CHAPTER

III
No longer is it necessary to explain the origins of the Mughal school by reference to an accidental contact of Humayun with the Safavid court painters of Iran, though the deep impact of contemporary Iranian painting
on Mughal painting need not at all be ignored or denied. It is now increasingly becoming clear that Mughal painting was the resultant effect in the hands of a highly cultured and sophisticated imperial dynasty and their court, of a close cultural communication that had been going on for centuries between Indian and those areas of Central Asia that now constitute the Eastern republics of the U.S.S.R., Iran serving obviously as one of the most important transmitting stations functioning actively and creatively. Indian Sultanate painting which preceded the Mughal school, is a more or less direct product of this large scale inter Asian commerce in ideas, forms and fashions and inevitably made its own part of contribution to the origin and evolution of Mughal court and bazar painting, at its early stages at any rate.¹

So it did to the Rajasthani as well which had imbibed some of the forms and fashions of earlier West India, mainly Gujarati, manuscript illustrations and since Rajasthani painting ran a parallel course with the movern free, less inhibited and more powerful Mughal, and since there was some amount of social mobility in the community of artists, the former could not escape the heavy and overall pressure of the latter, at least from the middle of the seventeenth century onwards. This escape was not possible indeed during those centuries when the Mughal imperial court set the pattern of tastes and fashions, prides and preferences etc., of the big and small feudal courts as well as of the commercial bourgeois irrespective of their being Hindu or Muslim.

Rajasthani painting is thus the complex but creative end product of a continuous trade and cultural movement in a large segment of Asia, in which, roughly from about the 12th to about the 17th century, the west Indian, the

¹ Dr. N. Ray, Indian Painting, Bhavan's journal, Page no. 47 - 48.
Indian Sultanate and the Mughal, each contributed the water of its stream. This international movement, as is noted, did not take into account the respective religions of the lands and peoples that came to be touched and affected by it.

The art forms, their styles and idioms etc., were the products of the international cultural commerce I have been referring to, and it was these forms and fashions, styles and idioms that came to serve as receptacles of the myths, symbols images and themes of the respective peoples and places wherein they found themselves. In the process of acclimatisation, these forms came inevitably to be conditioned and transformed in their turn as much by indigenous and traditional forms as by the ideas, images, tastes and preferences obtaining among those who came to employ them.

**ABD AL-SAMAD** (Abdus Samad, Sayed or Khwajah Abdul Samal) (fl. c.1525 -1600). A mohammedan, native of Shiraz, he went to India to serve under Emperor Humayun (1530-1556) who called him "Sweet-pen". He took over supervision of the Amir-Hamza from Mir Sayed Ali (Humayun period). In 1577 Akbar appointed him Master of the Mint and in 1587 Revenue Commissioner. He gave Akbar lessons in drawing when the emperor was a boy and remained his confidant and advisor. Besides being influential in Akbar's court, he was a expert calligrapher and designed the beautiful coins the Emperor issued around 1577. He was famous for teaching Akbar, but he is perhaps most celebrated as the instructor of the Hindu painter Daswanth. It is said that he excelled in portraiture, notably in delineating the features and expression of the Emperor. Besides the *Amir-Hamza* we have a copy he made of a painting by the Persian artist Bihzad (c.1500) whose works were greatly valued in India at this time, and an illustration from the 1593 *Khamsa*. As a teacher he had the responsibility of training the more than one hundred Hindu and Muslim artists who collaborated on the great *Hamza-nama*, the romance of a Muslim hero, Amir
Hamza, who was related to Prophet Muhammad. Nearly 2,000 very large illustration (22 x 28.5 inches) painted on cotton were turned out by painters recruited for the task from every section of India. With a group from such different backgrounds, it was natural that the final result should reflect a certain amount of confusion. The composition were elaborate, with many of them full of action. The costumes, weapons, trees and strong colour were of indigenous inspiration, architectural ornament, most of the conventions of perspective, and the love of detail stemmed from Persia and European influence is obvious in the use of shading to suggest volume and depth and in some figure groups copied from Biblical illustrations. In later years these three strong currents would be blended in paintings of greater clarity and in true Mughal taste, this was the first rather awkward and ambitious step in that direction.¹

**AMAL** (Amal-i-Muhammad 'Ali) (fl. c.1600). A Mohammedan painter in the Court of Akbar. The magnificent Poet in a Garden, generally attributed to him (although this has been questioned) reflects Persian style in many respects but uses the large, true flowers that delighted the Mughals. It thus represents a singularly successful blend of Persian and Indian modes.

