CHAPTER II
Akbar was hardly 13 when he came to the throne in 1556. After some difficulties in the beginning he could establish his rule. He was a very intelligent and liberal king. He was not a fanatic like other rulers of his clan. He took
delight in learning good things of different religions and followed them. He started a new religion Deen-i-Ilahi, the aim of which was to compromise or ‘Suleh Kul’. He became very popular in a very short time because of his greatness and generosity. He married Jodhabai, the sister of Raja Man Singh, and followed the Vaishnava cult to some extent. He, often used to put sandal paste on his forehead like rajputs, wore a mala round his neck and offered water to sun in the early morning. In this way we find that he had a great sense of compromise. Salim, the son of Jodhabai, inherited the throne and assumed the name of Jahangir. With the same compromising attitude Akbar combined the Persian and Rajasthani art into one which became the famous Akbar style of Mughal school.

Akbar was interested in painting since his very childhood. In ‘Ain-i-Akbari’ it has been written that Akbar gave a great regard to the painters. Good compositions were rewarded. That this is the reason why the paintings of this time were almost parallel to those of Bihzad. At this time the painting was of a very high order one can feel life blooming therein, colour scheme also improved.

In the court of Akbar the artists were both the Hindus and the Muslims. Among them the Hindus were more in number. According to Abul Fazal, the Hindus were better painters of emotions than the Muslim ones.

Mughal painting has elicited considerable interest from connoisseurs of art all over the world. Mughal paintings make a class by themselves, distinct from all other styles and techniques of the pre Mughal or contemporary Indian art. Akbar was the first Mughal monarch who paid special attention to the promotion of the art of painting manuscripts following Mongol and Taimurid examples. Akbar has an opportunity of studying the linear grace of the Persian art while he was at Kabul, with his father Humayun accompanied by the Persian painter Khawaja Abdu Samad and Mir Sayed Ali. He had independent views and indeed he considered painting as one of the means to
recognise God. Similarly the line written about the perfection of Abdus Samad's skill in the Ain-i-Akbari "Mainly due to turn from that which is from to that which is spirit" reflects Akbar's view on art in general. Boardly speaking Akbar, did not prefer the formal decorative style of Persia. From the very beginning the consideration of Mughal painters to the Persian qualm evident on the page of the Dastan-i-Amir Hamza.

These illuminated pages are the first example of Akbar art and form the ground of training of the Mughal painters.

The present work was mainly done by the two artists Mir Sayed Ali and Khawaja Abdus Samad assisted by side artists. It seems that a few creation also belonged to Basawan. The fusion of the Persian and Indian styles may also be seen in the illustrations of the manuscript, Tutinama, newly discovered manuscript. Though it is a undated manuscript but can be safely presumed not to be later than 1560. In the illustrations of the Tutinama artist trained in the different tradition have contributed their pieces of art. Subsequently a few miniatures have associated the Hamza style and other have striking feature of pre Mughal Indian art.

Under Akbar the art of painting seems confined to the illustration work of manuscripts, for which the fable books were equally preferred.

An early dated manuscripts of the Diwan of Anwari-A.D. 1588 is embellished in pocket size represented with birds, animals and flowers etc. The miniature of this manuscript have also combined the styles of Persian and western Indian art. The identity of different styles have survived distinctly where the painters have worked separately on folios.

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The other books "Diwan of Shahi Khamsa of Amir Khusru of Dihalvi and Anwar-i-Suhaili dated A.D. 1996-97".

Abu'I Fazl has referred only a few names of the illustrated manuscript though several volumes of such manuscript and astray folios have survived to this day. The most illustrious of them may be noted as the Hamzanama, Tutinama, Diwan of Anwari, Anwari-i-Suhaili, Laila-e-Majnun, Diwan-i-Hafiz, Rajkumar, Ayar-e-Danish, Razmnama, Akbarnama, Tarikh-i-Khandani, Darabnama.

Hindu themes were equally favoured by Akbar for illustration work and consequently the treat books of Hindus were translated into Persian language.

Several copies of these manuscript contained with illustration have survived which evident that a number of copies were prepared of a manuscript to meet the demand of the royal library, haram, bobles etc. The manuscripts were adorned with rich bindings and miniatures. A lot of money must have been incurred in the work illuminating these manuscripts.

