Chapter V
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 ancesters.

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 grandeura 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 simne* 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 them 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 overall 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'. 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'. 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 up to 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. Another important garment was Takaweiyyah 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 coal called daghala and his court. He adorned himself with more Jewels than Akbar and were earnings in his earns 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 doned 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 studde 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 portraiyed 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', 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 gylmps.

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'. 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 doning their peculiar garments/eg. a shephered 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 customery dresses, but sometimes varied due to their strata, locality tribe and caste. 'The illustration on 143 Bab (Delhi)' shows a fisherman catching fish. 'A wood cutter is the subject of single illustration and 218 Anwar (Varanast)' 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 watist (PL 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 Jahangirs, gave fair treatment to the common people also and they were represented at the proper time and place and thus they were not side
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 spining 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'. 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).

Lakhor (Lakhwarar), 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-Biya 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
Decorative Art (Carpet): 'The Mughal style in both paintings and the decorative arts, become strongly established by Jahangirs reign 1605-1627, and most of the finest carpet date from this period. There was great emphasis on excellence in painting at Jahangir court and this is reflected in the design of carpets; animal human figures and plants tends 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 recg in Vienna are outstanding examples of this style the later showing such affinities with miniatures painting that it may have been designed by Mansur, Jahangir court painter who specialised in natural history subjects many examples of five floral carpet also date from this period'.

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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 earning 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 muslims. 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 apogu 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'.

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 $2\frac{1}{2}$ 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 Jewelery of the
period'.

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 pandant 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 coinline 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'.

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' 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.' 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 acredited. 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 toot 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 blinding 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. Dhrupat 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 Yasnis 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)" 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'.*\(^\text{17}\)

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)'*.\(^\text{18}\)

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 indispensible 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 drive pleasure from it. The Mughals, who were the descendants of Changez 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'. 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).*
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.1, 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 traping 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)*
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 fouls on the surface of the water. The emperor kept different types of hawks and falcond. 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 crave (*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 vagarent birds into the nets laid near it. Framed birds covered with nets caught other birds. Even *owls* were prayed with the help of trained owls. Sparrows were trained to hunt frogs, crows and other birds. All these activities of hunting and praying 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 found 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. There 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'.

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, briddles, 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.'

REFERENCES:
2. Ibid, p. 53.
5. Ibid, p. 72.
8. Ibid, p. 15.
23. Ibid, p. 36.
PLATE NO. 35