The sixteenth century is an exciting period in Indian history. The old order was disintegrating fast and the new order had not yet been established by the conquering Mughals. It is however, significant that though the Sultans spent most of their time in internecine war, architecture, music and literature flourished and some of the provincial courts like Jaunpur, Ahmedabad and Mandu became important centre of Islamic culture. In 1526 however an event of far reaching importance occurred in Indian history. Babur, who was a descendent of Changhez Khan and Taimur defeated Ibrahim

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¹ Encyclopedia of Painting, Britanica, Page no. 248 - 249.
Lodi in the battle of Panipat, Mughal India had begun on the date. Battles followed and by 1530 Babur was in a position to establish an extensive empire.

Humayun who succeeded Babur after his victory in Gujarat settled at Agra and spent his time in composing mystical verses, listening to music and enjoying life. He was impressed by achievements of the Safavi painters and invited at least one of them to join his entourage. Prince Akbar joined him there and the painter Mir Sayed Ali and Abdus Samad in 1549.

Babur was a man of literary taste and an aesthete who admired the beauties of nature, music, painting and architecture.

After the death of Humayun the reins of the government passed into the hands of Akbar who by his bravery, strength of character, reformer's zeal spirit of religious tolerance, wise administration and love for art and literature became one of the greatest rulers India had ever seen. Akbar in his boyhood had learnt to enjoy the linear grace and brilliant colours of Persian painting. In brief Akbar did not consider the formal decorative style of Persian art well suited to the genius of Indian artists.

To give fullest expression to his views on painting, Akbar ordered in 1567 the illustration of the Hamzanama which described the adventures of Hamza, uncle of the prophet, in twelve volumes from which about two hundred illustrations have survived, "The illustration of the Hamza show a dramatic procedence of the event, broad handling, deep expressive colours and love for landscape and architecture."

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2. Cleveland Museum.
The illustration of the Tutinama painted in 1566 now in the Cleveland museum, throw fresh light on the assimilative spirit of Mughal school.

Akbar personally supervised their work. Improvement in their technique was recognised by awards and promotions. The individual style of the Akbar period became more pronounced with the advancement of time and Farrukh Beg and the Hindu artists Daswanth, Basawan, to mention only a few names became great stylists of the age. Akbar's sympathetic understanding of Hindustan is well known.

Abu'l Fazl, the historian, also informs us that Akbar commissioned an immense portrait album "whereby those who have passed away received new life and those who are still alive have immortality".1

The delicate miniature paintings in which humans and animals, flora and fauna were compressed into an incredibly small canvas teemed with life without ever appearing cluttered. So fine was the brush stroke and painstaking the detail that a good deal was not visible to the naked eye and the viewer is always surprised to see how a startlingly good miniature springs to life when viewed under glass.

To produce this mirror of life within a strictly limited space, the Indian painter used only the most rudimentary materials with which he was completely familiar and which were easily procurable.2

The earliest known miniature paintings found in India are those on palm leaf, which were used as illustrations for Jain scriptures and date from around the eleventh century. Paper came into use in the early fourteenth

1. Ibid.
century and by the sixteenth century was being extensively produced in India, every quality identified by its place of manufacture. Thus, Daulatabadi came from Daulatabad and Nizamshahi from Nizamabad. It was also classified according to the material from which it was made e.g. sanni (from flax), manajal (from old fish nets) and nukhayyar (watered paper). Other materials from which paper was made were bamboo, jute and waste silk cocoons.

To make for smoothness, the paper was burnished by being dipped in a solution of alum and allowed to become partly dry, after which it was rubbed with an agate or touch stone burnisher. Two or more layers of paper were pasted together to provide the required thickness for painting.

An iron low pen, with pointed brushlike projections on both sides, was used for drawing straight lines on borders and for making geometric patterns. Circles were drawn with the help of a compass. While a flat ruler was used for drawing lines on borders.

