

PAKISTAN'S HERITAGE

MINIATURES

A LASTING TRADITION OF MUGHALS



PAKSISTAN'S HERITAGE



MUSEUM COLLECTION
of
MINIATURES
A LASTING TRADITION OF MUGHALS

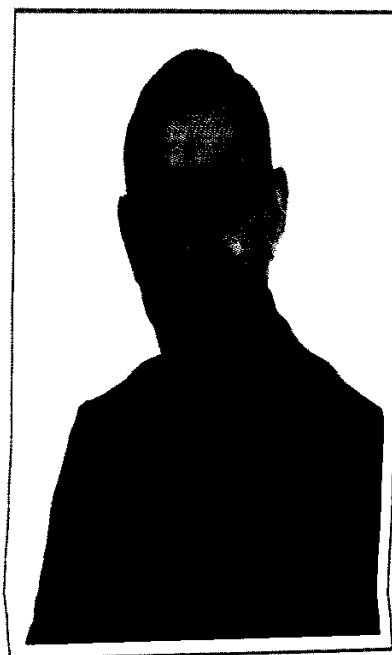
"The Mughal School of painting – from the 16th to the 18th century formed, as it were, the spinal column of the various schools of Indian miniature art. If the Mughal School had not come into being, the Pahari and Rajasthani schools would not have emerged in the forms in which we find them"

(Rai Krishnadasa)

All Rights Reserved. © 2016
Department of Archaeology & Museums,
National History & Literary Heritage Division,
Government of Pakistan,
Islamabad

CONTENTS

FOREWORD	01
PREFACE	02
ACKNOWLEDGMENT	02
INTRODUCTION	03
PHASES OF MUGHAL MINIATURE ART IN SUB-CONTINENT	04
AKBAR'S PERIOD (1556-1605)	04
JAHANGIR'S PERIOD (1605 - 1627)	06
SHAH JAHAN'S PERIOD (1628 - 1658)	07
THE DECLINE	07
POST MUGHAL PERIOD	08
TECHNIQUE OF MUGHAL MINIATURE PAINTING	08
MATERIALS USED	09
BRUSHES AND PENS	09
PRESERVATION OF WORKS	09
COLLECTIONS IN THE MUSEUMS OF PAKISTAN:	10
COLLECTIONS FROM NATIONAL MUSEUM, KARACHI	11
COLLECTIONS FROM PESHAWAR MUSEUM, PESHAWAR	35
COLLECTIONS FROM LAHORE MUSEUM, LAHORE	83
COLLECTIONS FROM ISLAMABAD MUSEUM, ISLAMABAD	123
BIBLIOGRAPHY	130



FOREWORD

Mughal Miniature Paintings has a long history of over six hundred years and presents a comprehensive record of the religious and emotional feelings of the people. These paintings show the true genius of the time in its pure form. Its inspiration is rooted in the people's hearts, keeping close to their poetry, music and drama. The great merit of this art is the exquisite delicacy of drawing with decorative details. The artists of these miniatures used bright colours with tempera effect and display an unusual understanding of colour combinations.

Our museums have their collection of Paintings of Mughal, Malwa, Rajasthan, Pahari, Deccan and Central Indian styles from different sources since long. The Lahore Museum has an extraordinary collection of more than 2,000 paintings and undoubtedly, one of the most important collections in Asia. It contains several examples which are of great interest from the artistic, historical and research point of view.

Since I have been assigned the task of the Minister on National History & Literary Heritage Division in January 2016, I have been emphasizing the need of publication of portfolios, gallery sheets and catalogues to popularize the museum objects to the masses and art lovers. This publication is an effort in this direction. I am happy that officers of my Division have come up with this catalogue keeping in mind the need of research scholars, students and general readers who have an interest in the realm of miniature Paintings. I am thankful to them.

Irfan Siddiqui

Advisor to the Prime Minister
National History & Literary Heritage Division

PREFACE

Mughal miniature paintings on a small canvas, a few inches in length and width witness the aesthetic experience of great creative genius. With the introduction of paper in the 14th century, art activities gained a new impetus under the patronage of emperors and rulers of Sub-Continent. These miniature paintings became *silent spectators to the political, social, cultural and religious journey of the people of Sub-Continent* and thus provide us with important links to understand our unique past.

All the pictures published here were made for the Mughal emperors, their immediate families or the provincial “mansabdaars”. Like the richest cream at the top of the milk, they are intense essences of their culture, to be savored slowly and completely. Everyone can enjoy their virtuosity and naturalism; but the more one learns about Mughal historical and cultural background, the more nourishing the paintings.

ACKNOWLEDGMENTS

This book would be less interesting and useful without the help of many friends and colleagues. I would like to add a special thanks to Mashhood Ahmad Mirza, Joint Secretary, for his personal interests in collecting the miniature paintings from 4 museums of Pakistan. We are also thankful to Mr. Muhammad Yaqoob & Saadia Yaqoob for writing the first draft of this book. Besides this, I also owe thanks to Mr. Nazir Ahmad (Deputy Secretary), Shakeel Qaisar Kayani (Deputy Secretary), Haroon-ur-Rasheed (Section Officer), Abdul Azeem (Deputy Director), Tahir Saeed (Assistant Director) for their untiring efforts in making this happen. Special thanks to Ms. Sumera Samad, Director Lahore Museum, Ms. Uzma Usmani, Deputy Director (Lahore Museum), Dr. Abdul Samad, Director Archeology, Khyber Pakhtunkhwa and Muhammad Shah Bukhari, Curator National Museum, Karachi for their cooperation in facilitating our team to photograph these precious images. I owe thanks to Shiraz and Farhan photographers of PNCA for travelling to all museums of Pakistan to photo shoot these high resolution pictures for this book. I also acknowledge the professional input of Mr. Shafic Sultan and Mr. Shahzad Awan for the designing of this book. An enterprise of this magnitude could not have been undertaken without their support. With their help and encouragement we are now able to prepare this extensive list of the exhibits displayed or in collection of our museums.

Mohsin S. Haqqani

Secretary

Islamabad

May 25, 2016

INTRODUCTION

Originally defined as a small painting in an illuminated scroll or book, miniature paintings were popular in the scholarly centers of Europe, Persia, and Asia in the 13th and 14th centuries, where their small scale and great detail made jewel like additions to the written pages. The main function of the miniature was to visually explain or extend the written text, helping make it more understandable; over time, the practice of miniature painting became a method of storytelling in itself, with rich details woven into the small spaces.

Influenced by Persian artists, South Asia was no exception to this large-scale love of tiny pictures. The Mughal emperors introduced and popularized the Mughal style of Indian painting which emerged, developed and took shape during the period of the Mughal Empire (1526-1857). In the 1500s, war scenes, courtly life, and palace ceremonies were the usual subjects for a miniature. Later, intricate miniatures of animals and flowers were also painted.

The Mughals, perhaps more than any other Islamic dynasty, made their love of the arts and their aesthetics, a central part of their identity as rulers. The second Mughal emperor, Humayun (1508-56) believed that artists, "were the delight of all the world", and lured several Persian masters to his court from Persia and Central Asia. When he was abruptly deposed by an Afghan rebel, he sought political asylum at the court of the Shah of Iran. The Shah, who had just undergone a conversion to a strict form of Islam, lost interest in figural painting and dismissed the painters of his renowned atelier. Humayun, a lover of the arts, took advantage of the situation and hired some of the Shah's recently unemployed painters, most notably Mir Sayyid Ali, and returned with them to India. This began the era of one of the most celebrated art forms of the Indian subcontinent namely Mughal miniature art.

Imperial Mughal painting rose with remarkable rapidity in the mid-sixteenth century. In its initial phases it showed some indebtedness to the Safavid school of Persian painting but rapidly moved away from Persian ideals. Probably the earliest example of Mughal painting is the illustrated folktale "Tuti-nameh"- Tales of a Parrot. Mughal painting was essentially a court art; it developed under the patronage of the ruling Mughal emperors and began to decline when the rulers lost interest. The subjects treated were generally secular, consisting of illustrations to historical works and Persian and Indian literature, portraits of the emperor and his court, studies of natural life, and genre scenes, paintings of unprecedented vitality, brilliant coloration, and impossibly precise detail.

PHASES OF MUGHAL MINIATURE ART IN SUB-CONTINENT

Mughal art in India is divided broadly into four phases, three of these phases being those of the proper Mughal art, that is, the art created at the official atelier of Mughal court by its court artists under direction and supervision of the Mughal emperors themselves, the fourth phase being that of the Subai (provincial) Mughal art. Although initiated by empower Humayun, the reigns of three of the great Mughals, Akbar, Jahangir and Shah Jahan, define practically the first three phases of Mughal art. Akbar expanded a prior royal atelier by employing in it over a hundred best skilled painters. Illustrating classics of both Indian and Persian origins and Hindu and Islamic traditions was the prime thrust of Akbar's art. Jahangir added to it nature study, art of portrayal, especially the female portraits and the stylistic sophistication. Shah Jahan loved renditions of individualized things. Lavish embellishment, courtly grandeur and a little over-sophistication marked the art of his era.

Each of these phases apparently had its own thrust, preferences and options, themes and, to some extent, stylistic features. To Akbar, an illiterate, a miniature was a book inscribed in lines and colors. To Jahangir, a painting manifested the aestheticism inherent in a man. To Shah Jahan, it was a mirror palace and there he was in every glass-piece. To the provincial Nawabs, a painting was as sensuous a thing as was a nautch-girl. However, despite such points of departure, there are threads that bind, at least the three phases of the proper Mughal art, into a uniform art style, the more important of them all being its realistic approach to the depicted theme, or the realism. As such, the Mughal art is the mirror wherein one discovers not so much the Mughal world as the world of Mughal days, the world of nature, the world of commercial activities, the world of social courtesies, merriment, pastime, warfare and what not.

AKBAR'S PERIOD (1556-1605)

Practically, the art of Mughal miniature painting begins with Akbar, although two miniatures, the Portrait of a Young Scholar (1549-1556) and Prince Akbar Hunting a 'Nilgae' (1555-1560), in characteristic Persian style, or at least in a style much different from the subsequent style of Akbar's court, confirm the existence of some art activity prevailing at the court of Akbar's father Humayun.

In the early 1580s, the greatest Persian painter Farrukh Husain made the decision to leave his homeland and his appointment as court painter at the Saffavid court in Isfahan and make his way into the dominions of the Great Mughal Emperor Akbar. By 1585 Akbar had ennobled him for his services to painting, giving him land, an honoured position at court and changing his name to Farrukh Beg – (Lord Farrukh). He was also honoured with a prominent mention in the official biography of Akbar as one of the two greatest artists in a court that took its art very seriously. As the emperor's biographer, Abu'l Fazl, wrote, quoting Akbar himself: " *More*

a hundred painters have become famous masters of the art, while the number of those who approach perfection, or those who are middling, is very large ... It would take too long to describe the excellence of each. My intention is 'to pluck a flower from every meadow, an ear from every sheaf'."

Akbar gave State patronage to art of Miniature painting by hiring more than 200 artists to his court. Thus began the tradition of State sponsored Ateliers in the Mughal empire. The earliest and most important undertaking of the artists was a series of large miniatures of the "Dāstān-e Amīr Ḥamzeh", undertaken during Akbar's reign, which, when completed, numbered some 1,400 illustrations of an unusually large size (22 by 28 inches [56 by 71 cm]). Of the 200 or so that have survived, the largest number are in the Austrian Museum of Applied Art in Vienna.

Whatever the stylistic changes, the art of Akbar's era continues this spirit of being realistic in its approach. Akbar ruled for almost five decades. He was near fourteen, when he ascended the throne of the Mughal Empire. Art, therefore, had at Akbar's court a tenure of some forty-

five years. Akbar was illiterate and wished to know a book not by its linguistics but by the pictorial representation of its theme. Thus for him, a painting was a book. He therefore, preferred illustrative painting serializing a theme, whatever its kind, a book of tales, legends, history, religion, theology, astrology and so on. He did not approve fanciful renditions, or even much of random depictions. He could accept legends, romances, ghost tales, even superstitions but only when they reached his atelier through an authentic channel, literary, traditional or even folk.

The early works of Akbar's atelier, such as "Hamzanama", the story of Amir Hamza, "Tutinama", the tales of a parrot, "Duval Rani Khizr Khan", the Persian romance of Duval Rani and Khizr Khan, "Gulistan", the Rose-garden of Sadi, "Anvar-i-Suhayli" and "Tarikh-Alfi", or the history of a thousand years, are stylistically different from its later works. But, as regards their perception they show an amazing uniformity. "Timurnama", "Chingiznama", "Baburnama" and "Akbarnama" are histories composed as biographies and autobiographies.

□ In the "Ain-i-Akbari" Abul Fazl tells us about Akbar's love for painting and his regard for his painters. Some of his artists were "Mansabdars" and occupied high offices of State. In 1573 when Akbar, accompanied by twenty-seven officers, led a lightening expedition to Ahmedabad, there were also three painters in the royal entourage. If a distinguished visitor came to the court he was taken around the atelier by the Emperor himself. According to the testimony of Jahangir, Akbar treated the Persian master Abdus Samad with great respect. Such was the background against which Mughal painting came into being and which provided the stimulus for further development in the following reign.

JAHANGIR'S PERIOD (1605 - 1627)

Jahangir's love for the art of painting was no less, and for realism it was more. Under him, Akbar's energetic naturalism was refined into a calmer and intensely realistic style capable of revealing not only the outer appearance but also its unique inner spirit. Actually, as a rebel prince, he set up his independent studio at Allahabad much before he ascended the Mughal throne under the Persian painters Aqa Riza and his son Abu Hasan. He had equal appreciation for both, the simple version of his father's court art and the precise, flat and highly decorative style of Persian art, which Aqa Riza and his son practiced. After he ascended as the Emperor, he inspired his artists to develop their own individual styles, traits and talent and each to have a specialized area.

□ Jahangir was a man with a developed aesthetic sense. He loved painting and possessed a descriptive sense. He was endowed with an inquiring mind. He was a connoisseur of miniature art and greatly prided himself on his connoisseurship. The paintings of his period well symbolize his character.

