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 found 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. Ibn Battuta, a Mohammadan traveller, was in the Mongol court in China and his account of the portrators is reliable and authentic. He narrated that on his visit to the empirical place, he and his comrades were excellently portraited 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 then 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\textsuperscript{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 Chitralekha\textsuperscript{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 heros and heroins. 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. Inspite 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-portrained 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*
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 portraited and their portraits still decorate the museums. During the Mughal empire the 'princes, priests, courtiers and grooms musicians and dancing girls, soldiers and mendicants' 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" 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 'unequalled in his age for taking likenesses". 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 Kolcata 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. Inspite 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. Inspite 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 vulnerable 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 sex, 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'. There is a vivid description of plague and its causes. 'A pair of elephants dying of rabies' 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 oduor. Next to it is white keora flower with strong and penetrating scent. His other chosen flowers and plants are Ketaki, Mulsari,\textsuperscript{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'.\textsuperscript{11} For him Kashmir was the perpetual spring garden, 'a page that the painter of destiny had drawn with the pencil of creation'.\textsuperscript{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'. 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-enchanting 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 bund 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 resobuds.
The wind fanned the lamps of the roses,
The violet braided her locks,
The bunds tied a knot in the heart."

The present picture - one of the greatest Mughal pictures over 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'.

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'. This peculiar technique reached its height during 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 building 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', 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). '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' 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 gratitudious 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 subtinity. 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 pen manship 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

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Mughal buildings at Agra, Allahabad and Delhi 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 Akbar's 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'. The muraqqas were collections 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 styles.

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' 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'.

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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'. 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'. 'The other calligraphist who can
ot be side lined and ignored is Hakim Ruknu Kashi as well as 'Red Blossoms a combined effort of Mulla Mir Ali of Herat and Mansur'.

**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'.

**REFERENCES:**

2. Ibid, p. 142.
5. Ibid, p. 147.
7. Ibid, pp. 151-152.


22. Z.A. Desai, "Islamic Calligraphy in India", p. 185.

23. Ibid, p. 188.

24. Ibid, p. 188.


27. C. Slanley Clarke, "Indian Art Collection, Mughal Painting", London, Vol., No. 22, pl. 23.


Chapter IV
RENAISSANCE ART AT THE IMPERIAL ATELIER

Renaissance is the revival of arts and letters and a transition from the Middle ages to the modern world. The history of art is as ancient as the history of mankind and civilization and is often interlinked with the rise and fall of the dynasties. The renaissance movement in London began with the publication of English masterpieces awakening in the minds of the people a sense of their national life. It in place of being scholar's art and artist to monopoly was rendered a far reaching popular movement. There was a phenomenon of general unrest against the old order and let to the movement of missionaries comprising artists and priests etc. ‘In 1595 a Portuguese artist along with three Jesuit missionaries visited the city of Lahore where they were cordially received and honoured’.1 The artist was taken into imperial service and he produced ‘many small oil paintings of Christ and Madowa. He also went through the imperial collection of European Renaissance, religious pictures
and prints'. The artist remained busy with his art and oil paintings and his companions utilized most of their time in preaching and expounding christian tenets. The emperor also allowed them to hold religious debates and discourses. An imperial hall was exclusively reserved for the purpose, where the priests and Mullahs engaged themselves in religious debates. Although the main object of the missionaries was to preach their religion, they also visited the Imperial palaces and tombs of the Mughal emperors during 1580-1630. In the tombs and palaces, 'the walls covered with Italian renaissance style and mural depiction of christ impressed them very much'.