The Manasollas, a medieval text, lays down rules for the making of painters pens. To the tip of a small bamboo style was attached to a small nail with only the tip protruding, the rest being embedded in the handle. This was probably used for outlining designs on palm leaf.

Pencils used for drawing preliminary sketches were made from a mixture of cow dung, old powdered slag and water, pounded to thick paste in stone mill. When the right consistency was reached it was modeled into pencils of two to four inches in lengths. The colour was light and mistakes could be erased by wiping with a piece of clean cloth. Other sorts of pencils were made of a mixture of lampblack and boiled rice.

Brushes came in a variety of sizes and thicknesses. They were made
from the soft hairs from the ears of bullocks, calves and donkeys, and the fibres and barks of certain trees. The finest brushes were made from the tail hairs of cats, muskrats, squirrels and goats. The test to determine which hairs were suitable was that the hairs should draw together when dipped in water, and should be neither too hard nor too soft.

The animal's hair was cut, then wetted and inserted through one end of a feather quill and pulled out from the other. The tips were tied to the quill and strengthened with melted shellac. Quills from the feathers of pigeons and peacock were used depending on whether the brush required was thin or thick. For painting pearls and dots, a brush, sometimes with a single hair, was used. It is interesting to note that most of these items are still manufactured and used in India in almost the same form as they were in those times.

**COLOUR PREPARATIONS**

Pigments were obtained from minerals and ochres, and different shades were obtained from a mixture of the two. Vegetable colours included indigo, lac dye and carmine, while carbon from various sources produced black. Gold and silver powders and black and red ink were used for both writing and painting. Visually the writing was done in black and the borders in red, but certain manuscripts were written entirely in gold and silver. Reading them in a strain on the eyes and one can only conclude that they were not meant for reading but were objects of devotion and served as a measure of the wealth of the patrons who commissioned them.

According to the Silparatna, a sixteenth century sanskrit treatise, white was obtained from burnt conch shell or white earth, white elephant apple (seronia elephantum) juice and gum from the neem tree (Margosa indica)
served as binding media. The same treatise gives the following receipt for obtaining black pigment. In an earthen cup filled with oil, the wick is saturated with oil and lit. Then a globular earthen pot, with the inside besmeared with dried cow dung is placed over the flames. The lampblack sticking on the inside of the pot should then be scraped, kneaded in an earthen pot and allowed to dry. It should be mixed with neem water (gum and pure water) and then dried. Another recipe is to take a barley sized grain of element, possibly antimony, grind it to a fine power, mix it with kapitha (elephant apple) juice and let it dry.

The various shades of red and described as soft red, medium red and deep red. These can be obtained from red lead, red ochre and shellac dye. Red ochre was extensively used in ancient paintings, and red lead was a favourite with Jain painters of western India. To get the colour, white lead was roasted in an open fire until it turned a deep colour. The red coloured bead was then ground for half day in water and the process repeated for twenty four hours after five days. Gum from the neem tree was added to it as a binding medium.

For vermilion, crude cinnabar was thoroughly levigated in a mortar with the help of sugared water or lime juice. It was allowed to settle and the yellowish water drained off. To obtain the purest colour the process was repeated fifteen times or more after which it was again levigated with sugared water or lime juice and gum. After being throughly mixed it was shaped into tablets and left to dry. To ensure that the right amount of gum had been added, the powder was examined several times during the preparation. As a test, a piece of paper was sprinkled with this cinnabar solution, folded and kept in a damp place, if the ends did not stick immediately, the preparation was right. If, after drying, the cinnabar spots on the paper flaked off when touched with the fingernails, more gum was required.
Shellac dye was used for red and was also mixed with other colours to obtain various shades. To prepare it, water was boiled while the powder of lac resin was mixed in gradually and stirred all the times to prevent the resin from solidifying. Then the temperature of the water was raised and lode and borax powders added every few minutes. Dipping a pen in the solution and drawing a few lines on paper was a simple test to see if the colour was right. If the ink did not crack, the colour was ready. The mixture was taken off the fire, and after the water had evaporated the residue was the colour. The following proportions were used: 1/4 seer (1 seer is 2.18 lbs) of water, 1 tola (80 tolas make a seer) of good dry resin of the pipal tree known as lakhdana, 1/2 tola pathani lode and one anna (1/16 of a tola) borax. If the shellac dye was to be used on palm leaf, then 1/4 tola of madder, a climbing plant with yellow flowers was added to deepen the shade.