Jahangir preferred court scenes, portraits, and animal studies, which were assembled in albums, many of them with richly decorated margins. The style shows technical advancement in the fine brushwork; the compositions are less crowded, colors are more subdued, and movement is much less dynamic. The artist of the Jahangir period exhibited a sensitive understanding of human nature and an interest in the psychological subtleties of portraiture. Noted painters of the period were Abū al-□asan, called the "*Wonder of the Age*" Abu Hasan specialized in the court scenes and official portraits; Bishandās, was praised for his portraiture; and Ustād Mansūr, excelled in animal studies. He favored elegant, small works with fewer illustrations worked singly by an artist.

Abu'l Hasan seems to have been a particular favorite of Jahangir. "I have always considered it my duty to give him much patronage," wrote the emperor in his autobiography, the "*Jahangirnama*", "and from his youth until now I have patronized him so that his work has reached the level it has." Whenever Jahangir went out, a team of his skilled artists accompanied him. A bird with the beauty of its feathers, or by its sportive frisking, or an unusual object, an animal, or even a flower would catch his attention and one of its talented artists would reproduce it on his canvas for their master. Jahangir's art, thus, presents the most authentic reproductions of natural history and to scholars studying birds and animals it is yet the most reliable data of the animal world of those days.

He also allowed the artists to depict Humans. He allowed his wife Nurjahan to be portrayed and brought '*sufis*', saints and divines to the walls of the chambers of the household. To this period belongs the practice of mounting miniatures with gorgeous "*Hashiyahs*" (border decoration on the mount). These hashiyahs became even more elaborate in the reign of Shah

SHAH JAHAN'S PERIOD (1628 - 1658)

Instead of the art of painting, architecture was Shah Jahan's fascination. However, it is strange that not even a single painting of his time depicts the Taj Mahal. Shah Jahan continued with the court atelier and Mughals' cult of realism. Well-embellished portraits with exact likeness of the portrayed figures were more favored. On one of his portraits Shah Jahan not only put down his signatures but also put a remark acclaiming that the portrait represented his likeness in perfect exactness.

The emphasis was now on court scenes, scenes of outing, portrayal including female portraits and other personalized things and occasions, but the approach was the same 'realistic'. Art in Shah Jahan's era depicted the lavish life style of the people lived. Genre scenes—such as musical parties, lovers on a terrace, or ascetics gathered around a fire—became frequent, and the trend continued in the reign of Aurangzeb (1658–1707). Despite a brief revival during the reign of Muḥammad Shah (1719–48), Mughal painting continued to decline, and creative activity ceased during the reign of Shah Ḥālam II (1759–1806).

THE DECLINE

After Aurangzeb, the history of Mughal painting, like the history of the Mughal Empire, is one of decay. Though up to the time of Muhammad Shah (1720-1748) Mughal painting, as far as technique is concerned, retained something of its former glory, the moral decay of the court, reflected in the manners and customs of a sensuous aristocracy resulted in the adoption of harem themes. Music parties, dancing parties, drinking scenes, and love scenes, became the order of the day.

Whatever traces of Mughal glory had remained, disappeared with Alamgir II (1754-1759). The battle of Panipat acted as the drop-curtain on the great drama. Shah Alam (1759-1806), the successor of Alamgir II, was an emperor only in name. When we come to the period of Shah Alam we find that the artists still had in their possession the tracings (charbas) of the old miniatures handed down from generation to generation, and with their help they prepared new copies, which have deceived more than one connoisseur. To make the copies complete, even the royal seals were stamped on such paintings. It is likely that several of these copies were prepared for Shah Alam himself, such as the magnificent portrait of Jahangir in close imitation of an earlier portrait of that Emperor by the artist Bichittar.

Murshidabad, Lucknow, and Hyderabad, the former capitals of the Mughal Subahs (provinces) became the centers of independent states. In these capitals the late Mughal style flourished, but bereft of any progressive spirit it came to an end by the closing years of the 18th century.

POST MUGHAL PERIOD

In the 16th century there already existed in Central India and Rajasthan the primitive art traditions in the form of the 'Western Indian' and the 'Chaurapanchasika' styles which served as a base for the origin and growth of various schools of painting during the 17th century. The Rajput rulers followed the example set by the Mughal Emperors and employed artists to work at their courts. Mughal artists of inferior merit who were either turned out or left the Mughal courts on their own, migrated to Rajasthan. Thus under the influence of the Mughal painters a number of new schools of painting originated in Rajasthan and Central India in the 17th and 18th centuries. Among these the important schools of paintings are Malwa, Mewar, Bundi-Kotah, Amber, Jaipur, Bikaner, Marwar and Kishengarh. The Rajasthani style of painting including that of Malwa, is characterized by bold drawings, vivid, bright and contrasting colors. The treatment of figures is flat without any attempt to show perspective in a naturalistic manner. In some cases separate scenes are differentiated by the use of different colors. Each of these schools of painting has its distinct facial types, costumes, landscapes and color schemes.

TECHNIQUE OF MUGHAL MINIATURE PAINTING

Like earlier art in India, the technique of Mughal painting often involved a team of artists. One determines the composition, a second doing the actual coloring, and perhaps a specialist in portraiture working on individual faces. Artwork was not generally signed by the artist but the court clerk often noted down the names at the bottom. Illustrations, especially in the earlier phases, were predominantly epic in character.

The painting technique used was simple, consisting of opaque watercolor on paper. In the earlier times very thin deer skin was used to paint on. Cloth was used for larger sized works. The artist began by laying out the composition with charcoal or thin black ink applied with either a brush or pen. A thin ground, a layer of opaque watercolor, was brushed over the under-drawing. This layer, (white, tinted yellow or blue) covered the paper, but was translucent enough to reveal the drawing beneath. Different colored grounds were used to define major areas of the composition. Another under-drawing, generally red or black and done with brush in thin watercolor was drawn on the ground. The painting was then burnished by being placed face down on a smooth slab of stone. The back of the paper was rubbed with a smooth stone, inset into a wooden holder. Burnishing was repeated frequently during the painting process. The practice of burnishing gave a smooth surface to the painting. Near the end of the process, the painted side could also be rubbed using a smaller burnisher to produce local glossy areas.

Layers of paint were then added to the ground with artists working from larger to smaller areas of color and from more diffuse to more detail. The final areas were often the more important

compositional elements, like human figures, or the lions and tigers of the hunting scenes. Towards the end of the process, final outlining of the design elements was done. A portrait technique known as "*siyah qalam*" (a sketch lightly touched with color or gold) was also popular. The origin of this portrait-technique can be traced to the miniature artist Muhammad Nadir of Samarkand who worked under the Emperor Jahangir.

MATERIALS USED

The paper used was of two types. One, a thin, smooth, whitish paper was prepared from fine off-white paper pulp. The other, a rougher buff paper, was made from fibrous, brownish, non uniform paper pulp. The practice of burnishing resulted in a smooth surface to the finished work. Cloth was used for larger sized works. Recent research into the types of pigments has uncovered the following information. Several types of whites were found, all metallic and including lead white (found in the majority of paintings), tin white, and zinc white. Lampblack was the only black identified. Brilliant yellow, called Indian yellow (a calcium or magnesium salt of euzanthic acid), as an organic extract from cow urine. Vegetable dyestuff indigo was the more common blue. Natural ultramarine (the mineral lazurite) was also used. Vermilion (mercuric sulphide) and red lead were the most common reds. Many greens were used. The most common was verdigris, copper chloride produced by the reaction of copper metal with salt water. Metallic pigments were also used, including gold in painted powder form, and a tin metal that was silver in color. Binders, the solution into which pigments are mixed so that they might be spread, were gums—gum Arabic and gum Tragacanth.

BRUSHES AND PENS

The reed pen or the 'Qalam' was a versatile tool and great skill was required to carve it correctly. Calligraphers and painters used special knives for this. Different styles of calligraphy had prescribed formats and proportions of line thicknesses to letter size so that each required a different pen shape and size.

To execute the highly detailed miniatures it was important to have a precise and flawless paint brush which was one of the painter's prized possessions. The Mughals made brushes from the hair of the common squirrel whereas the Persians used the hair of a white cat specially bred for the purpose. The hair from the inner ear of a goat was used to make coarse brushes. The hair was fixed inside a quill from a pigeon's feather.

PRESERVATION OF WORK

Paintings were kept in the Palace in a dry picture storeroom, piled on stone shelves. They were usually wrapped in cotton bandanas to protect them from insects, dampness, and light. Bundles were arranged by topic and size.

COLLECTIONS IN THE MUSEUMS OF PAKISTAN

The National Museums of Pakistan in Lahore, Karachi, Peshawar and Islamabad, possess a treasure of the finest specimens of miniature paintings. Paintings in brilliant colors, with exquisite details depicting the rich traditions of the Indian Sub-Continent including royal events, romances, dramas, portraits, and nature in its outstanding glory form part of a priceless collection of the legends of Art.

The Lahore museum has one of the largest and most representative collection of miniature paintings in the Subcontinent. The collection was built up in the early part of the 20th century. It includes over a thousand paintings, ranging from early 16th century to the 20th century. These include leaves of Jaina manuscripts; significant examples of Persian, Imperial Mughal, Provincial Mughal and Bazar Mughal paintings; Rajput miniatures from Rajasthan; miniatures from the Punjab hill states, such as Guler, Basohli, Kangra, and Nur(pur); Specimens of Sikh portraiture are also interesting parts of this collection.

The National Museum of Karachi houses portraits of Mongol emperors, queens and princes, who patronized the art. A number of these paintings depict hunting, court and romantic scenes. In these miniatures, Persian delicacy of detail and linear grace blend with the characteristic Sub-Continent palette of varied greens, glowing reds and oranges.

Peshawar Museum has in its precious collection miniatures of Mughal and Hindu mythology.

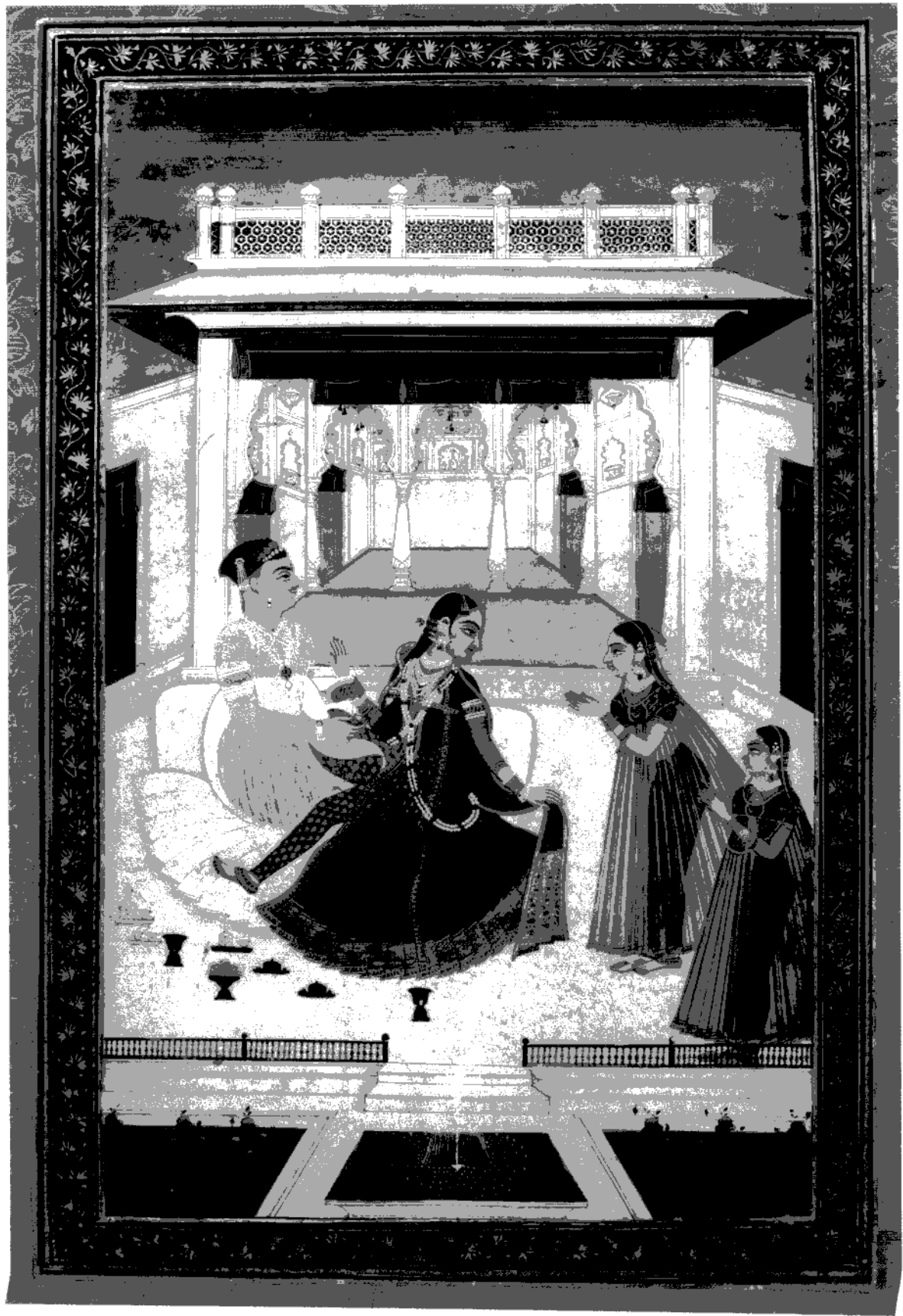
The Islamabad Museum has a unique collection of miniature classics from 'ShahnamaFirdusi' dating to 17th century and a rare art work on ivory depicting portraits of Mughal Emperors, Princes and Princesses with great detail in content and substance.