The manuscripts of Diwan-i-Hafiz in the collection Sir Chester Beatty is the earliest dated manuscript known to us.

Akbar was the real founder of the Mughal school of Painting. Akbarnama or atelier was opened where painters and decorators were employed for the illustration of the manuscripts and no pain was spared by the emperor in giving constant supervision and encouragement to bring the art of painting to a higher level.

In the matter of colouring the painters of Akbar period showed great preference for bright colours the liking for which they got for their brother painters of Persia. Thus bright blue especially ultramarine was profusely used.
The faces of the human figures represented in the painting of this period are either in three quarter view or in profile.

Another remarkable feature of early Mughal Painting is lack of proportion in the delineation of human figures. In the early period however influenced by which he drew human figures and the unproportionate figures it must be admitted that many features of Persian school such as round head etc.

In the representation of the human figures greater attention is paid to proportion, we have already seen the painter of the school of Akbar, who drew much of their inspiration from the school of Herat, were not so much adept in the science of proportion.

The quarter view of Akbar school persists but figure in profile and portraiture become a common feature.

It has yet to be shown whether "Popular Mughal" painting were produced earlier than the period of Jahangir. This is not the case however with Mughal painting made for court circles.

There is evidence that private establishment were already at work in the last years of Akbar. We are particularly well informed by contemporary writers about the library establishment of Abd-al-Rahim-i-khana (1556-1627) son of Akbar for and guardian, Bairam Khan. Moreover, there still exists a manuscript of the Persian traslation of the Ramay and made for him from Akbar's own copy betv-leen A.H. 996 (1587-88) and 1007 (1598-99). At least fifteen artists contributed the one hundred and thirty surviving miniatures.

1. Moti Chandra, Technique of Mughal Painting, Lucknow, 1946.
The Mughal school of painting owed its origin and development to the enthusiastic patronage of the Emperor Akbar. The imperial library set the standard for the lesser establishments of the great Mughal officers. Since these could not command the resources of the emperor their production lack the inspiration and finish of the great imperial books. It was through these more modest works that the canons of Mughal taste and style came to be disseminated in the provinces where painting where executed which have been characterised in recent years as "Popular Mughal".

It was under Akbar a recognizable Mughal style was formed. The work that emerged were in a new and different style which mixed Hindu Rajput and Muslim Indian elements with those of imperial safavid Iran, all these ingredients seemed to be on equal footing. Indian traits of course reflected the attitudes and taste with which the Mughal were most familiar the Indian style, however, appealed become of their novelty they formed a contrast to the ultrasophistication and subtlety of Iranian works, in which colours were set onto the page like Jewels in mounts and high drama conveyed by the raising of an eybran. His Invention of portraiture and the shift of subject away from the religious and poetic texts common to both Hindu and Muslim traditions and towards historical scenes and natural history subjects are major innovations of Akbar painting from the sixteenth century into the mid-seventeenth. Mughal Painting concentrated on naturalisation and in particular, on portraiture.¹

In the reign of Akbar (1556-1605) the majority of painters in the atelier were Indians who had been trained in the existing school of painting in India, even though the masters guided these apprentices to produce works using purely Persian technique, their basic Indian training soon asserted itself and a synthesis of the two styles emerged in their works producing a school of

¹ M.C. Beach, Grand Mughal Imperial Painting in India. Contributions by Stuart Cary Welch and Glennd, Lowry Sterling and Francine Clack Art Institute; William Stown, Asia House Gallery, New York City, between April 19 - June 10, 1979.
painting which has been the subject of unlimited praise by all critics and connoisseurs.

The artists worked together on a sort of assembly line basis, where each developed his own speciality. The first outline sketch the filling in of colour landscape. When the picture was finished the superintendent would write the names of all the painters responsible on it so the earliest Mughal painting were far from being anonymous.

Akbar himself surprisingly enough could neither read nor write. How this was possible in a man of superb intellect can only be explained by the fact that quite early in life he had consciously blocked out all book learning.

Akbar defended the painter by saying that he had special opportunities for the recognition of God, for the exercise of his art teaches him humility.

Even though he can draw the perfect likeness of human being, he knows that his work must remain without life and so his thoughts turn to God the given of life Akbar had various work illustrated.