For blue, the main materials used was indigo, mixed with other colours to produce various shades. Blue was also extracted from lapis-Lazuli, although this was difficult since the stone contains calcite which is white and iron pyrites which has a golden sheen. Methods for extracting blue from lapis-lazuli were not known before the thirteenth century.

Orpiment was one of the minerals from which yellow was extracted. It was thoroughly levigated to the consistency of fine, white flour and shifted. This was again levigated with a solution of gum arabic. Another method was to boil the urine of a cow that had been fed on mango leaves for a few days. After the water had evaporated the sediment was rolled into balls which were dried first on a charcoal fire and then in the sun.

Gold, as a colouring agent, was used in India from very early time. Gold leaf was first reduced to very small pieces and then mixed with sand and water and thoroughly levigated in a smooth stone mortar. When the gold was reduced to powder, it was put in a glass cup and the sand and dust
were removed by washing after the gold was free to impurities, it was mixed with glue and was ready to use. After the application of gold the surface of the painting was burnished with a boar's tusk to impart gloss. Another method was to first draw the design that required the application of gold and then cut a similar design from gold leaf. This was applied to the surface and rubbed down with cotton wool.

To prepare gold and silver powders, gold or silver leaf was put in a hard stone mortar and levigated with a dhan (Anogeiss latifolia) gum solution. After the powder was ready, it was dissolved in a sugared water and thoroughly stirred. When the gold powder had settled to the bottom of the solution, the water was slowly drained. This process was repeated several times until no trace of gum remained. After drying the powder was ready for use.

For small quantities, a glass dish was smeared with gum and the gold or silver leaf pasted on it and reduced to a powder with the fingers. It was then dissolved in sugared water and the same process repeated. The Mughal painter used honey instead of dhuna gum. After the gold leaf was ground, water was added and the mixture strained through a finely woven cloth, being constantly stirred so that no particles settled on the strainer. The mixture was allowed to stand for fifteen hours and the waste water was then drained off slowly. The mouth of the basin was the basin was covered with a cloth to keep of the dust particles. Size was added to this as a binding medium. The exact quantity of size required was added at one time for if it was less, it would not stick to the painting and if it was more, it could not be burnished and the gold would loose its lustre.
For making the size, the Vishnudharmottara Purana states: "Pieces of buffalo hide are boiled in water until they become as soft as butter. The water is then evaporated and the paste is shaped into stick and dried in sunshine. When required, a stick is boiled with water in a mud vessel. It fixes and tempers colours and stops them flaking. "Gum from the sirdura tree (carislea tomentosa) is recommended as an astringent for the tempering of colours. In addition to the size, neem gum is suggested as an astringent for conch shell and oyster shell powders. In paper manuscripts, gum arabic was used for all colours, except zinc, white and yellow pepri, for which dhan gum was used as the binding medium.

Formulae are laid down to obtain different shades by mixing colours. For example, orpiment mixed with deep brown yields the colour of parrot feather, yellow mixed with lampblack in a proportion of two to one would produce the skin colour of common people, lampblack mixed with shellac dye yields deep purple; lampblack mixed with indigo yields the colour of hair, red ochre mixed with conch shell lime powder yields the shade of smoke as does lampblack yields the colour of flames, zinc white and shellac dye will produce a rose colour. Jatilinga dye, white and vermilion mixed in equal quantities yield the skin colours of members of higher castes.

"Akbar had independent views and indeed he considered painting to be one of the means to recognize God. Similarly the lines written about the perfection of Abdus Samad's skill in the Ain-i-Akbari."

The veneration which Mughal painters had for the Persian was evident on the pages of the Pastami-Amir-Hazma. These illustrations are the first known example of Akbari art form from the ground of the Mughal painter.