COLLECTION FROM
NATIONAL MUSEUM
OF PAKISTAN

KARACHI



A PRINCESS STANDING ON TERRACE HOLDING
FLOWER IN HER RIGHT HAND



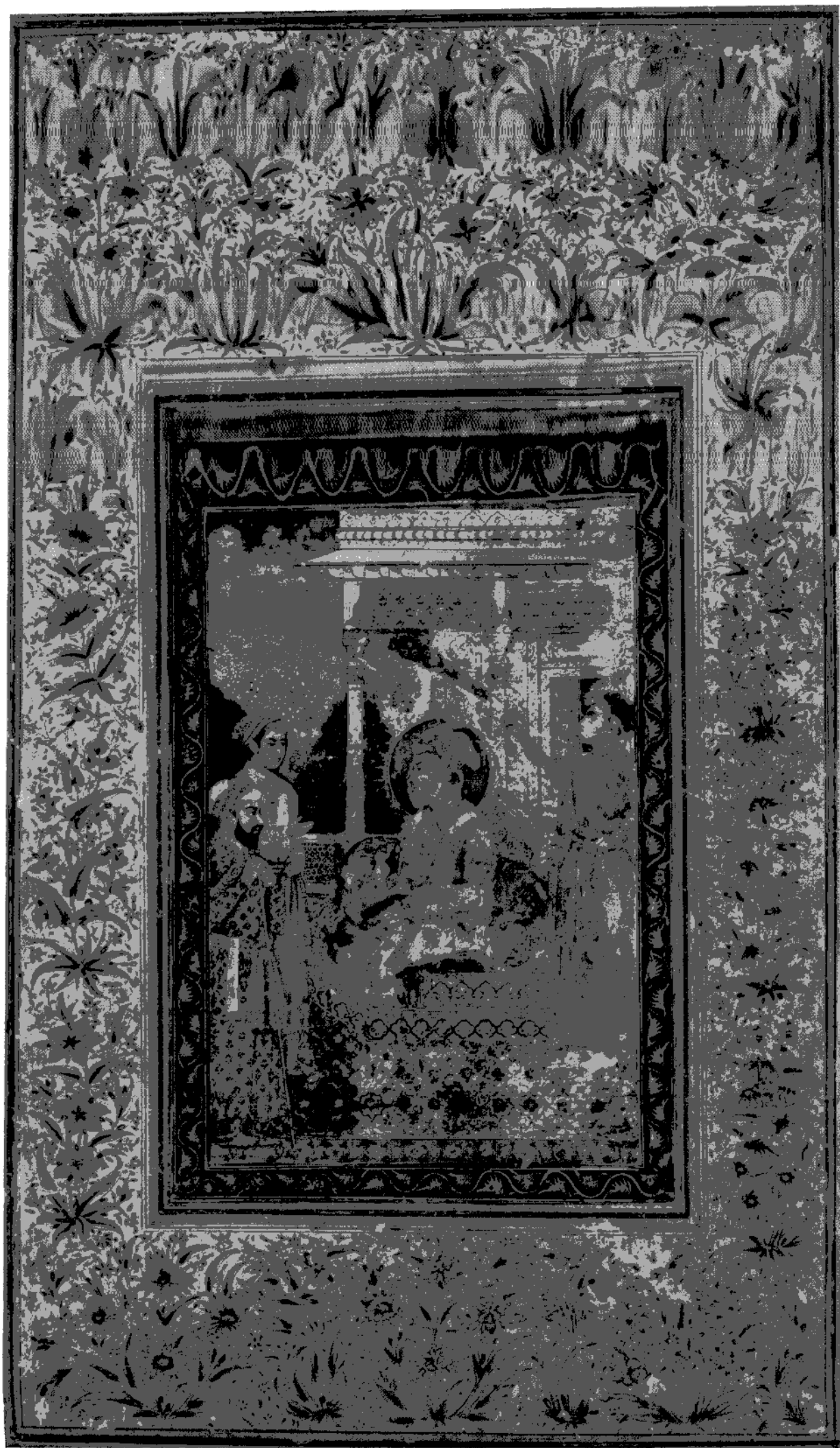
A COUPLE IN DALLIANCE
(A COUPLE ON TERRACE ATTENDED WITH TWO FEMALE ATTENDANCE)



A LADY SEATED ON A LOW CHAIR, WHILE A LADY ATTENDANT
OFFERS HER A CUP OF WINE

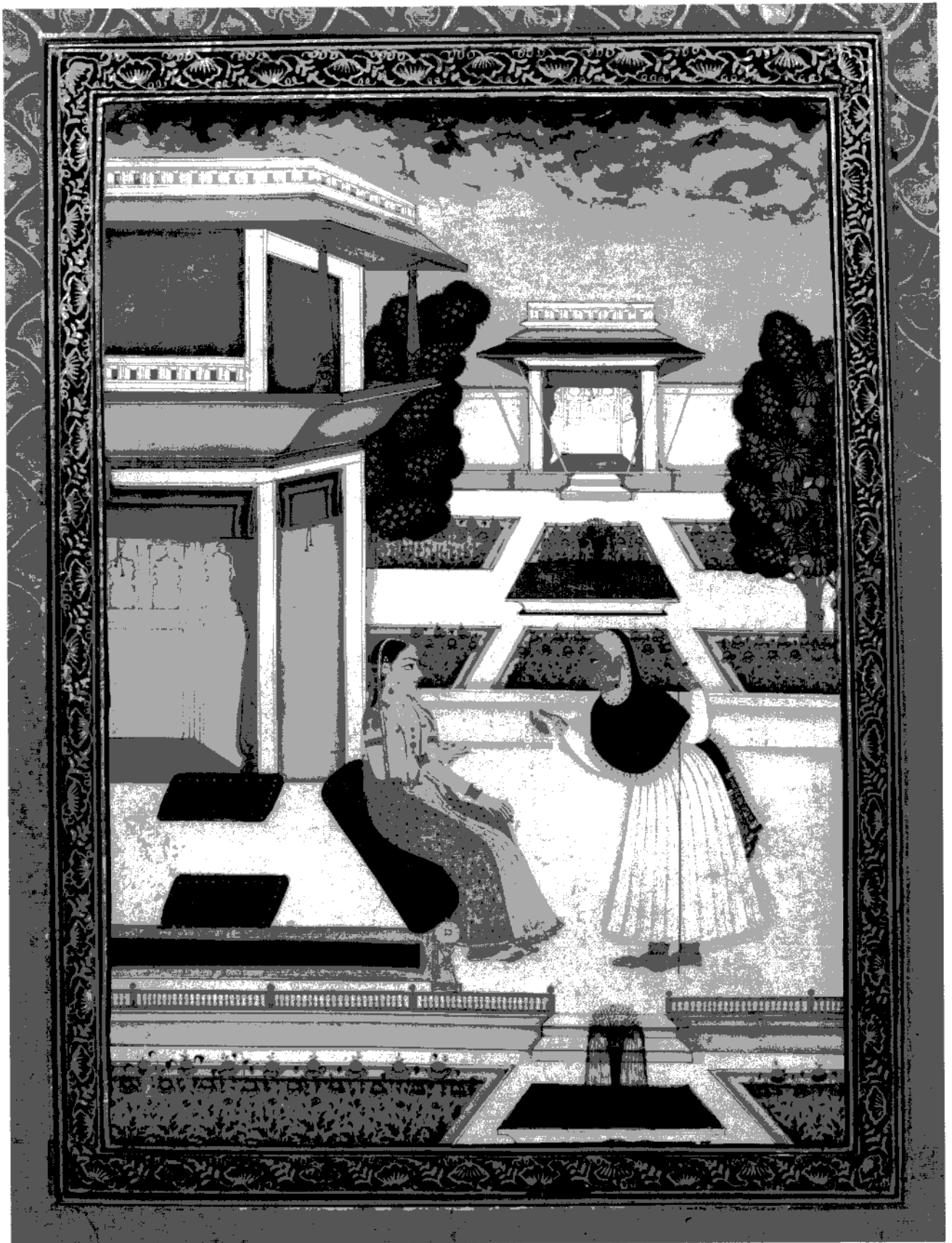


A LADY SITTING ON LOW CHAIR ON TERRACE
ARRANGING HER HAIR





EMPEROR AKBAR SITTING ON THRONE WHILE TWO NOBLES
ARE RECEIVING INSTRUCTIONS



A LADY SEATED ON THE CORNER OF A BED
AND RECEIVING GARLAND FROM OLD LADY



A LADY STANDING ON TERRACE HOLDING
FLOWER IN HER LEFT HAND



QUTBUL MALIK, SYED ABDULLAH KHAN
GOVERNOR OF ALLAHABAD



RAJA DAYA NATH OF HYDERABAD DECCAN SEATED ON A TERRACE
AND HOLDING A FLOWER IN HIS RIGHT HAND



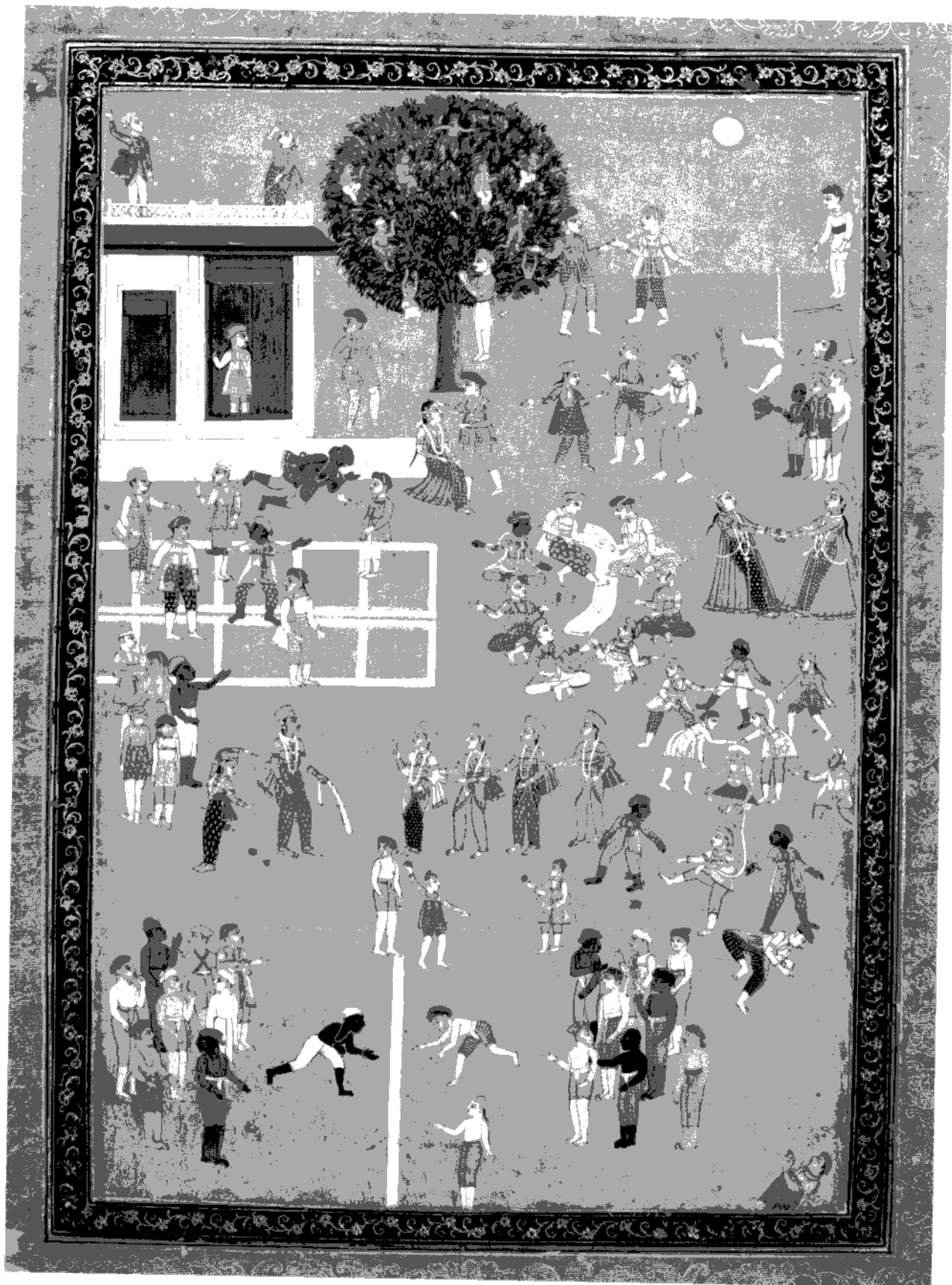
CALLIGRAPHY GIVING THE NAMES OF ALLAH, HOLY PROPHET,
HAZRAT ALI, HAZRAT IMAM HASSAN AND HAZRAT IMAM HUSSAIN



