artisans had their private factories, managed by skilled artisans. The overall progress and acceptability of the artisans and their performances was due to the imperial patronization which continued more or less throughout the rule of the Mughal dynasty.

Apart from artisans and their crafts, there is another class of ancient art namely music both vocal and instrumental which awakens or expresses mental feelings of human beings. The musical art directs the social and cultural activities of all alike. The musical arts received patronage of an exceptional nature not only from the court and the elite but also from the common man. No occasion of mirth or festivity or elegy or a religious ceremony was complete without it. Since times immemorial, malifit- same was regularly arranged on tombs of saints at the time of urs and marsiya khwani during Muharram. As a result the

number of professional artists burgeoned and large number of renowned singers like Tansen and nayaks flourished during this period. Music is thus of use of both the saint and the sinner. The Timurides patronised music in Central Asia, Kharasan and India. In the court of Sultan Husain Mirza many composers reciders, lutanists, flantests, guitar and dulcimar playes were admitted. Babar ejoyed wine parties with music and so did his son Humayun. Akbar was also a great patron of Singers & Tansen was one of his nine gems. He also employed large number of Turanian, Iranian, Indian and Kashmiri Musicians. His son Jahangir also did not leg behind and continued the tradition of his father.

The music which gave life to the cultural affair is of '*so many styles e.g. dhrupad, khayal, jangala, Tarana, Ghazal, Qawwali, Cnhand Chind, Shudra gayaki etc.*'¹⁵ The growth of fine art and literature and their recognition by the state influenced their standard of creativity and eminent court musicians like Nur Bai, Chakmak Dhani, Nemat Khan and Bhole Khan Kalwant-II were imperially honoured and accredited. In Mughal

court there were women singers also and they influenced the morality of the courtiers and aristocracy. The kanchanis were a most favoured class and they had access to the court. As Dancing girls were allowed in the court of Gupta, so also they were invited in the Mughal courts also and they gained firm hold in upper class society.

So far classical music held the field but it was never favoured by the commoner, who rejoiced in folk songs, with the passage of time the classical and folk traditions started blending and it brought us in results of much significance and old techniques yielded place to new ones and it improved Khyal and raised certain folk styles to classical standard. With the support of the mixed techniques music began to thrive and thus the circle of classical music enlarged and shudra gayaki with its refined form began to be recognised by the master musicians. The Dhrupad style being loaded with most archaic techniques lost its appeal and importance and lost adequate patronage. Dhurpat gayaki became a

common choice. Later on khayal gayaki was accepted as a major style and rose to classical status at the sharqi court in 15th century slowly but steadily moving khayal gayaki further developed, but was not so recognised by the musicians of Mughal court. Nemat Khan sadarang who was a master musician renovated the style of khayal and improved it in the form of various raga-raginis. He also composed it in brijbhasha, the primary literary language of the Krishna bhakti cult and also in Purabi and Khairabadi dialects.

Firoz Adarang, nephew of sadarang also enriched the Khayal style. Emperor Mohammad also composed Khayal under his pen name "Rangila Piya" Khwaja Mir Dard a famous mystic poet also composed Khayal was open to every rhythmic pattern and could be sung in variety of tala and also in slow and brisk tempos. Next to Khayal the other style named Kabitt was also popular Rahimsen and Tansen attached to the Mughal court were expert in the art of rendering Kabitt. Another music styles were tarana and qawwali their owing its origin to Amir Khusro. The famous qawwal

Taj Khan's voice moved the people to ecstasy and created pleasing images like the paintings of Behzad. Qawwali was liked by the Mughal emperors and was arranged in the Darbar. Marsiya was sung during Muharrams in the memory of Hasan and Husain and it developed during 18th century. The vocal music is incomplete without instrumental music. Playing of bin (baf pipe) was a difficult art, so it remained confined to a limited circle of artists. Sitar and Tambur were other instrument widely played sarangi was one of the most popular musical instruments and was played for courtesan dance and music.

There were many noted and talented instrumentalists in Delhi. Baqir Tamburchi, Ghulam Muhammad Saranginawas and Husain Khan Dholaknawaj were on the top.

Among other musical professional dancers who had their separate entity were kathak dancers and Mir Yasnīs and Bhands are found even today. Thus the art of vocal surging and playing instruments carry with an

old historical record.

In the list of artists calligraphers have also enjoyed an honourable place and their art is certainly an ancient art and dates back to the time when paper and printing were unknown publication of a book was considered of great social importance. It was a business to the calligraphist as a class, reputation to the author with a hope of immortality and enrichment of knowledge to students. In the days of Abbasides as the culture spread, art of book production gained importance and it rendered the services of calligraphers and services highly necessary. *Nastaliq* calligraphy was patronised by the Kings and nobles and calligraphists were appointed in the court of ancient Muslim Kings and later on in the Mughal courts. Book shops were found around the principal mosque of the city and were visited by seekers of knowledge. The calligraphers were mostly copyists so the literary men and scholars adopted it for monetary gain. The calligraphers were employed in the libraries to supervise the work of

junior scribes engaged in copying books and also quality and style of their handwriting. Scribes very often became scholars. Ibn Sad a copyist of Waqidi has written a stupendous biography of the prophets. Since the days of Kaliphs, muslims have deep love for books and they paid huge amounts to the scribes and maintained huge libraries having rare manuscripts. Around the libraries, calligraphists copied the books, painters illustrated them with miniatures, burdens bound them and gilders and illuminators finished them and thus education reached to the masses. Harunur Rashid's library at Baghdad called Baitul-Hikman The Abode of Wisdom contained ten thousand books and translates were attached to it, who translated books from Indian and Greek language to Arabic.