2. Ibid.
The miniatures of the Anwar-i-Suhaili (hereafter Anwar) dated 1570. Preserved in the School of Oriental and African Studies are more acclimatized to Indian realism where the animals are portrayed comparatively more naturally and with a greater sense of movement. The trees also vary and Indian species banyans, palm appear frequently. The placement of figures, the depiction of landscape the sky painted deep blue generally with tinge a of orange and gold remain identical with the Persian conventions. Action is portrayed in the Hamza paintings, but it is violent whereas in the Anwar it is natural, of the Mughal manuscripts this one is to the most extraordinary no less than 200 folios of it are known to have been preserved in the various collection at Brooklyn B.M.V.A. Vienna C.B. and Varanasi.

Rhythmic and vital by 1510 the tendency for similarity is very apparent in the works of Mughal artists. Under Akbar, painting seems to have been confined to the illustration of manuscripts though several volumes of such manuscripts and stray folios have survived to this day. The best known may be noted Hamza, Diwan, Gulistan. There are also the Darabnama, Khamsa of Amir Khusru etc. As a result of Akbar's sympathy for Hinduism and under the policy of encouraging understanding among the people of his kingdom, Hindu themes were equally favoured and consequently the great gazals and qasidas composed by Muhammed Shamsuddin commonly known by his title Hafiz. The colophon of the manuscript belonging to the C.B. collection given on folio 53 as A.H 990 = A.D. 1582 and the name of copyist as Abdus Samad miniature painting of the Razm state Museum Jaipur (here after Jaipur) the Tarikh Oriental Public Library, Patna (hereafter Patna) the Anwar Bharat Kala Bhawan, Varanasi (Varanasi National Museum, Delhi) from the second group of Akbari Illustrations. Most of illustrated manuscript belong to the period ranging from 1580 to 1600. The Akbar miniatures came in the last group, Akbar himself.
The Geet Govinda is a Sanskrit poem written in the twelfth century by Jayadeva, a poet at the court of Lakshmanasena, the last of the Sena kings of Bengal. Court painters of the grand Mughals summed up the position when admirably he said - If Mughal art is less interesting from the aesthetic point of view it has a fascinating human interest of its own and real charm.

One of the factors that contributed towards the metamorphosis of the Mughal school from its Persian beginnings into indigenous character was the interest of the emperor Akbar in Indian literature, the miniatures of the Razmnama, Ramayana, Harivamsa, etc. The large number of the Hindu artists employed in illustrating the Persian translations of these Sanskrit texts would importunate into their concept of each miniature an essentially Indian vision with the result that though in technique and composition the Persian influence was marked, the physical type, the handling of Indian costume and drapery, the trees and atmosphere and spirit of the picture all showed the dominance of an Indian tradition coming to life again under the invigorating patronage of an enlightened ruler.

There is no record either in the Ain-i-Akbari of Abu’l Fazl or in the Muntakhab-ut-Tawarikh of Badaoni of Akbar having ordered any translation illustrated or otherwise of the Geet Govinda.

Geet Govinda was extremely popular all over the country and that it has been illustrated in the Gujarati style, Basholi kalam, late Rajput Mughal style, etc. is well known to all students of Indian painting. The miniatures probably belong to the 1st decade of the 16th century (1590 - 1600 A.D.) though the page on which each is painted is severely plain and the calligraphy some what unrefined the miniature themselves are daintily executed.

The colour like in the majority of Akbar period miniature is strong and
variegated in effect and yet a mellowness pervades the pictures due to the harmony of the colour scheme and colour proportions. As DR. Coomaraswamy point devoted primarily to the analysis of emotional situation the dramatis person are three in numbers the hero, heroine and the sakhi. The Sakhi not only bears messages between the lovers and discusses situation with them, but also speaks for the heroine in many places.

The miniature art which flourished under the Mughal emperor Akbar and his successor is essentially an eclectic form. It main roots lie in Persian miniature painting for it was Persian masters who first taught the artists of Akbar's court. But many of these court artists were themselves Indian and thus the inheritors of art traditions which had been manifested in such varied form as the exquisite Ajanta frescoes and the highly formalized miniature of the medieval Gujarati school. The modifications which this background imposed on the Persian idiom are conspicuous throughout the history of the Mughal school. In addition we find superimposed on this blend, influences derived from a close study of the European paintings which were brought to Akbar's court by missionaries and other visitors. The most astonishing feature of the Mughal artists achievement is the mastery with which the techniques derived from these extremely varied sources were assimilated and fused into a harmonious whole the subjects of the present booklet belong in the main to the period of Akbar (reigned 1556 - 1605) the accession of Shahjahan, however in, 1627 does not constitute a marked break in the development of the Mughal style and some of the productions of his reign still retain much of the feeling of earlier period.