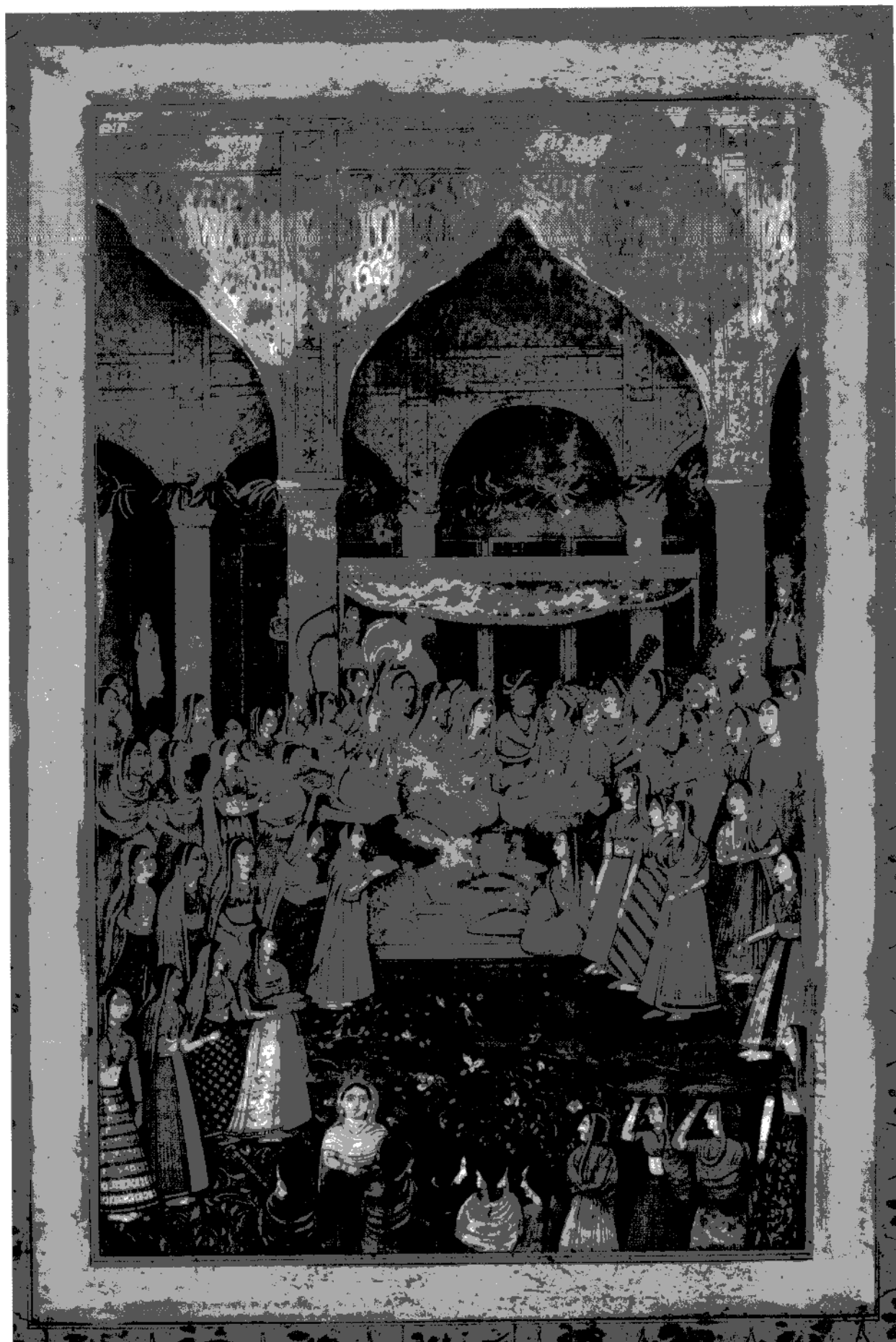
MEETING OF KING SOLOMAN AND QUEEN SHIBA



A PROCESSION OF NASEERUDDIN MUHAMMAD SHAH
MUGHAL EMPEROR



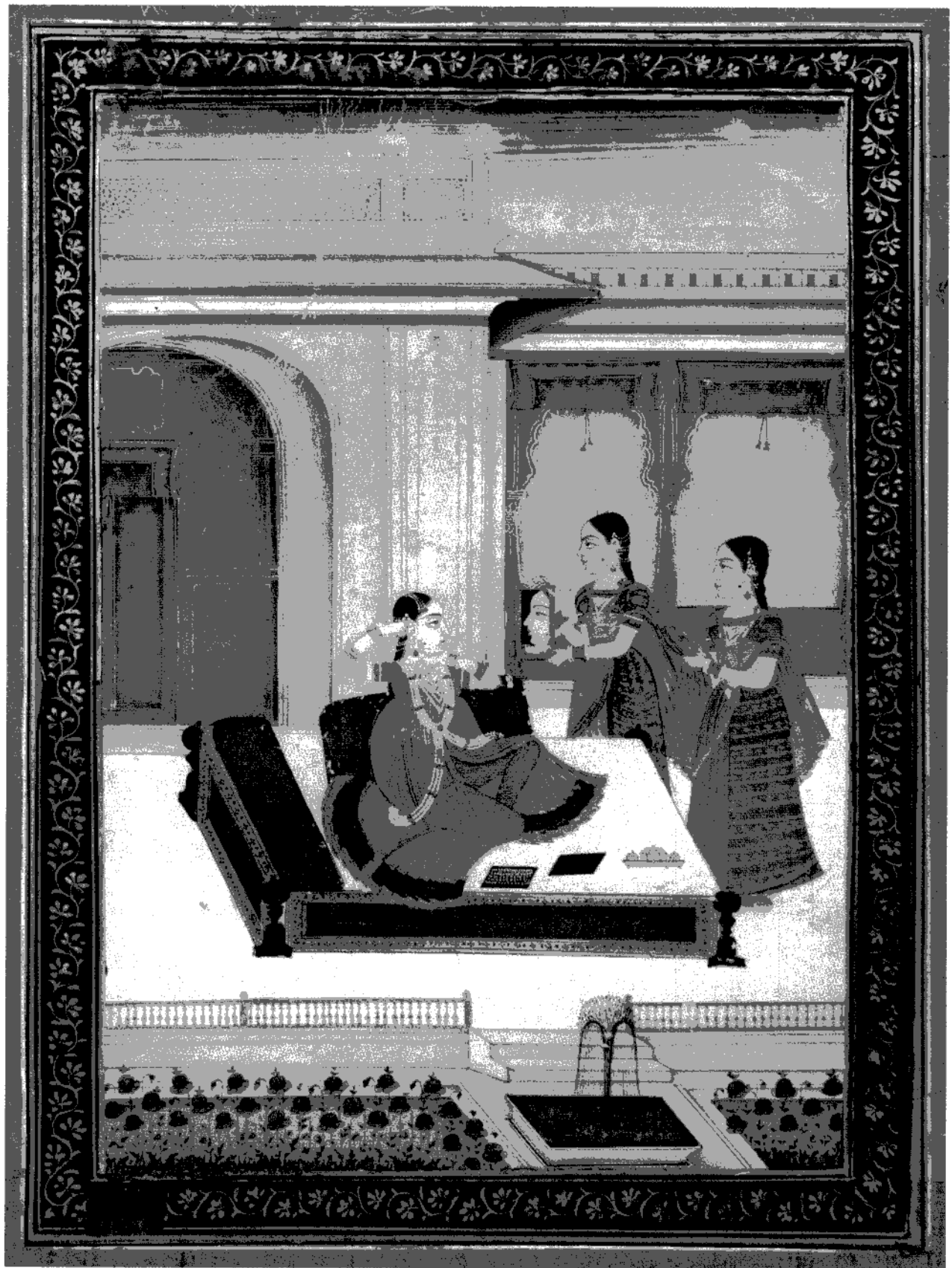
PEOPLE FROM DIFFERENT WALKS OF LIFE ARE BUSY IN
DIFFERENT GAMES ON FULL MOON NIGHT



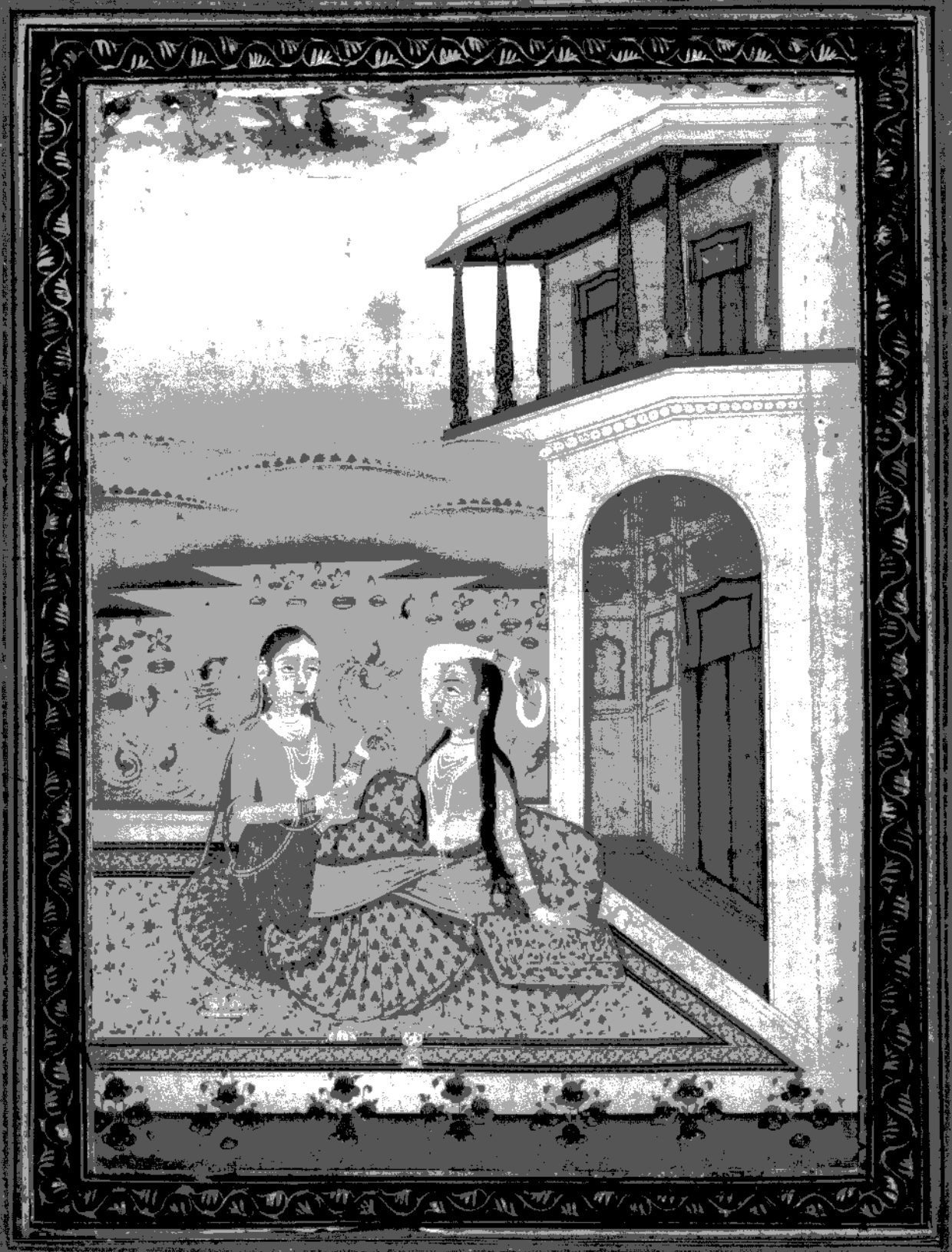
MARRIAGE CEREMONY OF DARA SHIKOH



A LADY SITTING ON A TERRACE WITH FLOWER
IN HER LEFT HAND



A NOBLE LADY SITTING ON A BED, ATTENDED BY TWO LADIES.
ONE OF THE LADY SHOWING MIRROR TO LADY



TWO LADIES SITTING ON A CARPET
UNDER A BALCONY



A LADY STANDING ON A STOOL ON TERRACE
ARRANGING HER HAIR



A NOBLE MAN, MHOLA KHAN



TWO LADIES IN THE ROYAL GARDEN WITH A PEACOCK

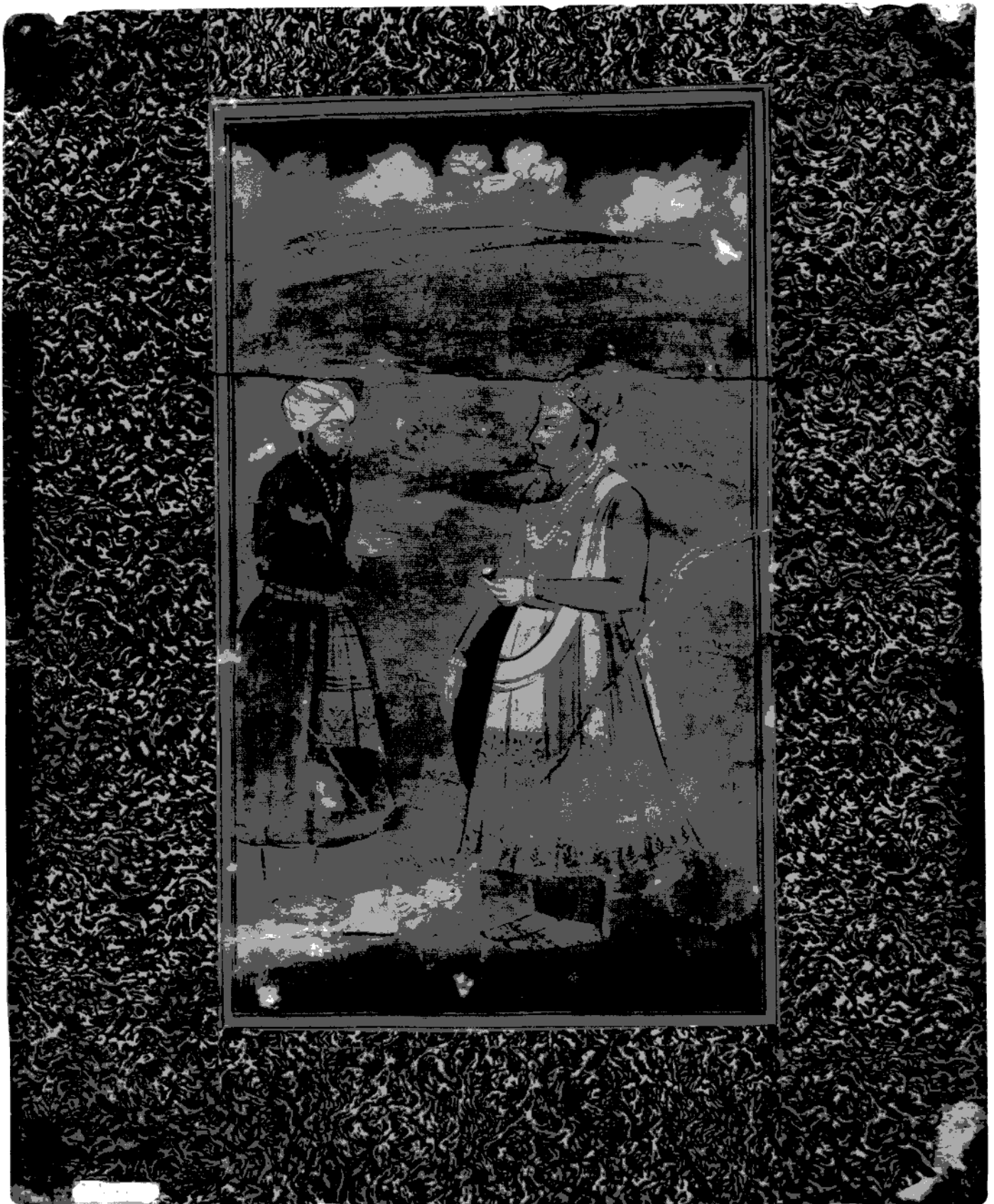
COLLECTION FROM
PESHAWAR MUSEUM
PESHAWAR