The Dastan-i-Amir Hamza a massive work comprising 1,400 painting took fifteen years to complete. The canvas team with life recounting episode in which Amir Hamza battles against various enemies and evil spirits to complete his mission. The Persian flavour is extremely strong but Indian elements are evident in the shape of faces or the vitality and majesty of an elephant.

Other work that were illustrated in Akbar’s reign included the Khamsa of Nizami, a classic of Persian Literature. The romantic tale of Laila and Majnu,
the great epic of ancient Persia. "The work of all painter according to Abu'l Fazl are weekly laid before his majesty by the supervisor and the clerks".¹ Much progress was made in the commodities required by painter and the correct prices of such articles were carefully ascertained the mixing of colours has especially been improved.

The miniature of detail the general finish and the boldness of execution now observed in picture are incomparable even inanimate object look as if they have life more than a hundred painters have become famous masters of the art, while the numbers of those who approach perfection, or those who are middling is very large.

As painting developed in the Mughal ateliers it lost its purely Persian characteristics and became increasingly Indian by the middle of Akbar's reign. The skies lost their gold and lapis-lozli tones to break out into brilliant sunset colours. The stylized quality of Persian painting is replaced by movement and vigor, and the human figure becomes more and more Indian in feature and expression. Miniatures become records of the emperors activites. Akbar supervising the building of his dream city, Fatehpur Sikri, receiving the submission of a rebel, hunting tigers. Basawan and Daswanth and Bishan Das were some of the most famous painters of Akbar's court. Among the names, mentioned in the Ain-i-Akbari are Kesu Lal, Mukund, Muskin, Tara, Sahwlah, etc.

No wonder therefore, that life in the Mughal court from Akbar onwards, was Iranian in its external appearance and behaviour pattern as much as in its inner psyche and will, nature and character. Seated on a raised platform, apart and all of, in all regalia of pomp and power in the Diwan-i-Aam, and the Diwan-i-Khas, with the nobles and others arranged below in the strict order of their given grades, almost as in the army formation, the Mughal monarch derived his authority from a theology of kingship that was as much Achaemenian as scythian,
and hence Irano-Central Asian in its origin. They lived in palaces and apartments and reared-up-gardens that were modelled on those of Irano and South Central Asia the ranking of their nables and their army, their art of warfare, their lents and trappings their carpets and hangings, the their harems and their routine of retainers, servants and slaves, their dress and food were all either modelled on or reminiscent of their Iran-Central Asian origins and cultural affiliations. Like their Irano-Central ancestors, the Mughals too, came to maintain Karkhanas or workshops for a number of crafts and industries including those for painting and the allied arts and crafts. All these and similar others provided the thematic contents of the Mughal painting along with those usual courtly contents of palace, and court scenes, scenes of hunt, of wat and sieges etc. For those who were mystically inclined, assemblages of Sufis saints and mystic Derushes had a special attraction. Mughal paintings records very faithfully this attachment which characterized the list of more than a couple of Mughal monarchs.

There was, however, one theme which was unknown to and unpractised in contemporary Iran-Central Asian tradition, namely, portraiture of individual human-beings, bird and animals, in the sense of definitely identifiable individualization of external features and inner nature and character not that portraiture as a genre of plastic art was altogether "unknown in traditional and contemporary Iran and Central Asia or in Traditional India, but such art was mainly concerned with types" and abstractian than with individuals characterized by their respective features.

The Mughal emperor Akbar (1556-1605) was an energetic domineering and creative Political figure. As a patron of the arts, the works he commissioned attest to his involvement with artistic production and his

1. N.R. Ray, Mughal Court Painting, Indian Museum, Calcutta, 1975
developing respect of technical and aesthetic quality. Akbar was the third Mughal emperor of India is the founder of the Mughal School.

Many memorable works have been written about Akbar's importance to the arts India. One recent account described the emperors relation to his painters by saying that he was their creative mind. "Akbar inspired the painters who gave form to his vision". His genius worked through their sensitivity and craftsmanship. In another instance, the greatest of the manuscripts the emperor commissioned, the physically large and visually turbulent Dastan-i-Amir Hamza or Hamzanama, was characterized as "A vision of the world through the eyes of a lion and the lion of course, was Akbar". The first series of painting executed for Akbar are those of Hamzanama. They were painted by Persian master Mir Sayed from 1550 to 1560.