The work of a calligraphist was very costly and required serious devotion and they were often men of strong moral purity and religious character. '*Ghulam Muhammad Haft Qalami i.e. (master of seven styles)*'¹⁶ used to see the calligraphers himself and he

also visited Hafiz Nurullah. The art of calligraphy is so old and rich that it is not easy to name and enlogize all its masters individually and pay homage to them. The advent of the *Naskh* style brought in an important period of renaissance in the history of Moslem calligraphy. '*Naqqash means a designer who works out the designes and patterns to be worked in gold and silver thread in the silk fabrics of Bananas or the shawls of Kashmir or the marble mosaics of Agra & Delhi*'.¹⁷

In other words the naqqash can be termed as a brain behind both the weaver and the stone cutter. Their skill in drawing and colouring is best represented in two pictures from the collection of '*His Highness the Maharaja of Banaras (Plates No 33 and 34)*'.¹⁸ Ustad Mansur, the famous painter of Jahangir's time used to add naqqash after name, because he was additionally gifted with this kind of art. The arts of painting and naqqashi are closely related to each other. The profession of a naqqash is purely hereditary and

has been adopted and practiced generally by muslims. Even today the weavers in Banaras and stone and marble cutters utilise the services of naqqash and they are indispensable persons for the above professionals. As the scope of this topic is unlimited, it is people to suspend its further discussion.

D. Hunting and other sports

Since barbaric ages hunting instinct has dominated *'man, and even at this civilized stage of society he is not free from it'*.¹⁹ The only difference is that in ancient times it was his means of subsistence and today it is a form of pleasure. The rich people enjoy hunting and derive pleasure from it. The Mughals, who were the descendants of Chingiz Khan were very fond of hunting (shikar) and followed rules framed by their ancestor. They spared lot of their time for shikar and special hunting grounds were reserved for the blue bloods. The hunting grounds so set up were kept under the charge of (game keepers) Qarawals and mostly a noble was appointed chief huntsman Qarawal

Baigi who accompanied the emperor and received shikar related message from the Qarawal and transmitted it to His Majesty. Strict security of the shikargah was maintained. Jahangir surpassed his ancestors in sparing time for shikar and once he indulged in it for three months and six days without break. They hunted all sorts wild animals beasts '*tigers, lions, elephant, chitah, blue bulls and wild buffaloes, antilopes, craves, water jouls and so many other animals and birds*'.²⁰ Jahangir's Memoirs is a complete record of all aspects of hunting and also of those who loved hunting.

The animals who were objects of shikar were classified according to the pain and peril, the hunter was likely to suffer. The shikar of a *tiger* or a *lion* was considered to be a royal privilege for it, the rest required previous sanction from the King. *Tiger* or *lion* hunting was very dear to Jahangir. He adopted various methods either to catch or kill the ferocious beast. Mughals shot the beast from the hawdah fitted on the

back of the elephant. Jahangir was a skilled marks man and he often displayed his dexterity by inviting part of the body of the animal to be shot. He was so interested in *tiger* hunting that upto the age of fifty he had killed eighty six *tiger* on. All the hunting occasion the artists were summoned to depict and portray the scenes (lion and tiger).

The young emperor Jahangir hunting lion : *'A lion is mauling one of Jahangir's huntsmen, and the emperor is about to spear the lion through the back, his elephant rushing forward and endeavouring to help with his trunk. A swordsman, perhaps Prince Parwiz, has already struck the lion a cutting blow. Other horsemen gallop to the rescue, and the victim's horse runs loose across the foreground.*

Drawing with some colour and gold (nim-qalam).

On an early eighteenth-century album leaf, with gold-sprinkled borders (from the same album as No. 16). On the reverse is the first page of a royal Mughal album (see below).

Fine condition.

Drawing 26.2x16.8 cm. Page 38.7 x 27.5 cm.

This hunting incident, one of those peak moments of fear and excitement, is apparently an occurrence which Jahangir was proud to remember, for there are several pictures of the subject painted for him. Two are by the artist Farrukh Chela (Christie, 18 December 1968, lot 76; Colangbi 1978, no. 16), and a third version, rather later in date, is in the Bodleian Library (MS. Douce Or.a.I, f.33r). There are many minor differences between the versions: here for instance Sohrab Khan, who is on the elephant with Jahangir, carries a bow and arrow instead of a sword; and Prince Parwiz normally appears on horseback, but here he is on foot. The reason is not hard to tumble to: in the confusion and excitement of such a rapid event everybody sees a different point of view and remembers different details of what actually happened. Doubtless neither Farrukh Chela nor this artist were actually present, and were left with the

task of piecing the action together as best they could from the verbal accounts available. One thing that neither of them dared play down was the fact that Jahangir was in the key position, ready to aim the decisive thrust of his spear. For a full analysis of this hunting incident and related scenes as depicted in early Mughal painting, see Skelton 1969.

In style this partly-tinted drawing is close to many of the illustrations in the 'Chester Beatty' Akbarnama of c. 1605 (see Colnaghi 1976, no. 86, and Beach 1978, no. 3 and 4, where further references are given). A related drawing, probably originating from the Beatty manuscript, is in the Benkaim collection (Welch 1973, no. 59)'.²¹

Jahangir also liked *elephant* hunting and taming. He chased them on horseback and had a record of catching wild *elephants*. There were many method of hunting *elephants* and most popular of them was trapping it in a pit dug in a selected spot and covered with grass. The animal was driven towards it and it

fell in it and was caught. Qamargah was another method of hunting wild *elephants*, in which the jungle was surrounded by the hunter either on horse back or on foot.

Chitah hunt was a favourite game of the Mughals.

**Prince Salim catching a cheetah at Allahabad
(Colour frontispiece)**

Mughal, Allahabad, c.1600. By Aqa Riza

'The prince kneels on the ground to lift the blindfolded cheetah by the head, two assistants taking it by the feet, so that it can be placed in a carrying fold prior to being caged; a servant attempts to wave flies away from the prince's head. Outside the specially prepared control, men bring the cage and the bullock cart on which the cheetah is to be transported. The town of Allahabad is visible on the horizon.

Drawing with gouache and gold. Signed: bandeh aqa riza shah salim (the slave Aqa Riza [in the

service of] Shah Salim). On an early eighteenth-century album leaf with gilt floral borders (from the same album as no.15). On the reverse is an eighteenth-century decorative design of a pink blossomed tree with four birds.

Good condition. A narrow strip has been added at the bottom of the miniature.

Drawing 31.1 x 19.4 cm. Page 38.8 x 27.4 cm.

The artist Aqa Riza arrived at the Mughal court from Persia shortly before 1590. He worked there until 1600, and during that decade he had found a friend and admirer in the crown prince Salim, later Jahangir. But by the turn of the century Salim had become impatient and head strong: he rebelled against his father Akbar and took himself down the river to Allahabad where he set up his own court, assuming the title 'Shah Salim' in defiance of the fact that his father still reigned.