"Feast scene in the open", Amal-i-Bhagwati (work of Bhagwati) and "Camping in a hilly country", Amal-i-Bhagwati (work of Bhagwati). Both these

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miniatures with similar themes and similar in style may be studied together. The central figure shown in the middle top row depicting three men in both the example is that of the same man. Bhagwati's available work are quite a few and these two painting are therefore a most welcome addition to his known work, Bhagwati has here drawn his figures in varied postures, he gives them expressions and gestures that indicate at the artists accomplishment, facial drawings by him are characterised by flat long noses. "The composition is animated with human figures and the artist relies heavily upon for effect."

"Music party in the garden", inscription "Amal-i-Bundi Musauwir" (work of Bundi, the painter) has minute lines and and thin shading employed to execute the miniature are in sharp contrast to the flat, wild strokes (irregular and unmanageable drawn boldly to model the foliage, ground and costumes etc. The latter seem to have been introduced or rather inflicted on the picture much later. Such strokes are rare and one does not come across them elsewhere in the sixteenth century. Mughal miniatures with the exception of one miniature in the Anwar-i-Suhaili were these appear to suggest shadow. In the present picture the strokes were probably executed in the eighteenth century. One should therefore ignore them if one wishes to study Bundi's original miniature. The painting shows the water ducts used in irrigating the garden, a stank with a fountain, musical instruments, and utensils (serving-pots and containers).

The miniatures of the Anwari-i-Suhaili hereafter Anwar, dated 1570, preserved in the school of oriental and african studies (hereafter so AS) are more acclimatized to Indian realism where the animals are portrayed comparatively more naturally and with a greater sense of movement plate V

the trees also vary and Indian species banyans plantains, mangoes and plums appear frequently. Nevertheless, the placement figures, the depiction of landscape the sky painted deep blue, generally with a tinge of orange and gold remain identical with the Persian Conventions.

Under Akbar, painting seems have been confined to the illustration of manuscript - Abu'l Fazl has mentioned only a few of the illustrated manuscripts through several volumes of such manuscripts and stray folio have survived to this day the best known may be noted:

Hamza, Diwan, Gulistan, Diwan Asand, Anwar. There are also the Baburnama, Akbarnama, Tarikh-i-Khandan-i-Taimuria, Harivansha and Khamsa-i-Nizami, “hereafter Darab, Ilyar, Khamsa Razm, Ram, Baba Akb, Tarikh, Hari and Khamsan respectively”.

As a result of Akbar’s sympathy for Hinduism and under the policy of encouraging understanding among the people of his kingdom Hindu themes were equally favoured and consequently, the great books of the Hindu were translated into Persian.

In the present study a few selected manuscripts belonging to different periods and varying in their themes - fables literary and historical works like the Diwan, Razm Tarikh, Babur and Akbar have been especially referred to, beside many other useful works. Several copies of these manuscripts, embellished with paintings, have survived because many copies of a manuscript were prepared to meet the demand of the royal library, harem nobels, etc. subsequently, the dates of their completion varied. Extensive libraries were established at Agra, Delhi and other places picture of the manuscript on p. 177, painted by Fraukh Chela, depicts a background comprising hills, trees and plans and the human figure drawn with three quarter face, a style associated with the Persian qalam the tendency to use
off shades and slithering shapes, specially in the representation of animal figures observed in the present example has also survived in the later works of the artist similarly, the profuse decoration the sky painted in gold.

Objects drawn from bird's eye view, three quarter faces and two dimensional shapes etc., displayed on p 314, by Farrukh Beg, drew the art of Diwan close to that of the Persain miniatures (PI VI). The painters mostly preferred three quarter faces, long loose costumes reminiscent of the Persian tradition and profuse decoration of the floor-carpets, etc. In the representation of landscape, too, the artist was mostly inspired by the Persian style.

The painters of the Diwan of Anwari, "here after Diwan-a-Am Dated1588" have shown further change. There the traits of Pre-Mughal Indian art, find their place with faces in profile, elongated eyes, deep lines, thin shading human figures engaged in a variety of actions more defined trees and crowded animation (PI VIII). The depiction of architecture and landscape remain identical with the Persian qalam. The miniature painting of the Razm.