During the emperor's life time, he commissioned an official biography the Akbamama, to be written by his friend and confident Abu'l Fazl the author described the greatness of the Iranian artist Abdus Samad, who had come to India with Humayun.

He discussed the artist Daswanth, whom Akbar considered the greatest of his Indian Painters. "One day the eye of his Majesty feel as him; his talent was discovered in a short time he surpassed all painter, and became the first master of the age".

Abu'l Fazl, no less than for twentieth-century art historians, the greatness of Mughal painter was a direct result of the greatness of their patronage.

Forms are organised to create a rich surface patterns which the colours

2. Ibid.
balance and enliven the skilful artists such as Mir Sayed Ali and Khawaja Abdus Samad Shirinqalam (Abdus Samad), who were among the matchless ones of this art were in his service and were instructing him.

The scene may allude to this relationship between prince Akbar and Abdus Samad, furthermore, the painting being presented is a minute copy of this very work, as an extraordinary technical tour de force. It well embodies the taste of the time.

The earliest major manuscript attributable to Akbar’s patronage is the Dastan-i-Amir Hamza, Hamzanama a project directed in turn by Mir Sayed Ali and Abdus Samad. The great paintings from the manuscript are of a very different character from any known work by the two Indian artists date able to the years before their move to India.

The comparison of a Hamza illustration with a work done by Mir Sayed Ali in Iran, provides an excellent means to define those innovations with which Akbar is credited the work of Mir Sayed Ali is one of the most familiar and often exhibited of all Persian paintings.¹

Akbar’s vital power, harmoniously attuned to nature’s force, was never better expressed than in the illustrations to his Hamzanama. According to Abu’l Fazl, he met with his artists once each week. If this is accurate, and we suspect that it refers to his later, less intense years rather than to the period of Hamza, enough time was provided for him to so inspire his painters that he virtually painted through them, in much the same way Abu’l Fazl was his literary genius. Abdus Samad, the second director of the project, had been a somewhat conventional artists prior to the time when, according to Abu’l Fazl,

"he was stirred to new heights by the alchemy of Akbar's vision, and he turned from outer form to inner meaning".

Few pictures are more inspired than Mirdukht's escape with its whiplash division of land and water, dashing figures, and dramatic gesticulations, worthy of the grandest opera. The water is in sinuous madstorm of leaping fish and other aquatic life, pondering it imaginatively released yet other, wilder forms, converting its turbulence; ape like faces, the profile heads of a ram and ibex, a lion bellowing at a fish, and numerous other grotesqueries. Such hidden images abound in the rocks, water, and tree stumps of early Akbari painting, but become scarces towards the end of the sixteenth century, when increasing orthodoxy discouraged all that was so earthy, intuitive and "Supersitions".

Several illustration from the Hamzanama one derived from a quite different Iranian tradition. The first four books done under the superintendence of Mir Sayed Ali contain several scenes obviously painted by artists from Bokhara. Mir Sayed Ali and Abdus Samad had both worked for Shah Thmasp whose Safavid dynasty centered at Tanroz had replaced the Taimurids, Akbar's ancestors in 1502.

The fourth volume of the Hamzanama painting that is otherwise of little artistic interest. An in the court scene from the filzwilliam Album (figure) the composition is flat and broken into clearly defined, self contained and often rectangular compartments. The illustration though not typical of the majority of the ones in the Hamzanama is nevertheless important as evidence of the continuing presence of Bakharan artist and the ideas at the Mughal Court.

"The earliest Akbari manuscript with an inscription giving its date of execution is the Deval Devi Khidr Khan of 1567-68."

A second dated manuscript the Anwar-i-Suhaili (Light of canopus) of 1570, contains twenty seven illustrations for a Persian translation of the sanskrit Indian tales from which Aesop’s Fables were derived, format is small and thus far more intimate than that of the Hamzanama, yet this volume is considerably more innovative than the Deval Devi Khidr Khan.

The several Folios of the Anwar-i-Suhaili, and the forms are sometimes set against blank, unpainted paper.

Anwar-i-Suhaili, is scarcely less vital and energetic than the Hamzanama even for these illustrations however, the artist often drew on a general repertoire of forms, a painting of man with a trumpet.

Individual Mughal painters had subjects for which they were particularly well suited, and Daswanth was most often assigned illustrations of horrific unearthly events or of the intense key in conflict with the realistic.