Amongst those that accompanied Salim was Aqa Riza. Before 1600 Aqa Riza had sometimes written

the prince's name as 'Sultan Salim' on pictures executed for him. It could only have been during the period 1600-1604, after which Salim returned to Delhi to succeed to the throne, that the title 'Shah Salim', as used on this picture, could have been permissible. In most of his work Aqa Riza retains a certain Persianate refinement, and this picture must be one of the most truly 'Mughal' that he ever painted: only in the figure of the fly-swatting servant and the archer next to the tree does he fully reveal his Persian origin. Further, the size and composition are unusually large for an Allahabad-period miniature, and it must be that illustrations made c.1590 for Akbar's own copy of the Akbarnama are the underlying inspiration (the manuscript is now in the Victoria and Albert Museum, I.S.2-1896). For an excellent account of the artist Aqa Riza see Beach 1978.

While at Allahabad Salim carried on his affairs in a wild and even dissolute manner, and this picture

gives us an insight into one of his more constructive moments. The keeping of cheetahs for hunting purposes was a flourishing activity at Akbar's court, and the emperor took a personal interest in the capturing of the animals from the wild, and their care during training. He had as many as two hundred keepers in charge of a thousand animals, all classified and named according to their individual qualities. He even designed an improved catching-pit with a trap door to prevent danger of cheetahs breaking their legs in their struggles. This picture shows a cheetah which has apparently been chased and exhausted, finally guided into a prepared conrral; a picture of Akbar lifting a cheetah in a similar manner from one of his special pits is in the Victoria and Albert Museum Akbarnama, see M. Archer 1960, p. 486 (where a vivid account is given of the practice of hunting with cheetahs in India)'.²²

It was trained for hunting deer or buck. They were led by servants to the shikargah by beating naqqarah in

front of them and for this proper conveyance was at their disposal. Jahangir had nearly one thousand *chitahs* in his park. The *deer* hunting was carried out with the help of *chitah* as well as trained *deer*. Jahangir never killed a *deer* with his gun, but captured it alive and had a record of 700 captured *deer* and kept them at the pologround at Fatehpur. Later on he indulged in shooting *deer* with his gun. He had about 2000 *deer*, and *buck* for hunting purposes.

Jahangir was the only Mughal emperor who was fond of hunting alligators (*magarmachh*) His department of shikar kept the minutest details of hunting and the royal painters too painted the scene of hunting.

'Shikari dogs known as tazi were kept by Akbar and Jahangir both. These dogs were employed to help in hunting other animals'²³, and a nigahban used to look after such dogs.

Hawkings was a favourite sport with almost all the Mughal emperors. Jahangir held it to be the best of all

hunting amusements. There was separate department for royal hawks and the employees were mostly Kashmiris and Hindustanis. The hawks were trained to prey a flying birds or to catch water fowls on the surface of the water. The emperor kept different types of hawks and falcons. About *falcon* Jahangir once remarked "I praise the heart and courage of the falcon."

There is a long list of birds, which amused the royal hunters and it includes crane (*Kulang* or *Saras*). Catching of water fowls was done with the help of hawks and artificial birds resembling the water fowl. There was a common practice to catch birds by using tame birds as tools to entice vagrant birds into the nets laid near it. Trained birds covered with nets caught other birds. Even *owls* were trained with the help of trained owls. Sparrows were trained to hunt frogs, crows and other birds. All these activities of hunting and training failed to exhaust the hunting spirit of the royals and they spent a lot of time in catching fish by means of nets. Jahangir was also very fond of

fishing and sometimes he himself threw the net and caught fish. The Mughals at the time of Jahangir were completely Indianised and they enjoyed all types of shikars equally and spent a lot on them. Their keen interest in shikar is unequalled in history.

Animal fighting was also a hobby of Jahangir. He arranged *camel fighting* under his personal guidance.

The emperor Jahangir on a tiger hunt (Golconda C. 1680): *The emperor Jahangir is riding an elephant with a boy riding behind him, spearing a tiger which attacks the forelegs of the elephant; Prince Parwiz is on horseback, firing a gun at the tiger. The incident takes place in a hilly landscape with little trees.*

Gouache with gold. Some loss of pigment at edges.

Miniature 16.8 x 23 cm.

The subject is derived from a particular hunting incident experienced by Jahangir. Several contemporary or near-contemporary Mughal versions

of the scene are recorded, notably the drawing in this catalogue, no. 15, where references are given to the other versions. What is of interest is that in this Deccani example the structure of the incident has been altered, simplified, and formalised. The original lion is replaced by a tiger, the man being mauled has been omitted, Prince Parwiz is using a gun instead of a sword, and the second rider on the elephant holds nothing in his hands'.²⁴

Camel fighting (Camels fighting): *'This Persian picture is one of the most spirited renderings of this subject that I have seen the border is typical consisting of a dainty convention of red and white buds on a ground of lapis lazuli with a thin outline of Indian red. The picture itself is a delicate monochrome in which the only colour. Introduced is a dull red in the trappings, bridles, and gums of the animals. The background has been done with fold conventional touches of gold, apparently by another hand. This subject was a favourite with the Persian artists and many variations are to be seen I am indebted to Sir Cowasji Jahangir*

(Junior) for bringing to my notice a reproduction of a nearly similar picture in Mr. Quariteh's catalogue No. 462 of 1932'.²⁵