'Madona and Christian saints were also represented on the walls see (Fig. 1 & 2). They also saw Mughal artists working on miniature paintings, fine jewellery and sculpture featuring the same subjects. They also included devotional images'. The Jesuits introduced the 'Mughal court to a wide spectrum of Renaissance art and culture at their missions in Fatehpur Sikri,'
Agra and Lahore'. They not only tried to push up their mission but also began to encounter the Mughal’s own renaissance in which there was 'a climate of creativity, experimentation and tolerance, that made Mughal culture one of the most refined on earth'. Both the host and the reverend guests remained adamant on their missions and the Jesuit campaign was fervently led by Jerome Xavier (1549-1617). The christian members of the mission were directed to learn Persian and go through Indo-Islamic culture on the other hand charmed by the perspective and modelling of the European prints and paintings brought in by the missionaries, Akbars artists prompt by adopted the Renaissance style and used western convention to strengthen Mughal painting with their sincere efforts the painters under Jahangir were able to give highly refined naturalism and zeal for psychological portraiture. 'Both Akbar and Jahangir actively encouraged Artists Kesu less (active circa 1570-1590) and Manohar (active 1582-1620) to create images of
Jesus and christian saints' and attached much importance to the devotional value and identity of the subject. The notable development was the royal inclination towards christianity and interfaith debates held at the royal palaces and illustrated in contemporary miniature paintings. The debates further motivated Akbar to summon religions authorities from Iraq, Kharasan and Transoxania and India and thereby inspired him to allow Jesuits presence in his court.

The Portuguese when settled in Goa made Goa their administrative and economic capital and they considered Asia as a staging ground for religious and cultural activities. 'In 1542 Fransis Xavier arrived in Goa'. The Portuguese build, splendid churches colleges and residences throughout the colony and decorated them with paintings and statues and artefacts. They employed Indian artists & painters. Goa became a thriving centre for the arts and ateliers of astonishing productivity and ivory and wooden statues and furnishing in a subtly hybrid style and merging the late
Renaissance Style in it and also elements of local Hindu temple art. Standing christ child in rock is the most valuable relic of this period. With its fascinating beauty it reminds 'Hindu and Buddhist deities in its frontality, symmetry and block-like composition'. During this period European artists worked in Goa. Portuguese Jesuit painter Mawei Godin to reproduced fine images of Virgin Mary attributed to St. Luke.

The third Jesuit mission is a landmark in the missionary's efforts to advance the religious work done by the previous missions. It came to India in 1595 and worked till 1773. It comprised of finest preachers and scholars, who were very much 'influenced by Valignano's reforms. Father Jerome Xavier and Manoel Pinhiero and Brother Bento played an important role in preaching'. They had with them Portuguese painter to meet the iconographic needs of the Mughal court. The enthusiastic members of the mission actively displayed their interest in rich costumes, curtains, candles, flowers, singing organic
music, theatre, bell ringing and exhibition of pictures and thus highlighted the object of the mission.

A Portuguese painter, whose name is not on record was employed by Jahangir to paint only 'his father's collections and other christian images. The busy artist spared sometime to paint "Madona and child with Angels and Suzanna and the Elders (1552-1624)'. His painting in oil on paper with much thicker brush was an improvement over the Mughal artists. At that time copying of engravings was a standard practice in Portugal. Sixteenth century artists as Gasper Dias, Fransisco Venegas and Diogo Teixeira followed the basic compositions of the original prints, but adhered to their own style. The work of the artist not being helpful for conversion he was recalled from the Mughal court and asked him to serve in Japan. 'The artist left the Mughal mission in 1595 joined Niccolo's Academy in Japan. A painting on coper of the "Repentant Magdoline in Osaka may well be his work. Here the treatment of the face and hands,
Prince Salim who was a zealous patron of art preferred European style paintings at court and due to his obsession of his identities with Jesus and Christian saints, he demonstrated a passion for exact direct copies of the engravings and also strictly pressed that the works must have devotional meaning and stylistic integrity and it confirmed that he was very much concerned for iconic and talismanic for the power of image as an embodiment of divine. He was not interested in the narrative aspect of the works.

'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)'.
harem. All the paintings of the time are mainly of Christian subjects. Manohar, another painter also tried hand on Christian themes and followed the style of Salim's Academy, in which "Christ as Savior of the world" remained the only subject of the academy. Prince Salim was also vigorously interested in Printing process and he liked himself to have been engraved on the copper plates. The practice of making pastiches found its complete expression in the margins of Salim's Albums. In two phases circa 1598-1604 and circa 1608-9 the artists of the Prince painted figural border to adorn poetic texts where the inscription are mostly by Mir Ali, the Safavid calligrapher who died in 1556.