Ten birds, page from a natural history manuscript Mughal art, late 16th century, Musee Guimet paris. The miniature is signed by Muskin and was made to satisfy Akbar’s curiosity concerning animals and various forms of life. With his usual skill, the artist has combined real life birds with other’s that appear to belong to fantasy. The work is executed in water colours.

Mughal art British Museum, London. The most salient characteristic of the portrait is the contrast between the dignified immobility of the figure and the undulating flow and wide, sinuous fold, of the draperies. The two birds with outstretched wings in the top of the miniature are extraordinarily effective.
Mughal art 1610. British Museum, London. Illustration from a copy of the Diwan by Hafiz, the dervishes (from the Persian darvish: A pauper or mendicant were an order of vagrant mystics who attained a form of ecstasy in their dances). In this picture, two old dervishes are executing a whirling dance in a state of acute exaltation while a third sings to the accompaniment of his guitar. In the sky, spirits resembling the cherubs have appeared, drawn by the magical power of the dance.

This desire to confront traditional Islamic attitude (whether artistic, religious, or political) with new challenging concepts is basic to understanding Akbar's early years and the developments of the Mughal Style in both painting and architecture.

Akbar first met Europeans in 1572. These encounters were important for the arts, for Akbar saw and was intrigued by European prints and paintings, which his artists studied and copied.

The most important event and culmination of this period of experimentation and questioning occurred, however, during a gamarge (hunt). Both Abu'l, and his contemporary Abdu'l Qadir, Ibn-i-Muluk Saleh, Al-Badaoni (who is quoted here), refer to it rather obliquely.

It is no surprise, therefore, that a painter named Daswanth was particularly important to Akbar at this time, although he is a difficult artist for us to understand.

Very few workers are known that can be attributed solely to his authorship, these are early and immature. His greatest contribution was the

series of powerful designs he made for the imperial Razmnama manuscript begun in 1582. There his sense of the irrational and visionary must have perfectly complemented Akbar's similar sensibilities as shown by mystical jazaba during the late 1570's and early 1580's. He certainly was dominating influence in the Hamzanama. In 1585 however he committed suicide.

Daswanth, a son of Kahar (palki bearer). The acuteness and appreciativeness of the world's lord brought his great artistic talents to notice. His paintings were not behind of those of Bihzad (famous Iranian artist).

With his death and the establishment of the "Din-i-Illahi", Akbar's own attitude changes for the quieter, the more rational.

The year 1580 initiated a decade of intense activity. In 1582 Akbar commissioned a new history of the Muslim world. During its first millennium which would end in A.H. 1000 (A.D. 1391-92). The was the Tarikh-i-Alfi (History of Thousand).

In the same year, Akbar ordered a translation into Persian of the Sanskrit (Hindu) epic Mahabharata (great India), which become known as Razmnama (Book of wars) which was followed by translation of the Ramayana. Badaoni who worked on the preparation of both texts.

"The record office established in 1574 was equally important. Every event in the emperor's life was noted down by 14 clerks". ¹

Although undated and bearing neither the name of the scribe nor the place of origin, the Darbnama with its 155 miniatures can be assigned to

1. Ibid.
Lahore, shortly after Akbar moved there in 1585. Many of the miniatures are inscribed by the clerk in charge of the project with the names of notable court artists, including Miskin, Basawan, Farrukh chela, and Abdus-Samad. Several pictures, an old-fashioned Persiannate style almost union influenced by the court idiom bear names such as Ibrahim of Lahore, leading one to further conclude that their style lingered from the days of Lahore’s pre Mughal rulers.

The paper for this volume is relatively coarse, and its calligraphy is inelegant, perhaps because it was created before the imperial workshops were fully settled in the new capital. Nevertheless, it contains many exciting pictures, painted somewhat thinly but with enlivening inventiveness. “This painting shows Shah Aradashir, who, while riding in the mountains was surprised from behind by a dragon and devoured in a glup, when the news of his terrible fate spread all princes of the world went into deep mourning for three months. His son went off to Hindustan and never returned.”

Although the artist’s name is illegible, he rivalled Basawan for originality and power of design, with its all-encompassing landscape, the painting seizes the two blocks of text like a dragon, as fiercely as the monster gobbled up Shah Aradashir. Through his total conviction and such subtleties as Ardashir’s almost blank expression, a response showed by the utter horror of circumstance, the artist makes us believe a fantastic tale.