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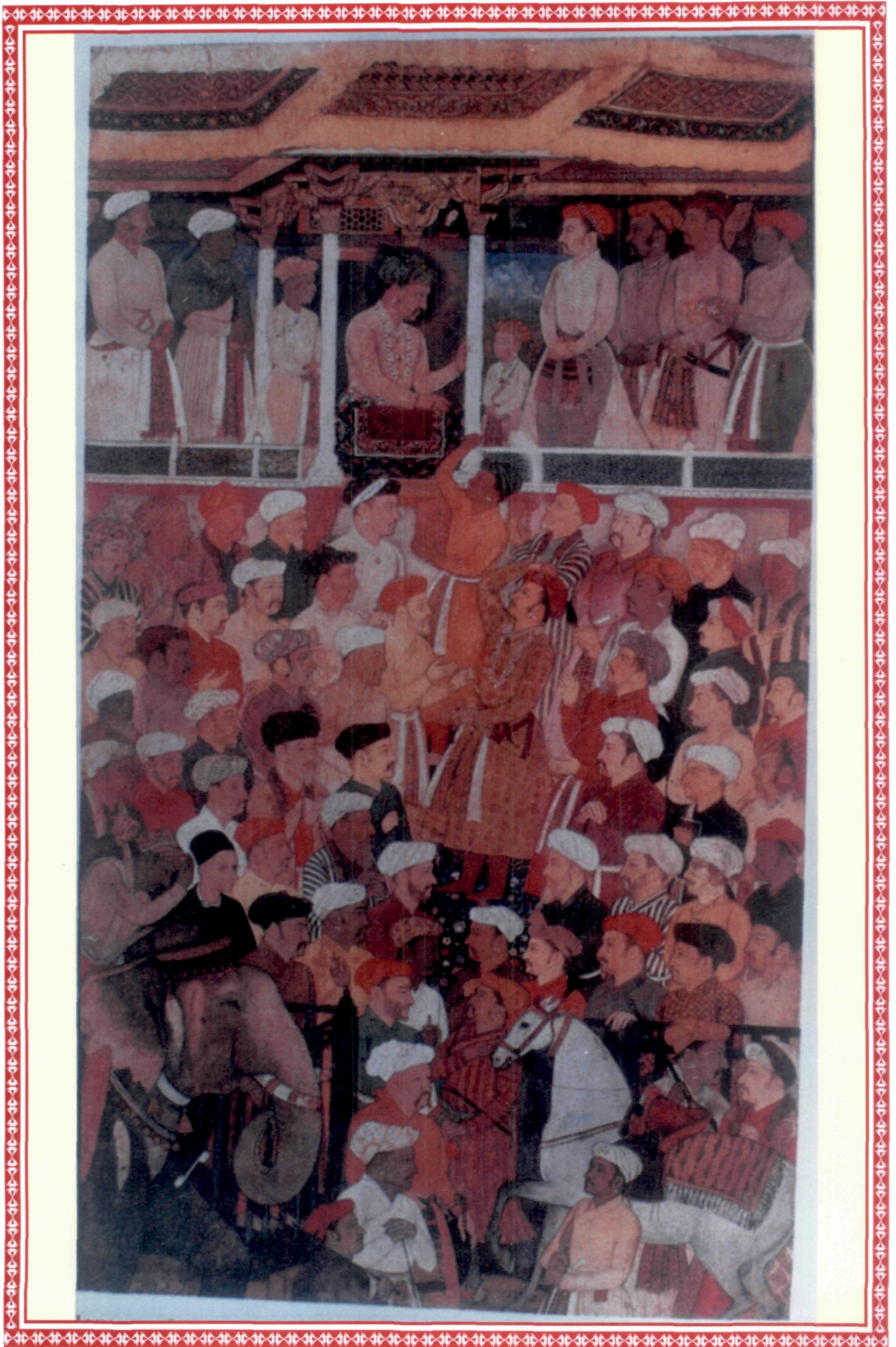


PLATE NO. 29

وشان و حورقتایان حیران ماند





اشاره بود تو نشستی نگاه داشت گفت ای سارو چه توان کرد مزار زوری
بنود و ماسی ز زوری خید باقی بود مثل است که