The Tarih¹, the Anwar² and the Babur³, from the second group of Akbari illustrations. Most of the illustrated manuscripts belong to the period ranging from 1580 to 1600. The Akbar miniatures come in the last group only three copies of the Razm, illustrated by the painters of Akbars Court are known to exist in Jaipur, the Baroda state Museum hereafter Baroda⁴ and BM. It is a Persian abridgement of the Maha. Badauni mentions that the learned Hindus were engaged in writing an explanation of the Maha to assist Persian translators. He further writes that Akbar himself explained a

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few passages to Naqib Khan, a translator. Abdul' Fazl clearly states that the translations was made from Hindi into Persian.

The artist must first of all, select from the whole range subjective and objective reality those elements that he intends to use in his work. This initial act of choice however, is in itself a distortion, for it implies that what is selected has significance. The choice of subject matter therefore is in effect the first interpretative function of an art.

It is this first choice already that differentiates the Mughal miniatures from the rest of the Indian painting. In Indian art generally possibly because of its predominantly religious character, the symbolic level is always very strongly implies some general statement.

The Mughal miniature, however, runs counter to this general trend in Indian art. It is non symbolic; It does not imply any reality that it does not portray spiritual and emotional matter never occupied the first place in the Mughal scheme of things.4

This objectivity is the basic aesthetic standard of the Mughal miniature. It is only contravened in works outside the mainstream of the art or in those of same particularly creative artist.

Another stage in the deformation of reality unavoidable for the printer is the reduction of three dimensional reality to the two dimensions of his medium.

The Mughal method of reproducing volume and mass is also similar to that used in the Ajanta cave painting. In both cases a thin shading along the outline is used in some Mughal paintings this shading goes deeper probably as a result of European, influence Colour contrasts frequently used to give
relief specially in the case of the head pushed into relief by the darker line of the background. The Mughal miniature is always a folio whereas the medieval illustrations were either in the form of a horizontal oblong or of a square cut from a palm leaf.

The development of the miniature of course brought about changes in the stylization of individual feature and forms such as the nose, the eye and scarf.

Mughal painter never use colour in such a way as to reduce the picture to mere colour tapestry or mosaic as do the Persian painters do. They beat out the robust rhythm of large coloured areas, so characteristics of some of the local Indian schools. All the rules of artistic deformation and stylization and perhaps even some others, form the main distinctive characteristics of the Mughal miniature.

Akbar was the first Mughal emperor who paid attention to the promotion of the art of painting and commissioned court painters to illustrate manuscripts. Manuscripts chosen included memories, historical monographs, poetry and legends from the Persian and Sanskrit languages. Books selected for painting included the Razmnama, Ramayana, Nal-Daman, Harivansa, Laila-e-Majnun and Anwar-i-Suhaili etc. The Anwar-i-Suhaili is the subject of this article. At least four copies of this manuscript, decorated with paintings are known to exist in the various art-collections of the world. These are as follows:

Anwar-i-Suhaili School of Oriental and African Studies, London (dated 1570), Bharat Kala Bhawan, Varanasi (1596 - 97), Collection of Sir Cowasji

1. Ibid. 
"The Anwar-i-Suhaili is a Persian abridgement of the Panchatantra originally written in Sanskrit. Only a few books in the world have achieved so great a success at the Panchatantra or have been translated into so many languages. The Panchatantra may be dated not later than the fourth century as it is known to us that on the command of the Sassanian king, Khusro Anushirvan (531-579). This work was translated into Pahlavi by a Persian physician named Barzoi. Hence, we may assume that a considerable time must have elapsed before it became so famous that a foreign king desired its translation. The work was entitled Kalilag and Dimna and was illustrated with miniatures. A syriac version was made about 570 A.D. and called Kalilaq and Damnag.

An Arabic version from pahlavi entitled Kalilah Dimnah or 'Fables of piply' was made in eighth century and again the Arab versions were richly decorated with paintings. Arabic translation of Panchatantra is a great importance as it provided a source of versions in Syriac, Greek, Persian, Spanish, Hebrew, German, Latin and Italian.