Both emperor’s and Abu’l Fazl also encouraged the writings of memoirs and on one occasion supplied a scribe to take dictation from the superintendent of the Imperial kitchen, who was paralyzed unable to write himself.

These texts were kept in the record office, as were important chronicles, including the Baburanama, Quanun-i-Humayuni of Khwandamir, Tazkiratu'I Wazi of Jauhar in 1590.

Akbar commissioned Abu’l Fazl to use these materials to write an official chronicle of his life, the Akbarnama.

These later manuscript projects slowly, develop a quite different character from those of early years of Akbar’s rule. Where in the Tutinama, Hamzanama or Darbanama, the emperor is clearly interested in the legendary and fantastic.

The new interest in the rational and historically verifiable can be partly attributable to Akbar’s greater maturity in the 1580s, but as well, the Jazaba and the establishment of the Din-i-llahi, relieved and formally channelled much of the turmoil of Akbar’s youth, and therefore, freed him for new and different concerns.

Paralleling the interest in historical events was a new preoccupation with historical personalities and thus the development of portraiture starts.

Akbar wished his artists to capture the specific appearance of personalities of the subjects. In this he went completely against traditional islamic attitudes, which held that –

"The painting of a picture of any living thing is strictly forbidden and is one of the greatest because it implies a likeness to the creative activity of God". ¹

A yoga posture Mughal art late 16th early 17 Century chester Beattys

Library, Dublin, miniature from a yoga text translated into Persian: Bahar-al-Hayat. The work is for removed form the schematic representations of the same theme in Hindu art, for it is naturalistic not in the body but in the surrounding, landscape.

Official portrait of Jahangir holding his father Akbar's portrait Mughal art, C. 1599, Musee Guimet Paris. In large part the miniature is the work of Abu Hasan (Who signed himself Nadir-al-Zaman). It was retouched in about 1605. In the portrait within the portrait Akbar is offering exploited in order to establish a link of cordial continuity between the two emperor's.

One day at a private party of friends his majesty remarked, "there are many that hate paintings, but such men, dislike. It appears to me as if a painter had quite peculiar means of recognizing God; painter in sketching anything that has life, and in devising its limbs, one after the other, must come to feel that he cannot bestow individuality upon his work, and is thus forced to think of God, the giver of life, and will this increase in knowledge".1

The earliest greater manuscript is the Hamzanama. Which was worked on over 15 years period, between 1562-1577. The text is a lively adventure story, based loosely and in part on the life of an uncle of prophet Muhammed and his attempts to convert the world to Islam its kidnappings, seduction, murders chases, magical journeys, dragons, giants were immensely appealing to the young Akbar.

In the Maath'ur-ul-Umra we read that he was very fond of the story of Amir Hamza, which contained 360 tales. So much so that he in the female apartments used to recite them like a story teller.

During such a hunt near Bhera when he was thirtysix in 1578, Akbar was disquested by the slaughter and ordered his men to cease. The carnage had so disturbed him that it spatked a religious experience. In the world of Abu'l Fazl, "A subline joy overtook his bodily frame. The attraction of cognition of God cast its ray". 2

Hunting was an ancient royal activity, perhaps traceable to the need of villagers for protection against lions and tigers. In time it became ritualized and took an symbolic meaning.

Muskin was aware of both the symbolic and worldly significance of his miniature, which ranks artistically with alamgir hunting Nilgai to which it offers many comparisons.

According to Muslim tradition, Noah's Ark was threatened by Iblis the devil, who was thrown overboard as here by his sons. This delightful retelling of the story can be ascribed to Muskin, one a Akbar's greatest artists whose sleek, often humourous animals are unmistakable, as usual in his work, some of the animals here were studied from life, while others such as the crazy lioness staring at us from the crowded hole emerged from Muskin's inner zoo. Muskin was happiest with a subdued palette, as here to which he added a few bright accents. His compositions are organic bringing to mind such natural patterns as the roots of trees or veins of leaves.