PLATE NO. 32



PLATE NO. 33



PLATE NO. 34



PLATE NO. 35



PLATE NO. 36

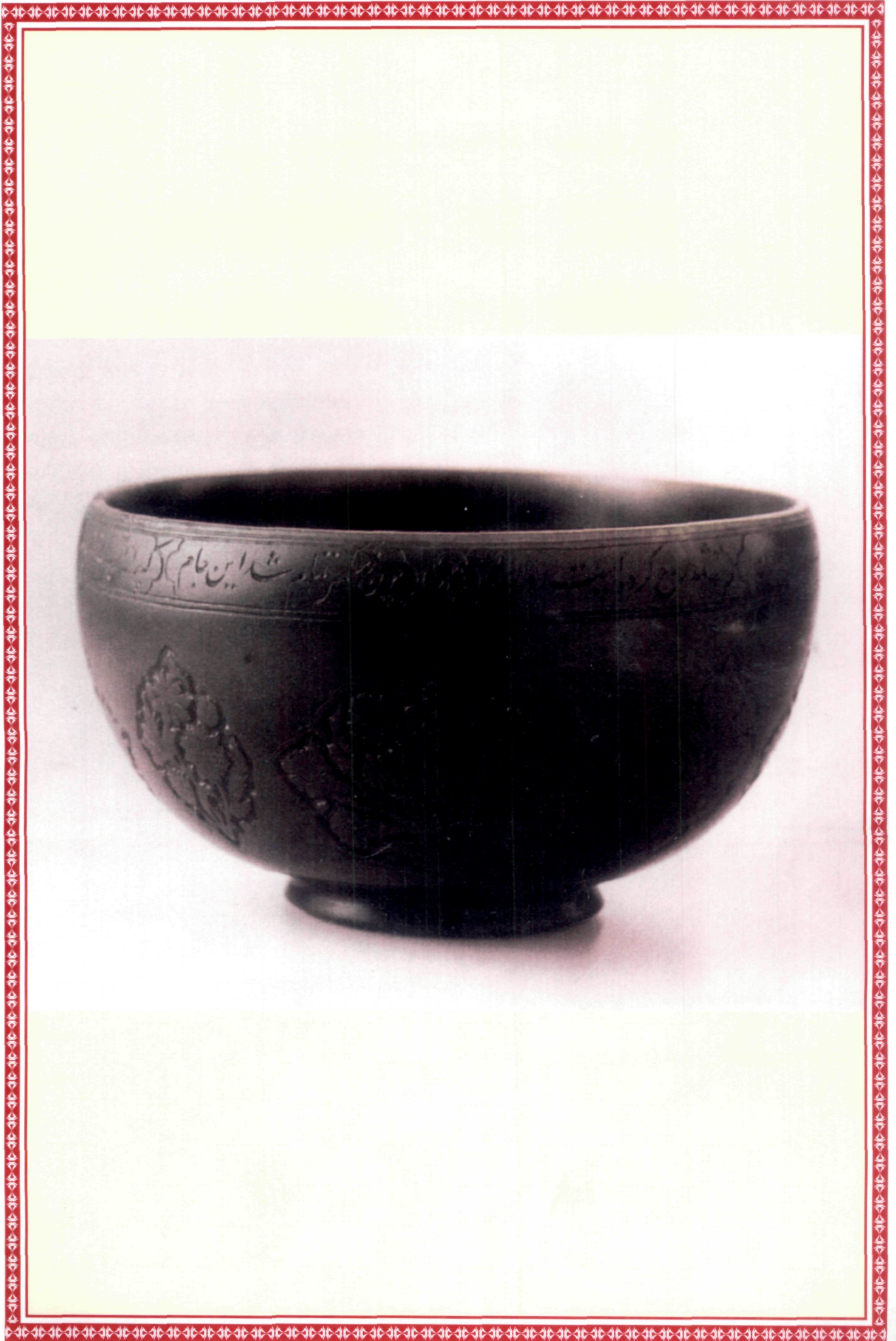


PLATE NO. 37



PLATE NO. 38



PLATE NO. 39

Chapter VII

CONCLUSION: HISTORICITY OF THE MUGHAL PAINTERS WORK

Being fully aware of the fact, universally acknowledged, that all creations of the Almighty whether animate or inanimate are mortal man still tries to challenge the fact and vanity ventures to immortalise himself. To immortalise himself man has used literature, drawing and painting, architecture, sculpture etc. as mediums. Mughal emperors were also afflicted with this common weakness and they utilized some of the above mediums to perpetuate themselves.

From the inception of Mughal rule in India, only the art of painting was accorded royal patronage, and portrait painting did not appeal to the painters and their patrons. It was during the reign of Akbar and Jahangir that portrait painting was encouraged by the crown itself. A portrait painters having special characteristics and individual styles were distinctly marked and were entrusted with the work in which they were highly specialised. All this was done under royal

orders. 'The most prominent is portrait painters of Jahangir's regime are Abul Hasan, Daulat, Bichtr, Manohar, Bishandas, Gowardhan, Parag and Balchand'.¹ All these painters were endowed with the gift of portrait painting and each one of them had a peculiar style and his work could be easily distinguished from that of others.

The work of Bichtr, Gowardhan shows distinctive qualities, but far all the material prepared by them could not be put together for making a proper critical appreciation of their individual styles. The name of Daulat and Manohar, the two renowned painters of Jahangir's days are missing from the *Tuzuk*. The grave omission of their names is very surprising, because both were very trusted portrait painters. About Abul Hasan and Bishandas the remarks of emperor Jahangir are very specific. As for Manohar, Gowardhan and Daulat the emperor wished to see them on the margin of the royal *muraqqa* (plates 26-27). All these painters were so close to emperor Jahangir that they were

bestowed high positions and evidence produced by Roe is sufficient to support this fact. All the above portrait painters have so many portraits to their credit, that they can not be detailed enmass and require separate and elaborate description. So in the interest of the readers it is necessary to deal with them individually and list their portraits separately.

ABUL HASAN :

Abul Hasan was one of the greatest painters of Jahangir's time. He was second to none in portrait painting also. He was the son of a noted Persian artist Aqa Riza. In Jahangir's time portrait painting was very popular. All the leading painters of the Jahangir era switched over to portrait painting and it was supposed to be a fine device of pleasing the royalty and a good return for their patronage. Abul Hasan by virtue of his extraordinary skill both in painting as well as portrait painting was very close to the emperor and was rewarded with the title of *Nadir-uz-Zaman* or wonder of the time. Jahangir was very fond of portrait

painting. His trusted painters portrayed him in different moods and positions. Both single pictures of Jahangir and with his courtiers are available. He devoted a lot of his time in portrait painting, but there are only few pictures carrying his name. Percy has reproduced a charming picture by Abul Hasan purely in Mughal style in his book on Indian painting under the Mughals (Plate 1) (Fig. 1) may be by Abul Hasan.

Another authentic portrait by Abul Hasan is of *Jam Jassa of Jamnagar* reproduced in plate no. 37 in the recent publication 'Indian Book Painting' by Kuhnel and Goetz. Jam was one of the greatest princes of Gujarat and one of the famous Rajas of India, having his own army and more than five thousand horse men. Jahangir presented a robe of state to him. Jam Ranjeet Singh Ji of Jamnagar is the direct descendant of Jam Jassa. The portrait is signed by *Nadir-uz-Zaman* and it is a piece of rare aesthetic value. Among the portrait of Jahangir's period in the museum is a fine miniature showing the emperor watching the fight between two

elephants. The most notable peculiarity in the portraits of Jahangir is that they were painted with utmost care and the unique and matured display of the art of portrait painting during the Mughal period.

Apart from the above portraits Abul Hasan painted the picture of Jahangir's it is there in *Jahangir accession to the throne* and it is the front piece of the *Jahangir name* (Tuzuk) seems natural enough. In the words Jahangir "The picture was worthy of all praise". Its painter received endless favours from the emperor undoubtedly Abul Hasan's main field was portraiture and court scenes and large number of Abul Hasan's miniature, are portraits but his themes on which he worked during his entire career are fairly varied. His miniatures have direct Persian influence but the European influence infused a more lively and sensitive effect in his portraiture e.g. giving figures depth by shading.

1. Official portrait of Jahangir holding his father Akbar's Portrait: 'Official Portrait of Jahangir

holding his father Akbars portrait Mughal art c. 1949 Musee Guimet Paris. In large port the miniature is the work of Abul Hassan (who signed himself Nadir al Zaman). It was retouched in about 1605. In the portrait within the portrait Akbar is offering his son the world meaning his world according to a European symbolism which has here been exploited in order to established in a link of cordial continuity between the two emperors'.²

2. Description of the Portrait of Jam Jassa of

Jamnagar: *'This exquisite portrait is signed by the greatest painter of Jahangir's time, Abul Hasan, son of the celebrated persian artist Aqa Riza of Herat. Though Jahangir does not think much of the father he was the pupil of the famous calligraphist Mulla Mir Ali of Herat and executed some very fine work; although he (Aqa) was renowned more far his copies of old masters than far any original work.*

