Chapter II
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 outbreak 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' and his fathers 'Ain-e-Akbari'.

"Jahangir wrote his memoir's for the first twelve years of his reign." 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."

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Jahangir continued writing of his memoir's up to 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 diligently 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 ascetics, though he noted their aulars 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 came 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 importants 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 (I), ed. text 1.292-552 relates that Abdus Samad actually joined the court in A.H. 956/1549-50. Khwaja Jalalud 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 also conferrers the conferal of this title. According to Badauni (1), ed. text III 310, tr III, 430. Abdus Samad wrote whole of the Quranic verse 'Surae Ikhlas' 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'. 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 hold' 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 (1), 1, 78-80).'

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)'." 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. Inspite 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'.

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'.

'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 bing 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'.

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', 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 crave in the Indian Museum, Calcutta, blackbuch and a pair of common myn has in the Sawai Man Singh Il Museum Jaipur (Fig. 14)" 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

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', 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 Gawalior & Mukund but also with his father. His pictures with richly sobre 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. 1958) 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) 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 Akbars 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 the 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 Zahhak an
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" 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 Salims 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)*. 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)'.

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'.

Shareef was very close to Prince Salim at a time when latter began defying Akbar at Allahabad so Akbar
sent Shareef to Allahabad to pursuade 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 confidant Jahangir (1), ed. text 6, tr. 1, 14)'.

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)'.

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 laters 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'.

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)' 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'\(^{128}\) 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 *khamsa* 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 *Khamsa* 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 leaving on a staff or in divine ecstasy conversing with young prince or importing lessons were the favourite subjects of the painters and the albums of Jahangir a 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'. 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". 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'.

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 mim 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 aprise 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.' 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', his colours are darker more subdued less instantly brilliant and his use of live 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\textsuperscript{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.

REFERENCES:

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22. Ibid, p. 300.
28. Ibid, p. 27.
29. Ibid, p. 31.
30. S.P. Verma, op.cit., p. 47.
34. Ibid, p. 48.
36. Ibid, p. 49.
37. Ibid, p. 49.
PLATE NO. 3