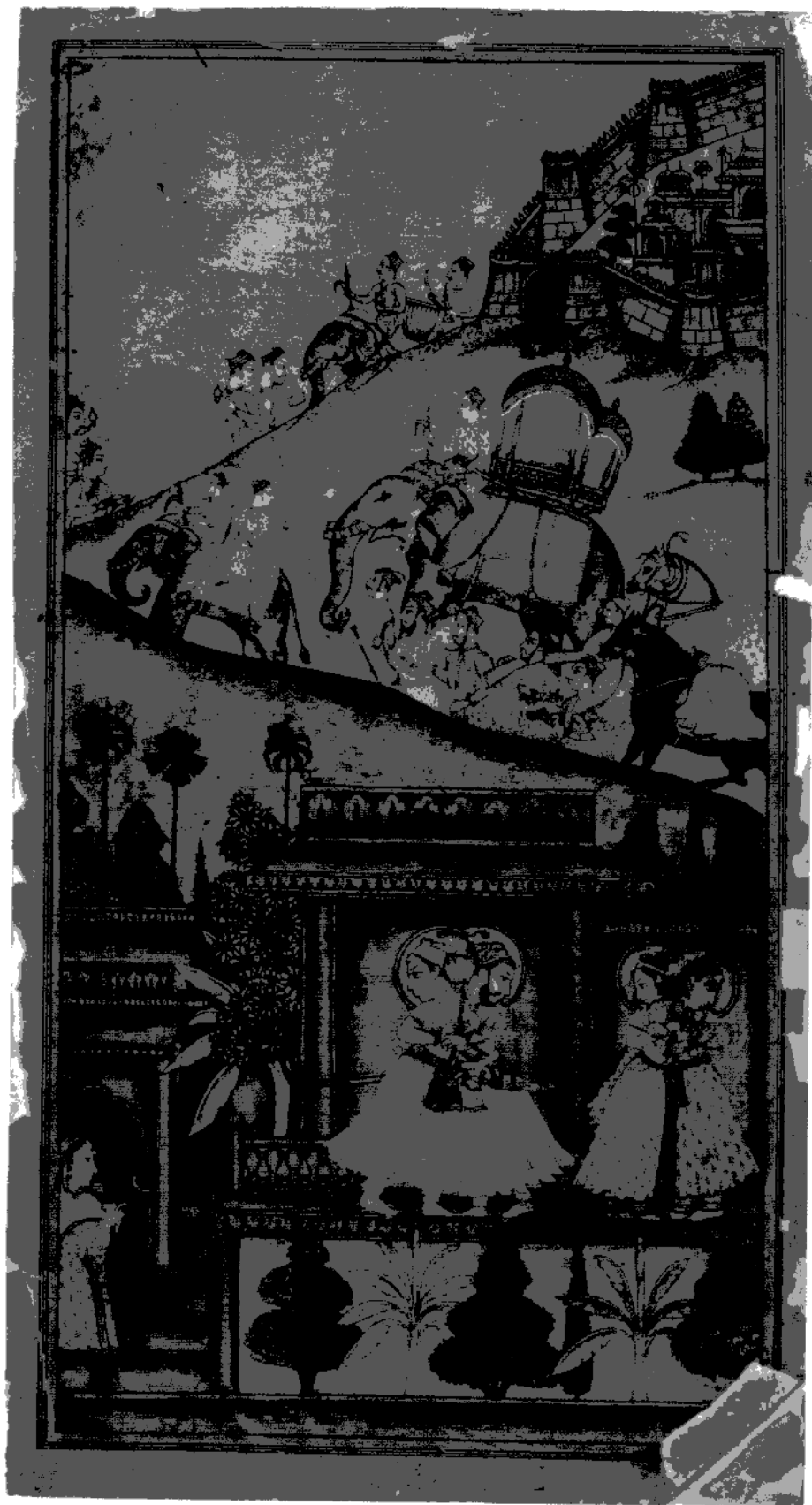
SHAH SHUJAH WITH COURTIER



UNTITLED



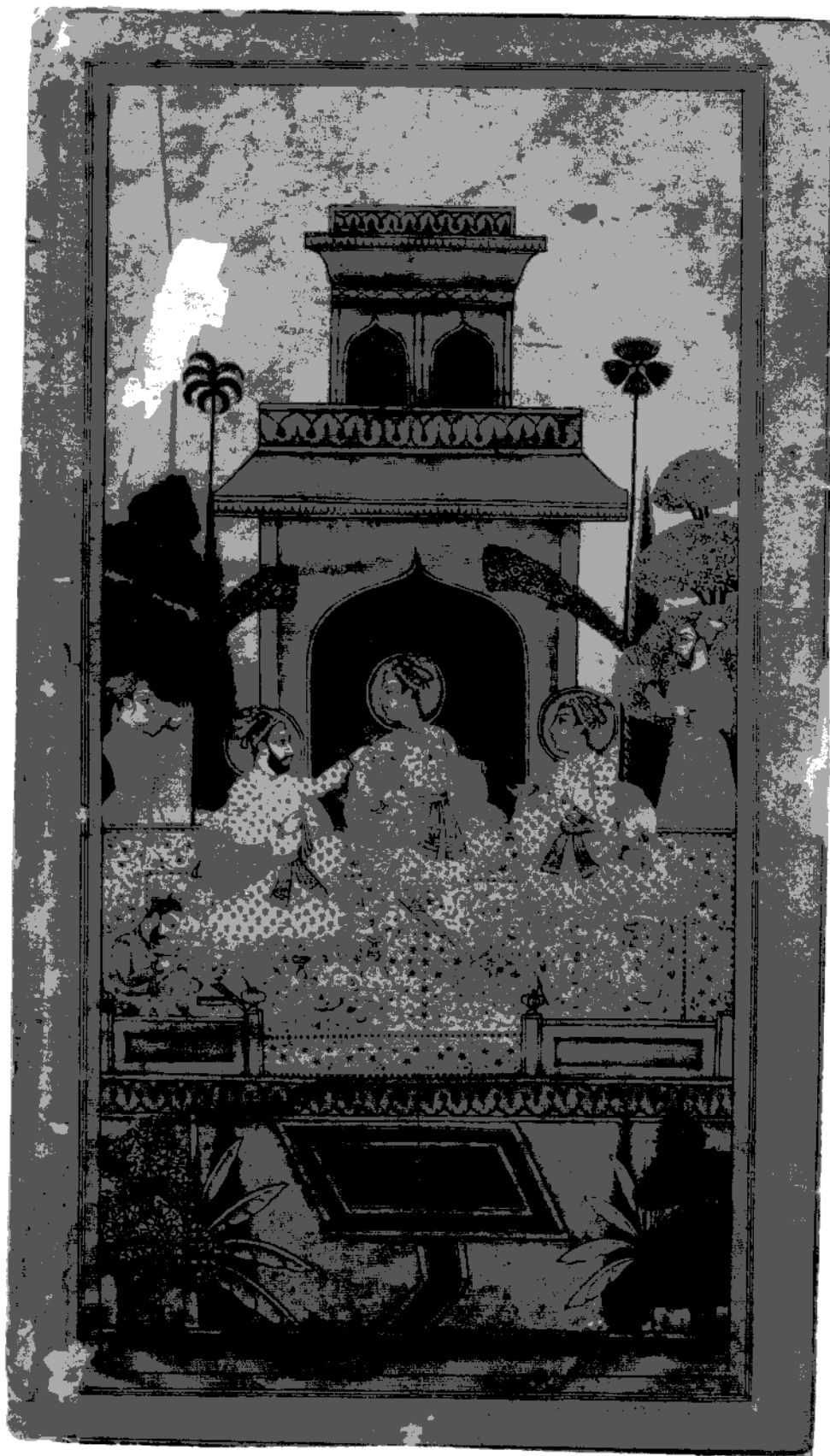
PORTRAIT SHOWING KING JEHANGIR WITH FLOWER IN HIS HAND
WHILE A MAN WITH FOLDED HANDS STANDS IN THE FRONT