Very few pictures by this wonder of the age have survived a charming portrait in purely Mughal style is

reproduced by Percy Brown in his book on Indian Painting under the Mughals, Plate No. 17 (Figure 1) which may be by Abul Hasan. A more authentic picture is the portrait of Jam Jassa of Jamnagar or Nawanagar reproduced in plate no. 37 in the recent publication Indian Book-Painting by Kuhnel and Goetz on the words of Jahangir the Jam was one of the greatest princes of Gujarat and one of the most important Rajas of India. His land border on the sea He has standing army of 5,000 to 6,000 horsemen and in the time of war can put into the field about 12,000. There are many horses in country. I presented him with a robe of state. This Jam Jassa or Jaswant was one of the ancestors of H.H. the Jam Ranjit Singhji of Jamnagar. The portrait is signed 'Nadir-uz-Zaman' and is certainly of considerable aesthetic merit'.³

MANOHAR

Manohar was the son of Basawan, a leading painter during Akbar's reign. He 'Manohar' was one of

the top ranking portrait painters of Jahangir era. *'Many illustrations of Jahangir nama, portraits of the emperor and his close courtiers and pictures of royal assemblies have rolled out from Manohar's brush'.⁴* Manohar's name is seen in three different ways, Manohar, Manohar Das and Manohar Bandeh (Bunda). *'The name Manohar is there on two folios of Gulshan Album Depicting Scenes from Laila and Majnun and a picture illustrating the same story in the Chester Beatty Library'.⁵* His style of painting is much influenced by his father. His paintings displayed well controlled modelling and accurate perspective and figures well planned. He avoided using shadows and drawing type characters. He had mastery over the science of perspective and was highly proficient in drawing accurate and lively portraits.

Manohar was also had a sense of balance and harmony expressed in mellow and subdued colours. Manohar's name does not find place in the *Tuzuk*, still a portrait by Manohar *'on the hashiya of Gulshan Murraqa (Plate 27) painted by Daulat goes to*

*support his presence in the Tuzuk'.⁶ Manohar was so close to Jahangir that the former 'accompanied the latter on his journey to Ajmer Mandu and Ahmedabad in 1613-1618'⁷ and 'this fact has its basis in the portrait of Jahangir to Sir Thomas Roe there Jahangir wrote his autograph note along with date and place of its painting'.⁸ As a skilled portrait painter Manohar is known to have portraited persons and delightful river and wood landscape drawn in right perspective. In *Jahangir nama* miniatures, A state procession and Jahangir's visit to *Akbar's Tomb* (Plate 47) are attributed to Manohar.*

As time rolled on 'Manohar specialised in portrait and animal studies. The young prince standing on a pavilion with a book in his hand as shown in the Gulshan Album may be an early work of Manohar'.⁹ Manohar drew so many portraits of young princes and it is evident that Manohar started painting portraits from the last days of Akbar's reign. It was in the early years of Jahangir's reign that Manohar devoted

himself exclusively to portrait painting. Manohar also devoted himself to historical group portrait e.g. Akbar receiving *Mirza Aziz Koka* (Fig. 9) Jahangir attributed four portraits to Manohar and the portrait of Jahangir traced in dollar 18 b Berlin Album was by all means prepared by him. His mastery in modelling is apparent in the ground expression of emperors face. Manohar's two other portraits of unknown nobles are also there in the some folio, but Khunel and Goetz read his name as Manoshahr. *'A note-signed by Jahangir stated that the portrait of Khan-i-Khana by painted by Manohar in the 13th julus'*.¹⁰

The later *Murraqa* is known to have been collected by Shah Jahan in his princely days also have large number of Manohar's works. *'Portrait of Shah Jahan and Dara Shikoh (Plate 53) riding in hilly landscape and a picture of Jahangir's private assembly (Plate 46)'*¹¹ which are safe in Minto Album in victoria and Albert Museum are also the works of Manohar. His other important portraits in wantage

Album are also safe in the above museum. The portrait of *Danyal* in the Kevorkean Album (CAD 1595) is perhaps Manohar's best single figure portrait. Two of them portray Mirza Ghazi Beg and Murtaza Khan and the '*third Jahangir's reception of Qutb of a tame black Duck led by its keeper*'¹² and have inscription Shah Jahangir at the top and signed by Manohar Bandeh- Manohar's animal portraiture is found in the collection of Geoffrey C.N. Sturt, Painswick, showing a small *falcon* on a perch. In the end it would be sufficient to say that Manohar has a long list of portraits to his credit and all his portraits can not be numbered and noted down in this single and restricted attempt.

BICHTR

Bichtr was an outstanding artist of both Jahangir and Shah Jahan's time. Portraiture was his main subject and he devoted all his skill to this side of art, and surpassed all his contemporaries. '*He prepared royal portraits as well as of commoners (Mins 7-9-20-23-4)*'.¹³ Bichtr used western techniques of picture making

such as deep shading, cast shadows and a distant hazy landscape mainly the depiction of distant perspective. According to Gray (6), 98-9 Bichtr specialised in the kind of 'apotheosis' portrait which the Mughal painter adopted from European painters. Most of Bichtr's painting are not available, so his distinctive qualities and individual style are lying in oblivion or are off the record. However, '*which attributes miniatures (mins 39-9) to him on stylistic ground*'.¹⁴

Shah Jahan appreciated his skill at portraiture which can be seen on min 11). His miniatures 2-5-7-12-13) are signed in Persian in a firm hand. '*By designating himself banda-i-dargah, banda-i-ikhlas and Ghulam ba ikhlas he has confirmed that he was the servant of the Imperial court*'.¹⁵

The works of Bichtr's early career as painter not being available, it is not possible to trace the early development of his style, and if it is even ventured, it would prove a vain effort. Bichtr's special dealing of ordinary people such as musicians and peasants is

sufficient to show influence of European painting upon him.

Bichtr's self portrait can be seen in min no. 6. *'Beach (3) 10,2 has certified that Bichtr continued painting till 1640s',*¹⁶ but the inscription on Min 27 with the artists signatures suggests that Bichtr actively worked *'till 1650's as the miniatures in the Padshanama (RLWC No. 773)*¹⁷ belong to that period. Another important portrait by Bichtr is of a *young princes drinking in a garden* attended by some learned men and two singers, one of whom is playing the rubab. In the back ground on a white marble platform under a canopy is the prince's couch. Another portrait is of *Mohd. Riza Kashmiri*, a jovial looking person with a bushy beard doning a large white turban and holding a book and rosary, against a very dark back ground and his name is inscribed on the turban-
inscription work of Bichtr CBLA (A) no. 9. Bichtr's another important portrait is of *Shaikh Daulat*, with a hallow around his head CBLA (A) No. 14. Bichtr has

a long list of portraits to his credit and they include portraits of *Jahangir Shah Jahan* and their kins and nobbles and courtiers and also of saints and sufis and of different memorable occasions.