Akbar who had great interest in painting, following Mongol and Taimurid tradition, specially encouraged the art of book-illustration, as a result of which numerous manuscripts belonging to different subjects were translated into Persian language and illuminated. The Diwan-i-Hafiz is a collection of qasidas (odes) and ghazals (songs) composed by Muhammad Shamsul-Din, usually known by his title 'Hafiz'. Its several illustrated copies are known belonging to Akbar's and Jahagir's reigns. The Rampur manuscript of the Diwan-i-Hafiz,
which is the subject of this paper, was scribed during Akbar's reign and illustrated by his court-painters. The name of the scribe is not given in its introduction which runs into seven leaves (folios 2-8). It is in good condition, though incomplete towards the end. The contains 414 folios including 31 full page miniatures.

The manuscript is written in nastaliq calligraphic style. Head-lines are not given in the text but spaces are left blank at the end of each qasida or ghazal. Paper used for calligraphy is smooth, well processed, light buff in shade, sprinkled with gold dust and uniform in size. Generally the written surface measures 16 cm x 17 cm. lines (Khat) drawn in green, blue, red, black and gold pigment are employed in the border (hashiya) of each folio. Sometimes floral patterns are painted to decorate the bands. The thickness of the border is from 1 to 14 cm. The present copy is remargined and its format is 19.7 cm x 36.3 cm. Generally, the painting covers a full page. Two or three lines of the text are composed with illustrations on the top or below, on both places. Thus, the length of the miniatures varies from 8.2 cm to 21.3 cm and the width from 7.8 cm to 9.8 cm.

The colophon of the manuscript is missing but it may be ascribed to 1585. The distinct similarities in the setting of the text, in two columns divided from each other by two narrow gold lines, the casual use of red ink in the text, the decoration of margins with conventional motifs of animals and flowers represented in line drawing and painted in gold pigment lying in both the copies of the Diwan-i-Hafiz (Chester Beatty and Rampur) indicate that most probably both belonged to the same era. The decoration of margins has appeared almost indentically in them. It would not be out of place to mention that the opening of the present manuscript is done with the term, "Allah-o-Akbar". It leads us to think that this copy was scribed after the introduction of the Din-i-Ilahi, the short-lived syncretic religion, at Akbar's court. Further, Farrukh Beg to whom the miniature on folio 314 is attributed, joined Akbar's court in 1985.
Keeping in view the above facts the miniatures of this copy may safely be assumed as belonging to 1585.

The whereabouts of the manuscript from the date of its completion are not known. It was purchased in 1273 Hijri Era, corresponding to 31st January, 1857, by Muhammad Kalbe Ali Wali Ahad, Rampur, from Muhammad Akram, grandson of Hafiz Khurshid Khusnavis Lakhnavi. Besides the autograph and the seal of Wali Ahad, Rampur, there are the impressions of other autographs and seals on the first fly-leaf, but these are faded and are illegible. These faded impressions indicate that the manuscript, before passing into the hands of Muhammad Akram was preserved in some Imperial Library, as the tradition goes up to the close of the eighteenth century and the beginning of the nineteenth century.

In miniatures greater fascination for thick shaded lines and drapery represented with heavy folds as observed in Kanha's early work is seen here as well. Upper part of the composition is typically drawn from bird's eye view and in the lower panel the artist seems positioned on a level with the scene depicted. Ornamentation of the carpets and floors, octagonal form of tank, long cypressess in the background are typically Persian.

Darveshes dancing here again, the architectural designs are characteristically Persian in character. They divide the picture plane into parts a trend borrowed by the Mughal painter from Persian art. Movement represented in the dancing figures, rhythmic flow in their costumes, gestures of hands, etc. and lastly the growth of trees with dense of foliage are the elements which drew its art close to the pre mughal Indian tradition. Receding landscape, greatly diminished trees and deep lines are other conspicuous features related to the Western method of producing depth in the painting.

Sanwala seems greatly inspired by the Persian concept of landscape
where the rocks dominate the scene and are invariably drawn with sparse vegetations and a steam. Modulated contours of the rocks composed one upon the other and painted in varied pigments are reminiscent of fifteenth and sixteenth century Persian painting. Abu’l Fazl mentions Sanwala among the leading painters of Akbar’s court. Other known examples of his work are in the Miniatures Razmanama (Jaipur), Baburnama (Br.Mus.Or.3714), Anwar-i-Suhaili (Varanasi) and Akbarnama (Vie.albv.Mus.) etc.