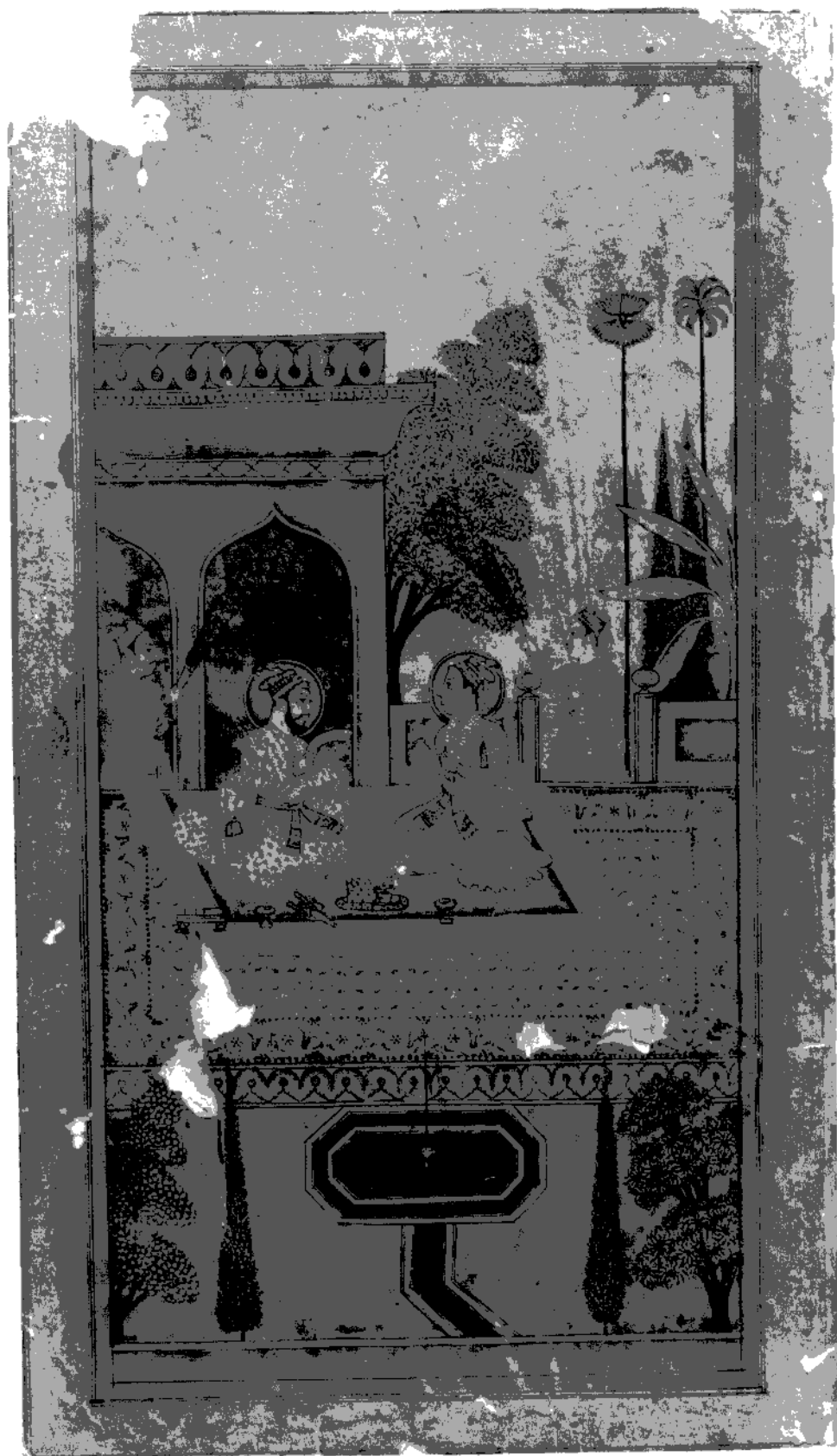
LEAVING ON AN EXPEDITION



UNTITLED



ROYAL SCENE SHOWING KING AND A PRINCE WITH
TWO ATTENDANTS, HOLDING FLY FLAPPERS



UNTITLED



PALACE SCENE SHOWING ROYAL FIGURES
ALONG WITH ATTENDANTS



PORTRAIT SHOWING A ROYAL FIGURE WEARING NECKLACE
WHILE A HUBBLE BUBBLE IS ALSO VISIBLE

PALACE SCENE SHOWING DIFFERENT ILLUSTRATIONS
WHILE THE BORDER IS DECORATED WITH HORSE RIDERS



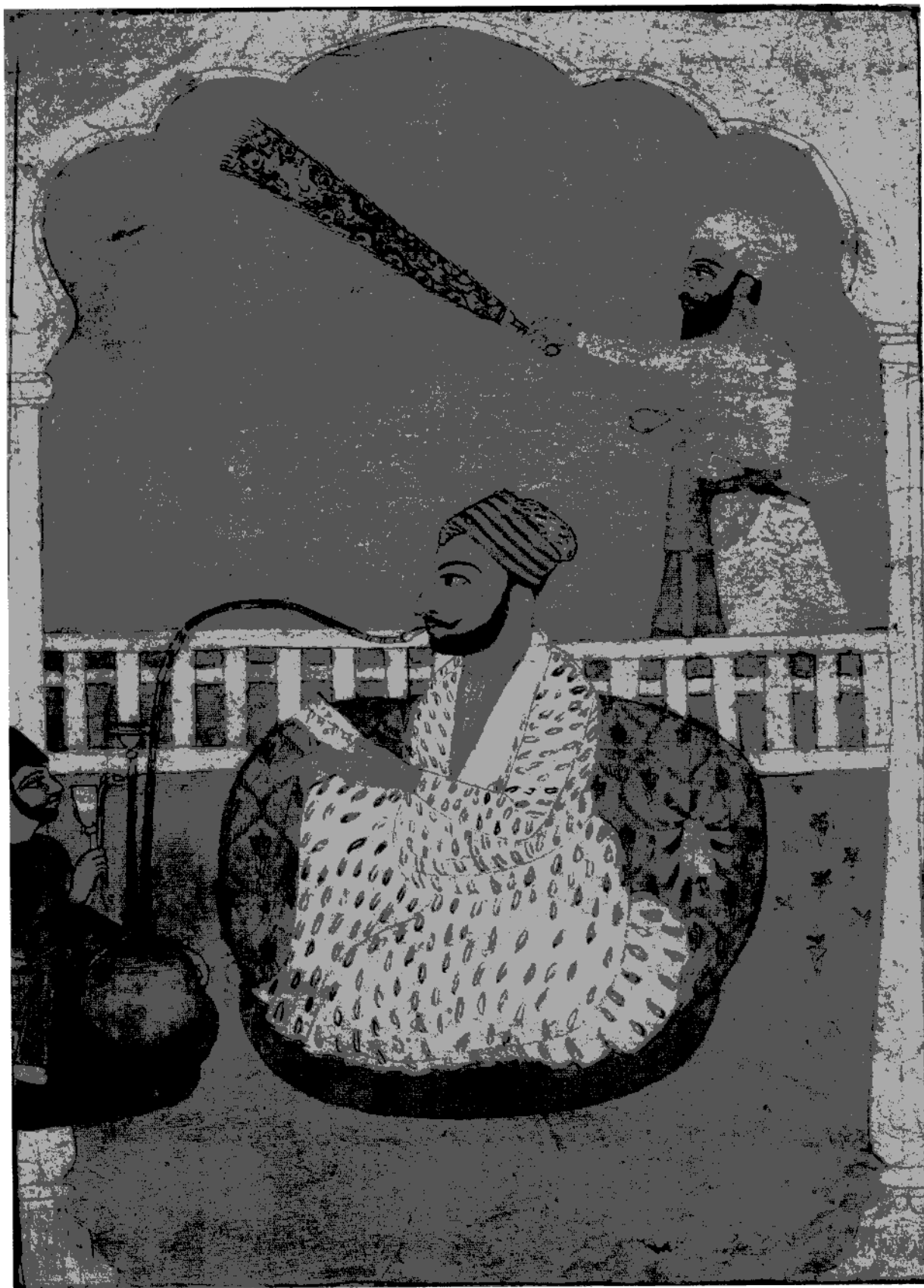
PAINTING SHOWING MUSIC, DANCING
AND DRINKING SCENE



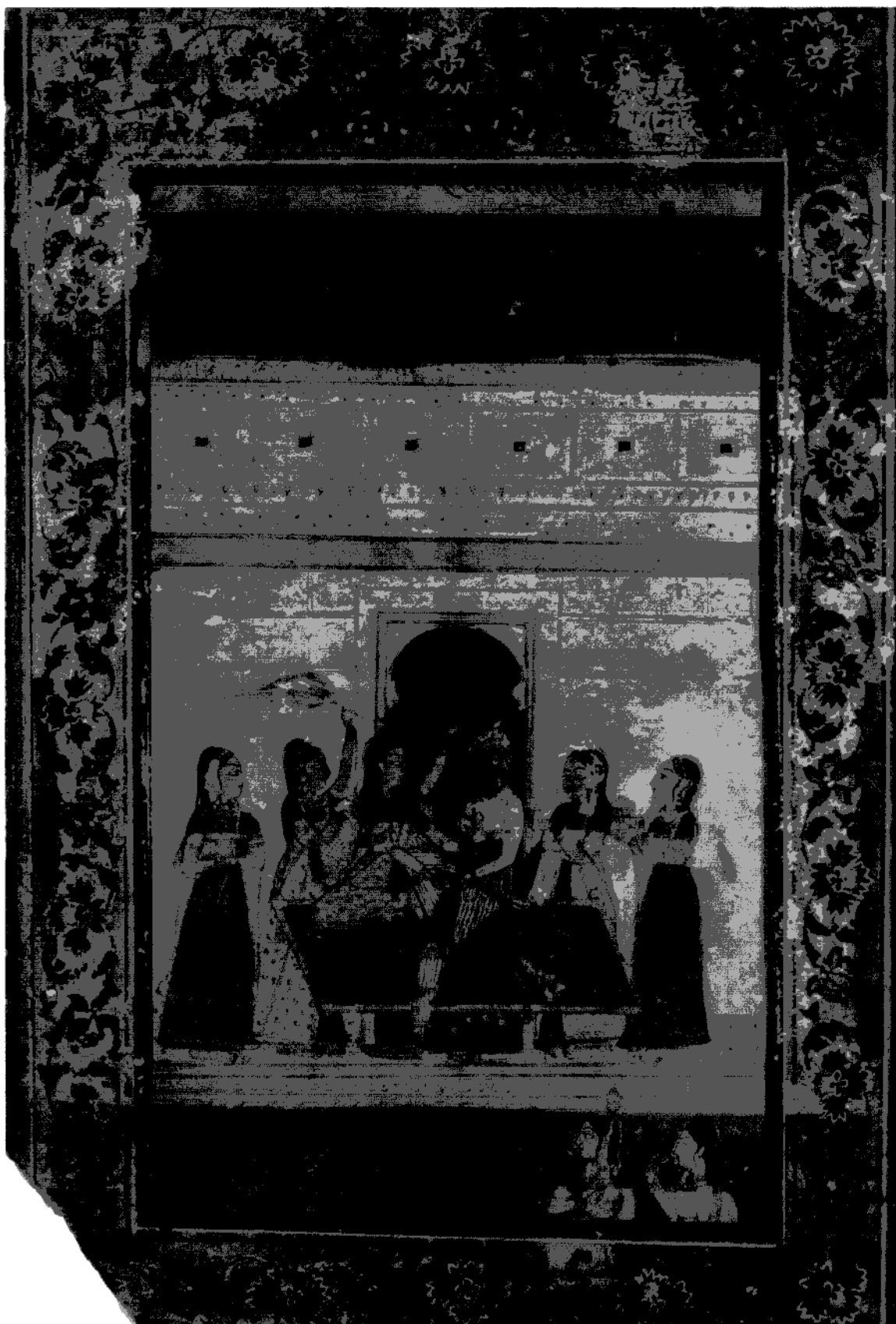
SCENE SHOWING A LADY ON A COUCH ALONG WITH A MALE
AND FEMALE ATTENDANTS TO THE FRONT