GOVARDHAN

Govardhan was the son of Bhawanidas. He joined the Mughal atelier towards the close of Akbar's reign. His father had also been in Imperial Service. It was all due to his father's position in the royal family that Govardhan was treated warmly and obviously allotted good jobs. In *Akbar nama* one can find '*his earliest miniatures - the most talented exercise. Akbar nama (C-1606-5). His self portrait is in min 10 dated 1609-10 shows him a quite young*'¹⁸ and alert youth. His miniature of Akbar's time are certainly pieces of exquisite beauty displaying the talent and skill of the master artist. The fine shading, distant perspectives and vital capacity for portraiture are the main distinguishing qualities of his miniatures. A plus point in his career as an artist and portrait painter is that he always

worked singly on the miniatures ascribed to him avoided collaboration with any other artists of the atelier.

Govardhan was very close to Jahangir and he commanded considerable respect from the Imperial court. *'His miniature No. (12 & 24) and also carry Jahangir's autograph'*¹⁹ Jahangir's writing on Mius 24 is an open testimony to the fact that Govardhan accompanied Jahangir when he proceeded to Ahmadabad. In Ahmadabad he drew the portrait of *Bhara*, the chief of kutch, who had waited for the Emperor on 3 July 1680. Jahangir highly commanded the occasion and also praised *'the portrait (cf Jahangir (1), ed, text 234-5: tr 11-19-20 commissariat (1), 11,76)'*.²⁰

Govardhan surpassed all his contemporary portrait painters and his style of painting entirely differed from others. It was only by virtue of his style that his surviving portraits (Plates XXX and XXXIV) are enough to guard his high status as a portrait painter,

he still holds the field. Human figures and animals appealed him very much and that is why he devoted and restricted himself to the portraiture of human figures and animals. In all his portraits, deep shading with the suggestion of shadows and treatment of space with a scientific perspective, go to show the stamp of western influence upon the portraitor. The originality of his subjects give his portraits sufficient realism in depiction and support his intimacy with subject, character and feeling.

Govardhan's style though unique and peculiar did not offend the trend of painting in his time. In his later illustrations he worked at extreme refinement. His painting responded to his zeal and sensibilities and this attribute makes him superior to other artists like *'Manohar and Mansur among others (Beach (3), 119). Beach also added "No other Mughal artist of the period touched with such sympathy and depth, the variety of humanity found in India (Beach (3), 118) Mins 8-9-11-13-14-18-19-21-3-25-29-32)'²¹* are the

glaring specimen of Govardhan's work. Govardhan's inclination towards women is witnessed in his the *study of a woman*.

Study of a Woman: *'The portrait is inscribed on the reverse. Amal-Govardhan Musawwir-Painted by Govardhan painter. It may well be the creation by the artist named, who was one of the celebrated painters of the court of Jahangir for the brush work is extremely fine the colour schemes sumptuous and the treatment of hands sensitive. The face is remarkably beautiful and full of character. The lady reclining against a gold brocade cushion belongs probably to the class of danseuses and courtezns-expert alike in dance, music and all the artifices of love. The negligé robe is painted champagne red, while the scarf thrown over the head and forming a sort of cap golden on the forehead is fastened a beautiful plate of leaves held in position by Jewelled brooches. The picture is altogether a dainty specimen of the Mughal art at its Zenith. A gorgeous Darbar*

*seeve by Goverdhan is reproduced in the coloured
prontispiece to Mr. Percy Brown's Indian Painting
under the Mughals. Several pictures by this artist are
reproduced by Goetz and Kuhnelt in their sumptuous
publication - The Indian Book Painting'.²²*

BISHANDAS

Bishandas was a shining artist in the galaxy of Jahangiri painters. "He was unequalled in his age for taking likenesses, to take portraits of the *Shah of Persia* and the chief men of his state, and bring them here are the exact words which Jahangir uttered in praise of Bishandas. Jahangir was so much impressed with the performance of Bishandas that he was honoured by the emperor with the gift of an elephant. Abul Hasan and Manohar were his rivals in this field.

Bishandas was also on rolls in the Akbari ateliers. The '*Nafahat-al-uns miniature, showing a future married bliss for Abu Bakr Duqqi as foreseen by Abul Hasan Karafi was attributed to Bishandas by Coomara Swamy*'.²³ S.C. Welch also attributes to

Bishandas, the miniature of *Sadi's visit to the temple of Somnath* in Bustan MS (Plate 19). Apart from many other portraits by '*Bishandas a portrait of Raja Suraj Mall Singh Rathore of Jodhpur (Plate 35, painted in 1608) when the Raja came to the court*'²⁴ is irrefutably attributed to Bishandas. Another important picture by Bishandas is of the occasion when the Shah of Persian examines a crystal or *jade cup* presented by the Mughal emperor, while an attendant brings a small *huqqa* to Khan-i-Alam. '*The best picture of Shah painted by Bishandas is to be found in a fine miniature in the Leningrad Album (Plate 54)*'.²⁵ Bishandas stayed for a long time in Iranian court and drew so many portraits, but little is known about them. Another important picture by Bishandas and bearing signature of Shah Jahan and the folio showing on an imaginary assembly of Timur, Babur and Humayun is safe in Nasiruddin Album.

After his return from Persia Bishandas draw '*portraits of Bahadur Khan Uzbek and Khizr Khan*

*Khandeshi-now-in Berlin Album*¹⁸⁵ and the double portrait of Rao Bharo and Jassa Jam in the wantage Bequest Victoria and Albert Museum'.²⁶ These portraits prove that Bishandas had command over the Brush work and his brush always added grace and honour to him. The colouring in his pictures is extremely attractive and speaks volumes about Bishandas knowledge and use of colours. In all his pictures are altogether a rare specimen of Mughal art at its Zenith. The art of portraiture fully blossomed during the reign of Jahangir and after that it begun to lose its charm. As is not possible to reduce into writing, all about the stupendous work i.e. portraits drawn by Bishandas, so I leave it to other scholars to add something more to the artistic qualities of Bishandas as a portrait painter for reference some of his best portraits have been noted here, so his to do justice to the renowned painter and perpetuate his services to the portrait painting.