'Other painters as Aqa Reza, along with Baswan combined Christian and other European images with Islamic and Hindu figures with a view to represent world religions'. The crucifixion scene was very popular with the Mughal painters of this period. The painters who were members of the missions were required to present the whole Christian religion through the medium of painting and with their wisdom and
support of the local painters they could make the object of the missions a complete success.

Both Deccani and Mughal artists tried then hands on European prints e.g. *Madonna* and *Child* Plate No. 35 and *Martyrdom of Saint Cecilia* Plate No. 21.

**Madonna and Child**

'Both Deccani and Mughal artists copied European prints, but their interests were distinct, and the contrast allows us to differentiate these two contemporary Islamic traditions working within India. If we compare this work with the European copies found in the margins of Jahangir's albums (e.g., cat no. 16c), for example, we see that the Mughal work typically uses cloth to enhance the weight and mass of the bodies. By highlights and shading, it makes the forms exist in space, and this would be close to the intention of the European source (which is unidentified). The Deccani artist, however, makes a rich pattern of the folds of the drapery, and shading is used not to increase our sense of the physical
existence of the Madonna but to intensify the definition of lines in the flat pattern.

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

**The Martyrdom of Saint Cecilia**

'Saint Cecilia, the patroness of music, was a Roman lady who suffered martyrdom in the region of Alexander Severus, about A.D. 230.

**NINI,** a Court Artist of the reign of Jahangir (1605-27), evidently copied this work from an Italian painting then in one or other of the Jesuit churches at Agra or Lahore. The original painting was probably destroyed when the two churches, established by Portuguese missionaries in Akbar's reign (soon after 1556), were demolished by order of Shah Jahan, between 1632 and 1635 - a period of severe anti-Christian propaganda in India.
Jahangir (1605-27) both respected and honoured the Jesuits; his religious controversies, both with Father Joseph D'Acosta, Superior of the Mission College at Agra, and with a fearless Florentine priest, whom he nick-named 'Atash' (Fiery One), are recorded in his Memoirs (Tazuk-i-Jahangiri).

Religious subjects, copied and adapted from European paintings and prints, were, to some extent, popular in India between the years 1560 and 1627, and were used as mural decoration in the Imperial palaces at Fatehpur Sikri and Lahore. Two interesting sixteenth-century wood-engravings, one of Saint Caterina de Siena (dated 1585) and the other of Sant Margarita, can be seen at the India Office Library in a much treasured album of Indian paintings containing the inscription: 'Presented to his nearest and dearest friend, the lady Nadirah Begam, by Prince Muhammad Dara Shikoh, son of the Emperor Shah Jahan, in the year 1501 (A.D. 1641).
The deep outer border of the buff-coloured mount is decorated in colours and gold with Mughal seventeenth-century flowering-plant motives, resembling those used both in the carved and inlaid (pietra dura) ornamentation of the Taj Mahal at Agra (1632-54), and of Shah Jahan's Palace at Delhi (1638-48). From the point of view of similarity, these naturalistic plant-forms are possibly even more closely allied to those which appear in the designs of the famous woollen - pile carpets made in the Imperial Factory at Lahore, about 1630, for the old Palace at Amber, the ancient capital of Jaipur, Rajputana: the residue of this consignment of Mughal carpets is still preserved in the Maharaja's Palace at Jaipur. On the reverse, contained within a similarly decorated border, is an illuminated panel of calligraphy written in the Nastaliq character by Mulla Mir Ali of Herat (d. 1518). 16

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1. M.S. Ackler Gallery, "The Jesuits and the grand Mughal: Renaissance Art at the Imperial Court of
5. Ibid, p. 11.
6. Ibid, p. 11.
8. Ibid, p. 15.
10. Ibid, p. 27.
11. Ibid, p. 27.
12. Ibid, p. 27.