SCENE SHOWING MALE FIGURE ON A CARPET WITH
A LADY SITTING TO THE FRONT



A ROYAL FIGURE ON COUCH SMOKING HUBBLE BUBBLE
WITH A FLY FLAPPER BEHIND



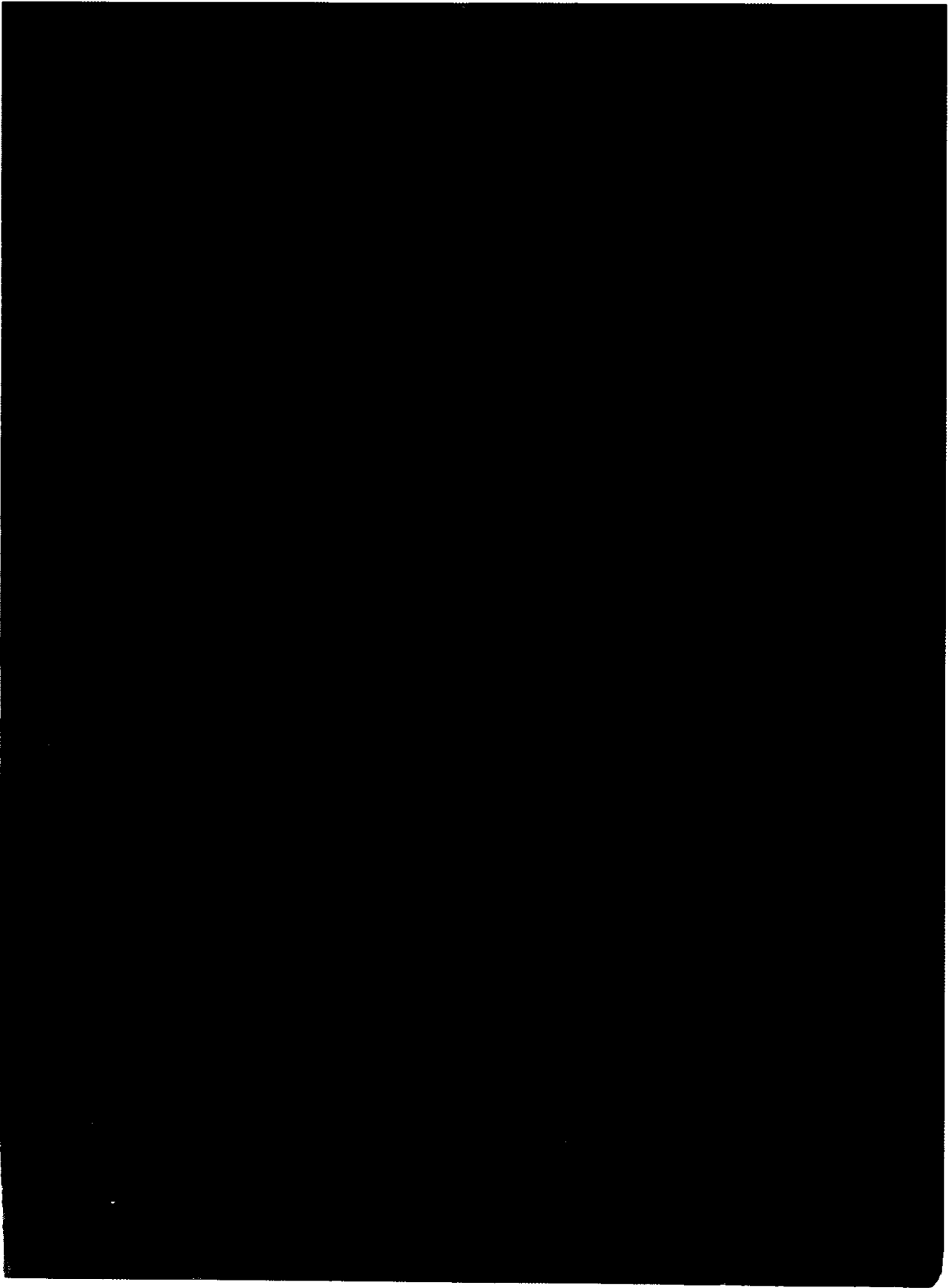
UNTITLED



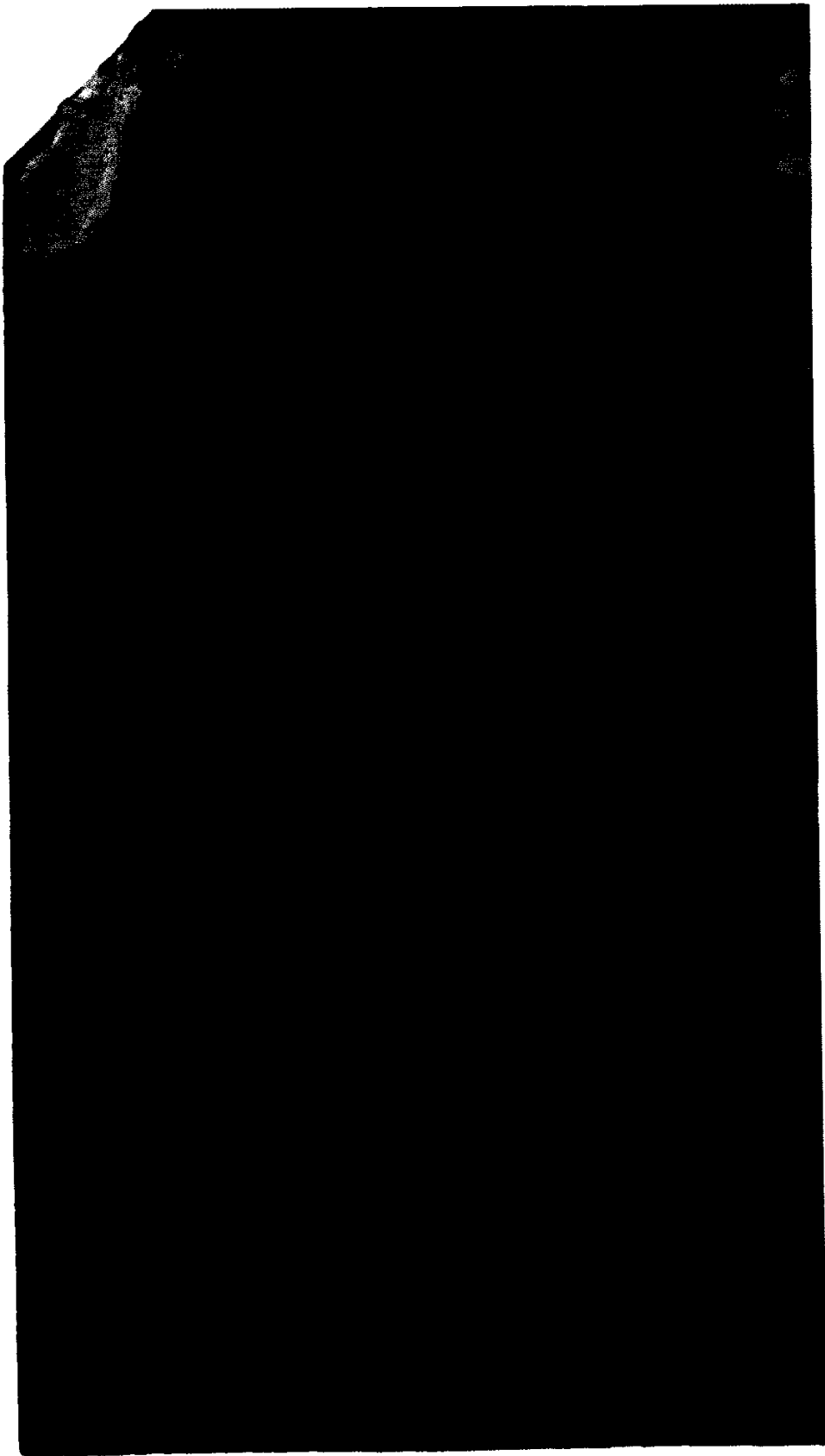
A STANDING LADY WEARING WHITE SHAWL BORDER
DECORATED WITH FLORAL DESIGNS



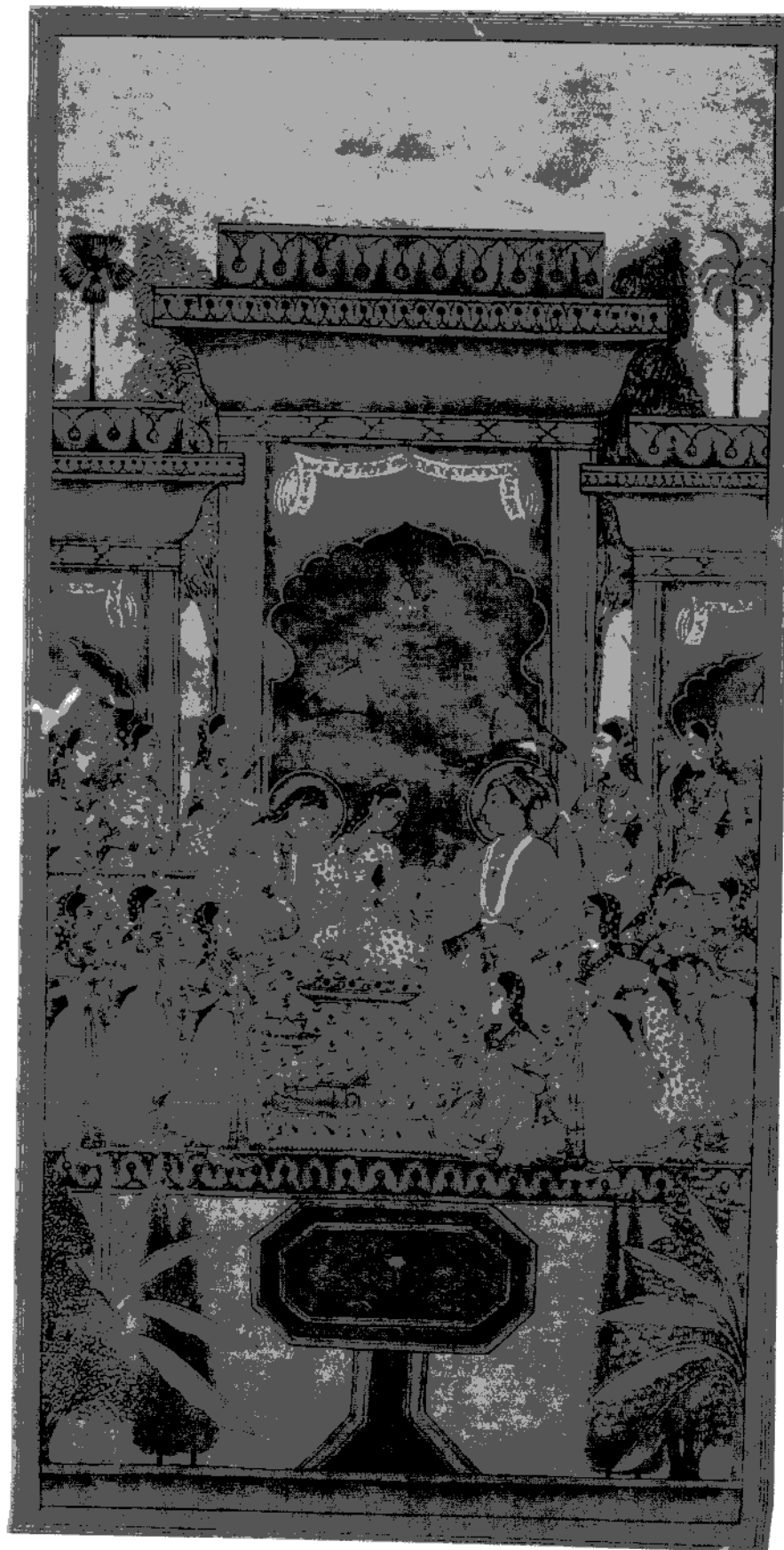
A LADY IN RAJISTANI DRESS, A DEER IN FRONT,
HOLDING PIPE OF HUBBLE BUBBLE



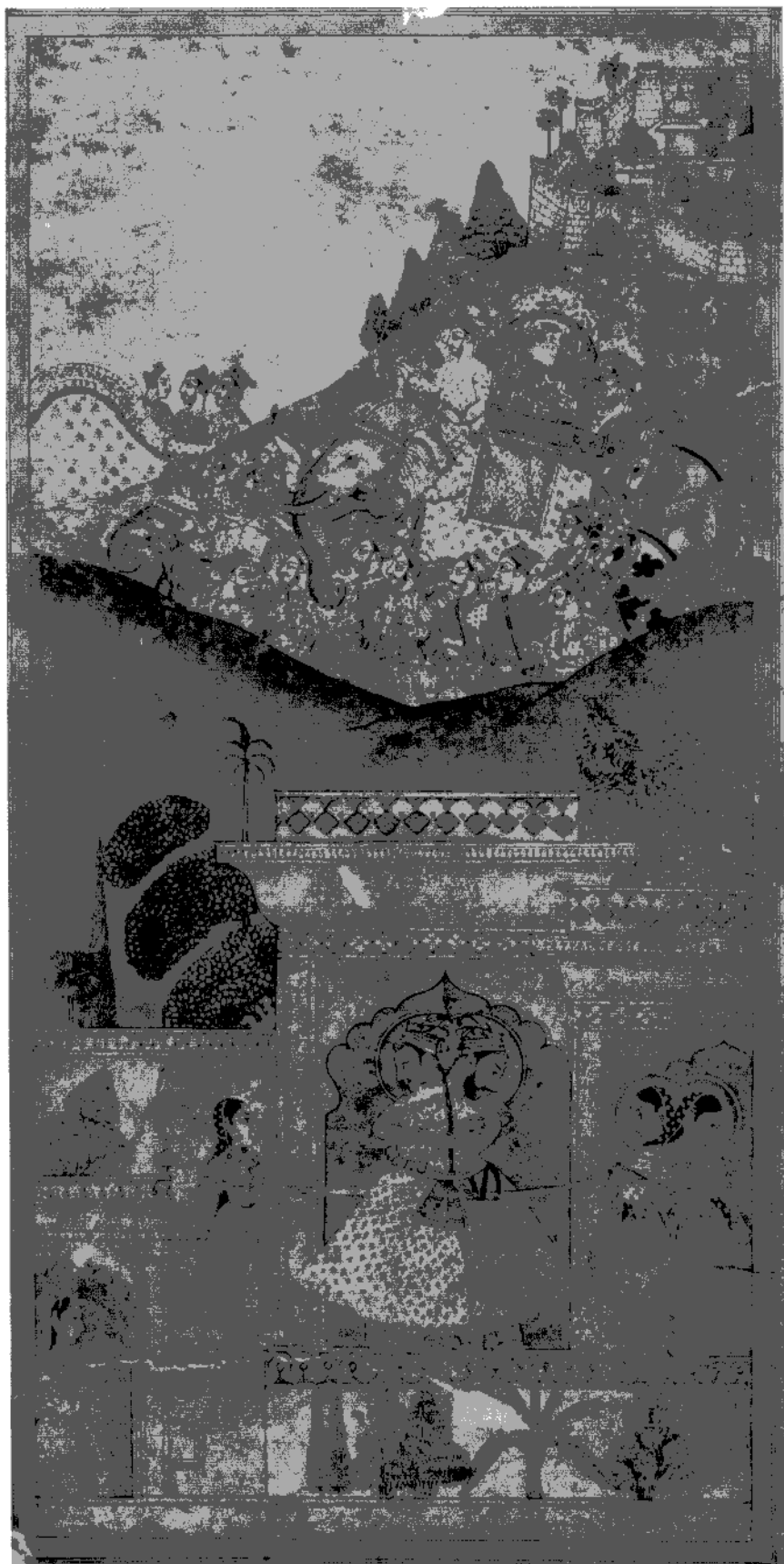
*SCENE SHOWING THE FAMOUS ROMANTIC
LEGENDS "LALLA AND MAJNUN"*



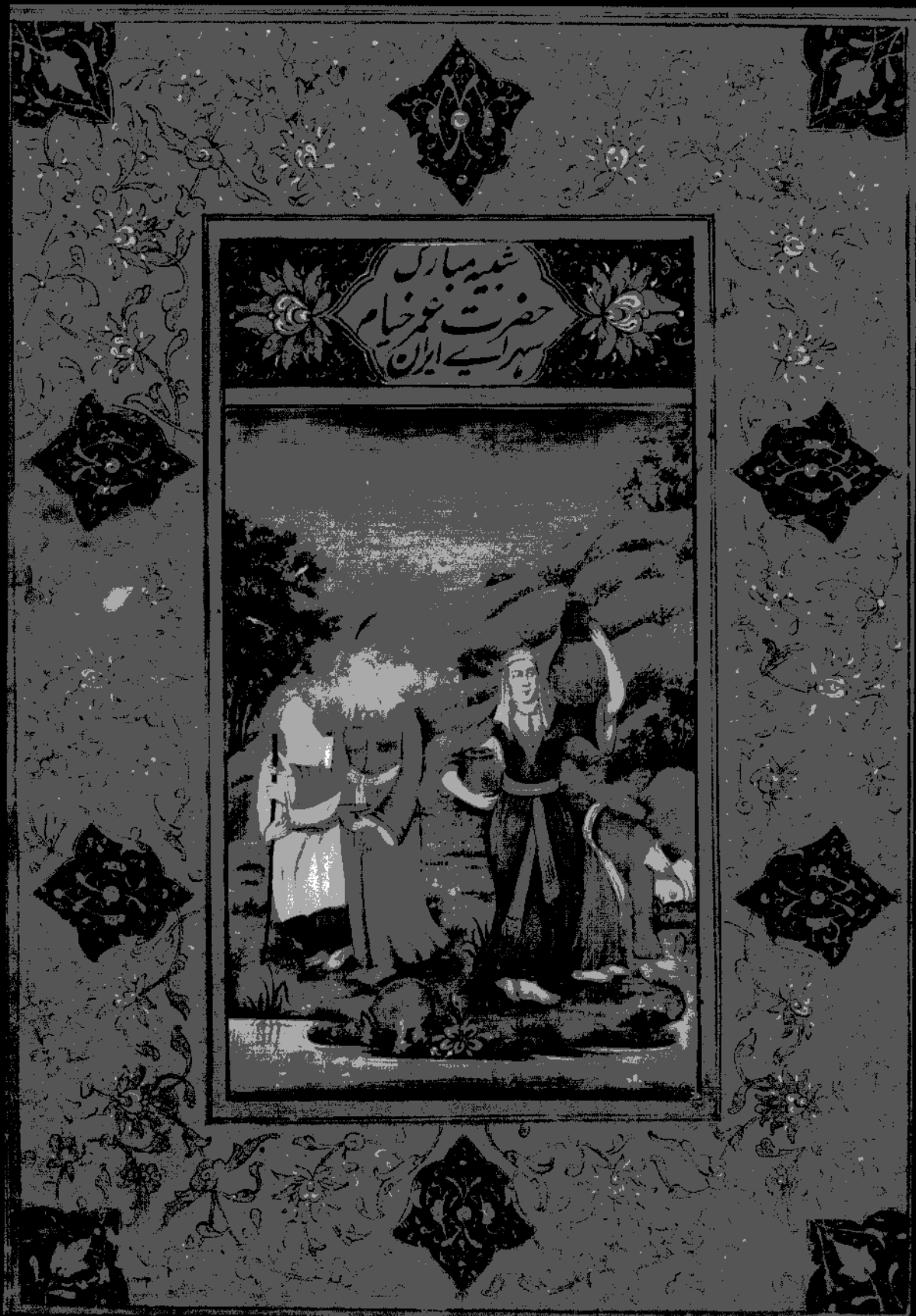
ROYAL SCENE SHOWING KING SMOKING HUBBLE BUBBLE,
PRINCE SEATED IN FRONT WITH LADIES BEHIND
AND A FEMALE ATTENDANT WITH A FLY WHISK