Earliest of the Persian versions of the Kalilah Dimnah (Arabic) was made by the poet Rudargi under the command of samavid ruler Nasr II (913 - 942) who, it is said, had invited painters from Ching to illustrate it. Next comes the translation made by Nizamuddin Abu’l Madali Nasrullah in the twelfth century of an Arabic version of the book Kalilah Dimnah done by Abdu’lllah Inbu’l Muqaffa in the eighth century. However, the best known Persian version that made by Husayn Naidh-i-Kashifi about the end of fifteenth century is entitled Anwari-i-Suhaili. Ab’l Fazl court historian of the Akbar ostensibly aimed at simplifying the language as the originals were in bombastic language full of rhetoric and metaphors. Ab’l Fazl's version entitled Ayar-i-Danish begins with a preface in which he explains the
reasons why Akbar wished a new Persian version to be prepared. He mentions that the original purpose was to present the version in simple style so that the look may be comprehensible to a large number of readers. It seems that for the compilation of his book Abu’l Fazl used the Persian versions made by Nasru’llah and Husyan Waidh-i-Kashifi.

Abu’l Fazl has mentioned Ayar-i-Danish in the list of the manuscripts illustrated with paintings in Ain-i-Akbari. It may be mentioned that the manuscript of Anwar-i-Suhaili taken up for this study is an abridgement of Husyan's version, copied by Abdur Rahim-al-Harayi at Lahore, several other copies of the Anwar-i-Suhaili illustrated by the painters of the Mughal court are known to exist whereas only two illustrated copies of Ayar-i-Danish are known to us. Husyan's version, though florid in style, was in vogue at the Mughal court.

In Bharat Kala Bhawan, Varanasi the manuscript Anwar-i-Suhaili bears the accession no. 9069. It contains 239 folios and 26 paintings which display names of 15 painters of Akbar's court. These are given below alphabetically Anant, Basawan, Dharamdas, Farrukh Chela, Jagannath, Lachhman, Pictorial Colophon of the manuscript is dated 1005 A.H (1596-7 A.D). It appears on folio 242 painted by the artist Anant representing the scribe with a helper. The text of the colophon reads thus; "finished at the hand of the humble and the sinnes Abdu'r Rahim a Harari. May God conceal his defects and forgive his sins. Written in the metropolis Lahore, 1005 H, Finish', the tradition of pictorial colophon in the Mughal manuscripts is an innovation of the painters of Akbar's court. Other instances are in the Gulistan of Sadi (1581) and Khamsa by Nizami. The former contains a painted colophon representing the scribe of the manuscript. Mohammad Husain Zarrin qalam, and the self-portrit of the painter Manohar (son of Basawan). The khamsa manuscripts' colophon also includes portraits of the calligrapher and the painter himself (Daulat).
manuscript from the date of its colophon is difficult. The records show that previously it was preserved at Oudh state library from where maharaja Digvijay Singh of Balrampur (U.P) acquired it and in 1958 gave it to Dr. Bhagwati Prasad who sold it to Bhart Kala Bhawan, Varanasi, unfortunately, the manuscript does not bear any library mark or an autograph. The first painting which is a double page illustration seems a later insertion. It is an unsigned work depicting a musical party in the garden.

It is not the work of a Mughal court painter and apparently seems a belong to the Abbasid school of art. Long flowing costumes, massive head gears, musical instruments, utensils represented in the painting all belong to Pesria.

Woman figure rarely in Mughal miniatures. Even when they are assigned any place, conspicuous or otherwise, the authenticity of their features is seldom beyond dispute. Art critics have invariably been faced with the problem of identifying the actual representation from the faked ones.

Portraits of likenesses of women are far conspicuous by their absence in the earlier period upto the end of Akbar's reign. While subjects such as these mentioned above from by far the longest part in any Mughal miniature collection. One seldom comes across a painting showing or mirroring the literary or artistic activities of women in Mughal Indian. The light colours scheme of the miniature is well suited to the treatment of such a subject.

The miniature is in many ways a unique specimen of Mughal art a subject possessed of great charm and distinction. The sheer delicacy and fineness of brushwork, combined with the rarity of such a subject in the development of Mughal painting world easily assign to the miniature an important place in any art gallery.

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