1. Portrait of Timur, Babur and Humayun.
2. Portrait of Raja Suraj Singh Rathore.

3. Portrait of Bahadur Khan.
4. Portrait of Shah Abbas.
5. Portrait of Rai Bahrah and Jassa Ram.
6. Portrait of Jahangir.
7. Portrait of Akbar's successor Jahangir.

Portrait of Akbar's successor Jahangir : *'Akbar's successor, Jahangir (1605-1628) seen to have been even more fond of portraiture than his father not only did he have himself and his noble frequently painted. But he even sent a painter named Bishandas, who was said to be unrivalled as a portrait painter to accompany the Indian ambassador to the court of persia and there take the portraits of the shah and chief personages of his court.*

Jahangir was the only one of the ruler of the Mughal dynasty who struck coins engraved with his own portrait; some time even holding a wine-cup in his hand.

Further notice of this vast picture gallery of portraits is unnecessary here, as so many recent

publications have provided abundant materials for the study of it'.²⁷

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PLATE NO. 40



39 Official portrait of Shah Jahan



PLATE NO. 42



PLATE NO. 43



PLATE NO. 44



PLATE NO. 45



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LIST OF ILLUSTRATIONS FROM THE MUGHAL SCHOOL

1. **Muraqqa Gulshan**, Gulistan Palace Library, Tehran.
2. **Humayun and Akbar in a garden Pavilion** by Abdus Samad, Gulistan Palace, Library, Tehran.
3. **Fowl** by Mansur, Property of G.C. Sturt Esg.
4. **Falcon** by Mansur, 17th Century, British Museum, London.
5. **Zebra** by Mansur dated 1621, Minto Album, Victoria and Albert Museum, London.
6. **Tulip and Iris** by Mansur, Courtesy, Aqa Khan Secretariat, Geneva.
7. **Akbar receiving Mirza Aziz Koka** by Manohar, dated 1602-04, Chester Beally Library, Dublin.
8. **The house of Shaikh Phul** to Bishandas, Bharat Kala Bhavan, Varanasi.
9. **The Birth of a Prince** attributed to Bishandas, Countesy Museum of Fine Arts, Boston.

10. **Rustam Kills the white Elephant** Attributed to Riza
Chester Beatty Library & Gallery of Oriental Art,
Dublin.
11. **Old Sufi** by Farrukh Beg, Victoria and Albert Museum,
London.
12. **Aged Mullah** attributed to Farrukh Beg (Khuda
Bakhsh) Oriental Public Library, Patna.
13. **Self Portrait of Farrukh Beg** by Farrukh Beg,
Ardeshir Collection whereabouts, unknown.
14. **Bullock Chariot** by Abul Hasan.
15. **Portraiture of Sultan Khurram**, Arthur M. Sackler
Gallery, Smithsonian Institution.
16. **Turkey** by Mansur, Courtesy of the Trustees of the
Victoria and Albert Museum.
17. **Gateway of Jahangir' Tomb**, Lahore (1627-37).
18. **Plan tree with squirrels** by Abul Hassan, India Office
Library.

19. **Mandu** built second half 15th century, Modified for Jahangir 16-15-17.
20. **Marginal Design** by Goverdhan, Dated 1609-10, Album Staatsbibliothik Prussiseher Kulturbesitz, Berlin.
21. **Fontastic Border.**
22. **Jahangir Preferring A Shaykh to Kings** by Bichitr, Freer Gallery of Art, Smithsonian Institution.
23. **Naskh-and other styles** by the celebrated calligraphist Abdullah Tabbakh, Santiniketan Museum.
24. **Jahangir Gold Coin** Agra Mint, dated 1609, National Museum, New Delhi.
25. **Red blossoms.**
26. **Madona and child** attributed to Kesava Das, dated 1600-16-10, Salar Jung Museum, Hyderabad.
27. **Christ on the cross** attributed to Kesu Das, Gulistan Palace Library, Tehran.
28. **Saint Jerome** signed Kesu Das, Musu Guimet, Paris.
29. **Jahangir Receiving Prince Parvez at Court**

attributed Manohar, Courtesy Museum of Fine Arts,
Boston.

30. **Young girls drawing water Panghat Scene** from Raj Kumar courtesy.
31. **The Fisherman unable to hold the giant fish** by Manohar, dated 1600, Cincinnati Art Museum.
32. **Fragment of a hanging or floor spread western India**, Mid Seventeenth Century, Alice and Nosti Huramaneck Collection.
33. **Carpet** with a Simurgh attacking the gajarmah or rukh, Museum of Fine Arts, Boston.
34. **Musician and Swordsman in European dress**, British Museum.
35. **Portrait of a Moroccan Calligraphist** by E Divet.
36. **Jahanir's Zodiac Coins** dated 1617-24 courtesy of the Trustees of the British Museum.
37. **Wine cup**, dated 1021, Museum of Art Rhode Island School of Design.

38. **Prince Salim hunting a lion**, Art and history trust
courtesy of the Arthur M. Sackler Gallery, Smithsonian
Institution.
39. **Camel fighting**, 1st quarter of the 17th century,
courtesy Prince of Walls Museum of Western in India,
Bombay.
40. **Celebration at Jahangir's Accession** by Abul Hassan,
Courtesy of the Saint Petersburg Branch of the Institute
of Oriental Studies Russian Academy of Sciences.
41. **Official Portrait of Jahangir holding his father
Akbars Portrait**, Musu Guimet, Paris.
42. **Portrait of Prince Danyal** by Manohar, The
Metropolitan Museum of Art.
43. **Portrait of Muinuddin Chishti** by Bichitr, Chester
Beauty Library, Dublin.
44. **Raja Surag Singh Rathore**, Inscribed by Jahangir by
Bishandas, Statsbibliothik Preussischer Kulturbisitz,
Berlin.

**45. Arof Khan, Sadiq Khan Mir Jumla and Afzal Khan
accompanying the Procession** attributed to
Bishandas, The Royal Collection, Her Majesty Queen
Elizabeth, The Royal Library, Windsor Eastle.