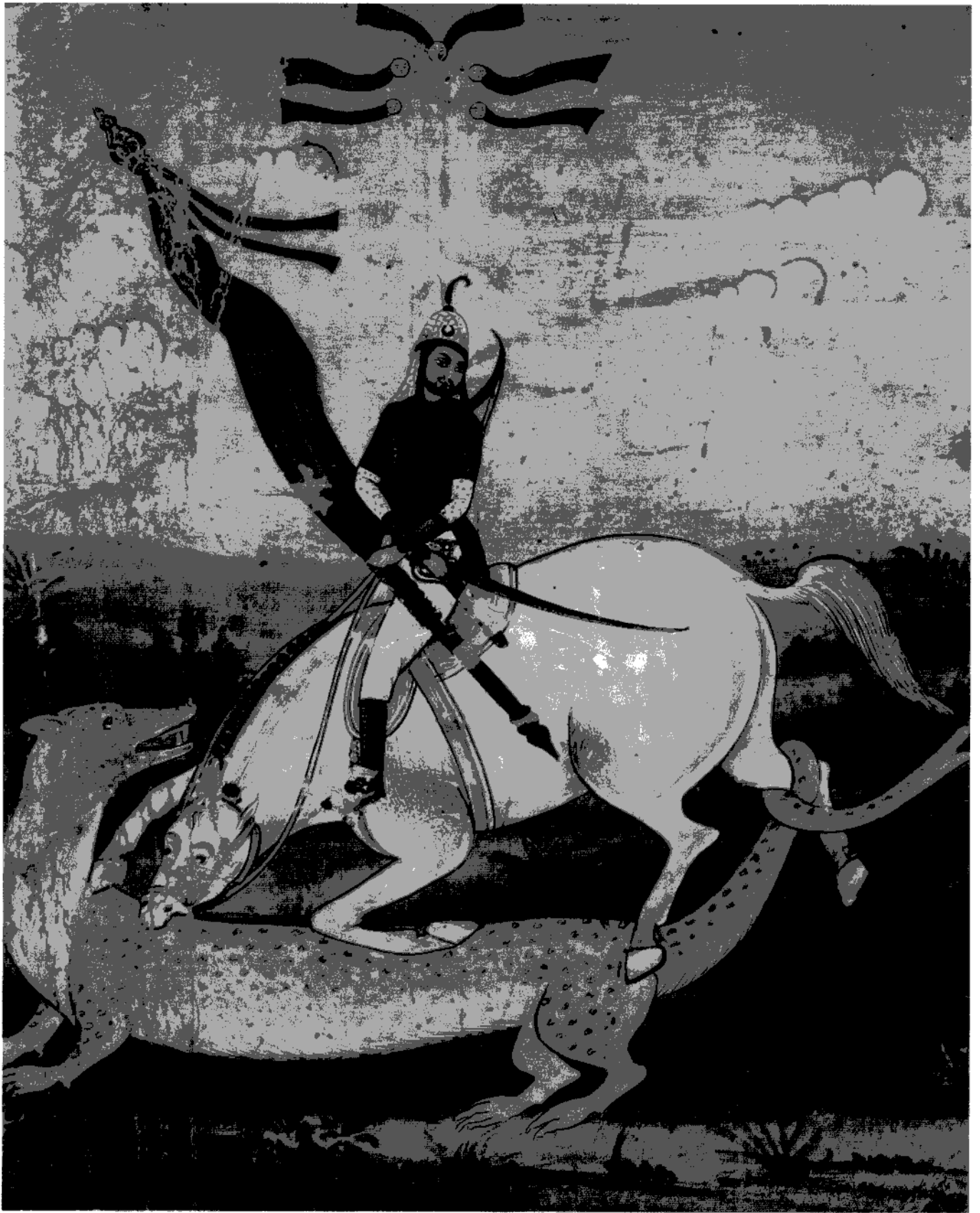
ROYAL SCENE SHOWING A KING SURROUNDED BY
LADIES IN DIFFERENT POSES



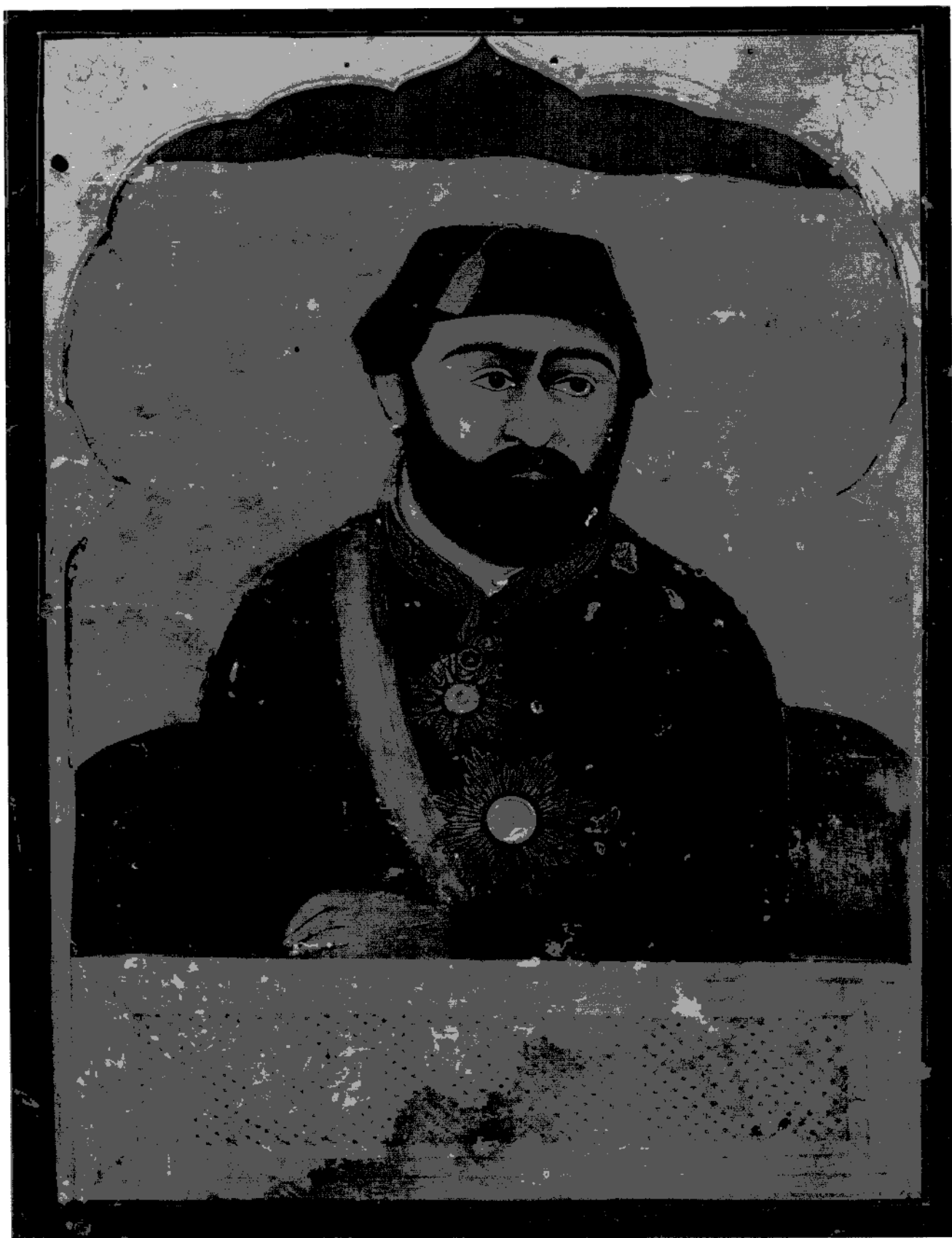
EMOTIONAL GOOD-BYE BEFORE LEAVING ON AN EXPEDITION



UMAR KHAYYAM



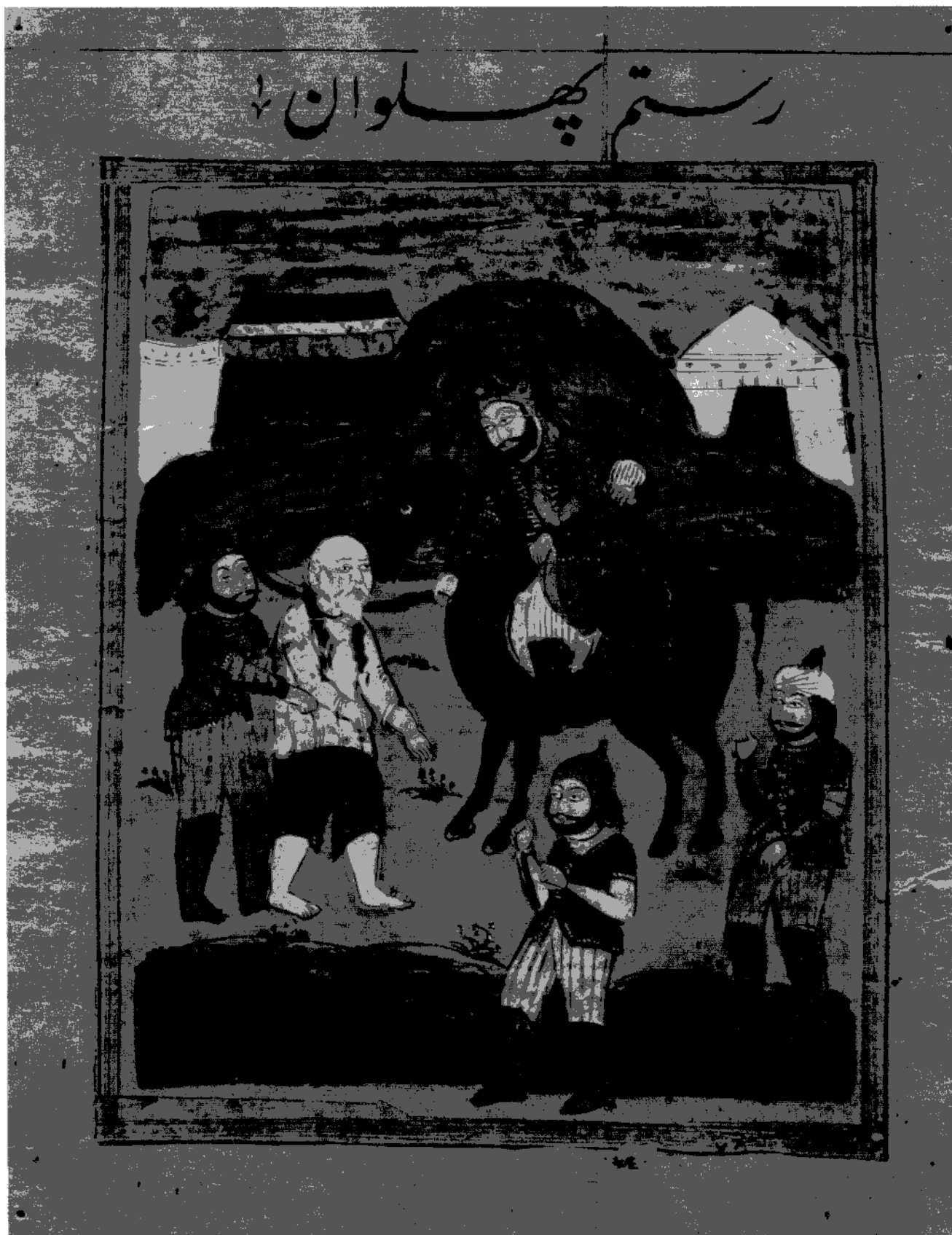
SCENE SHOWING ARMED FIGURE ON HORSE,
HUNTING AN ANIMAL



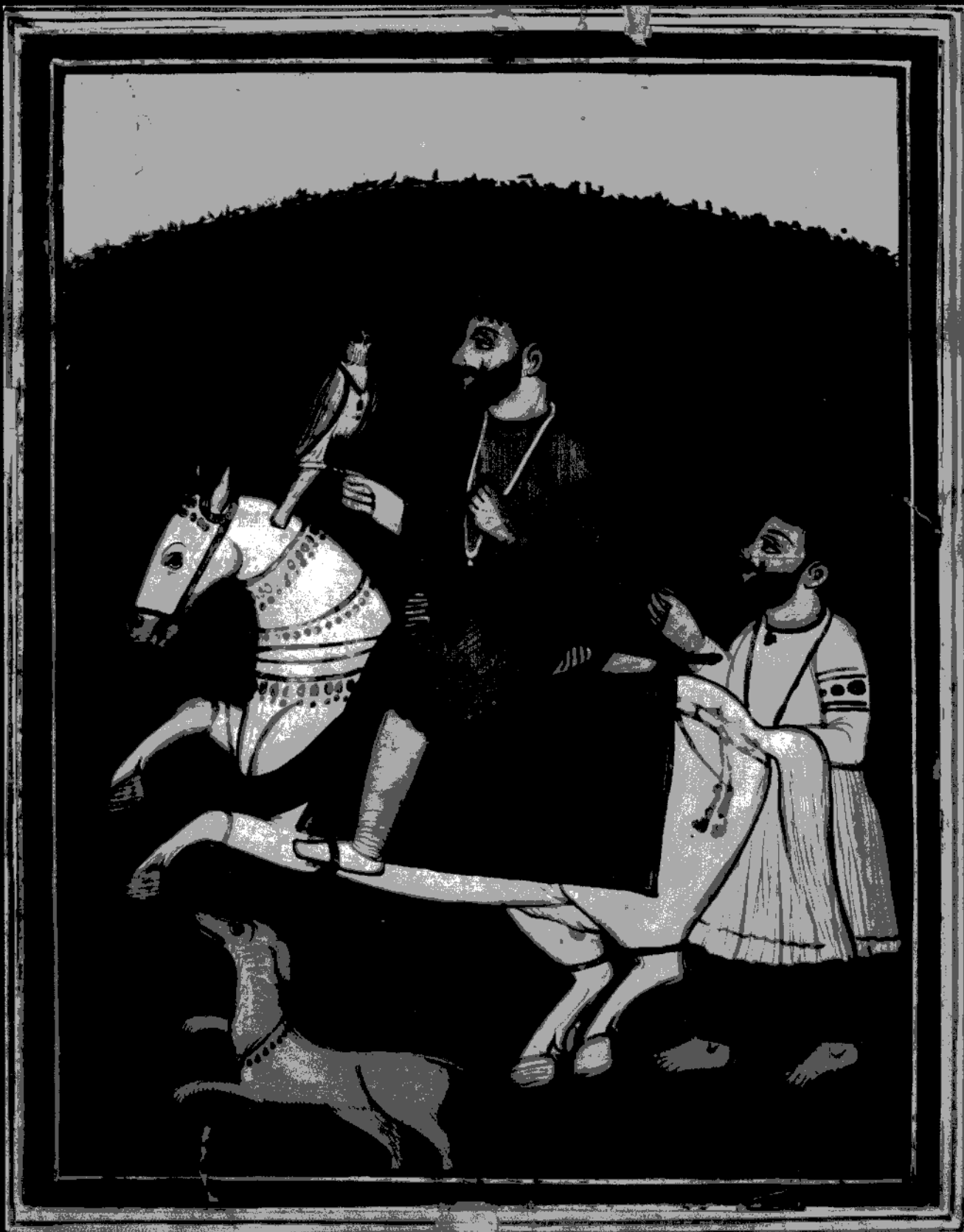
PORTRAIT SHOWING MAN WEARING RED CAP AND TWO MEDALS



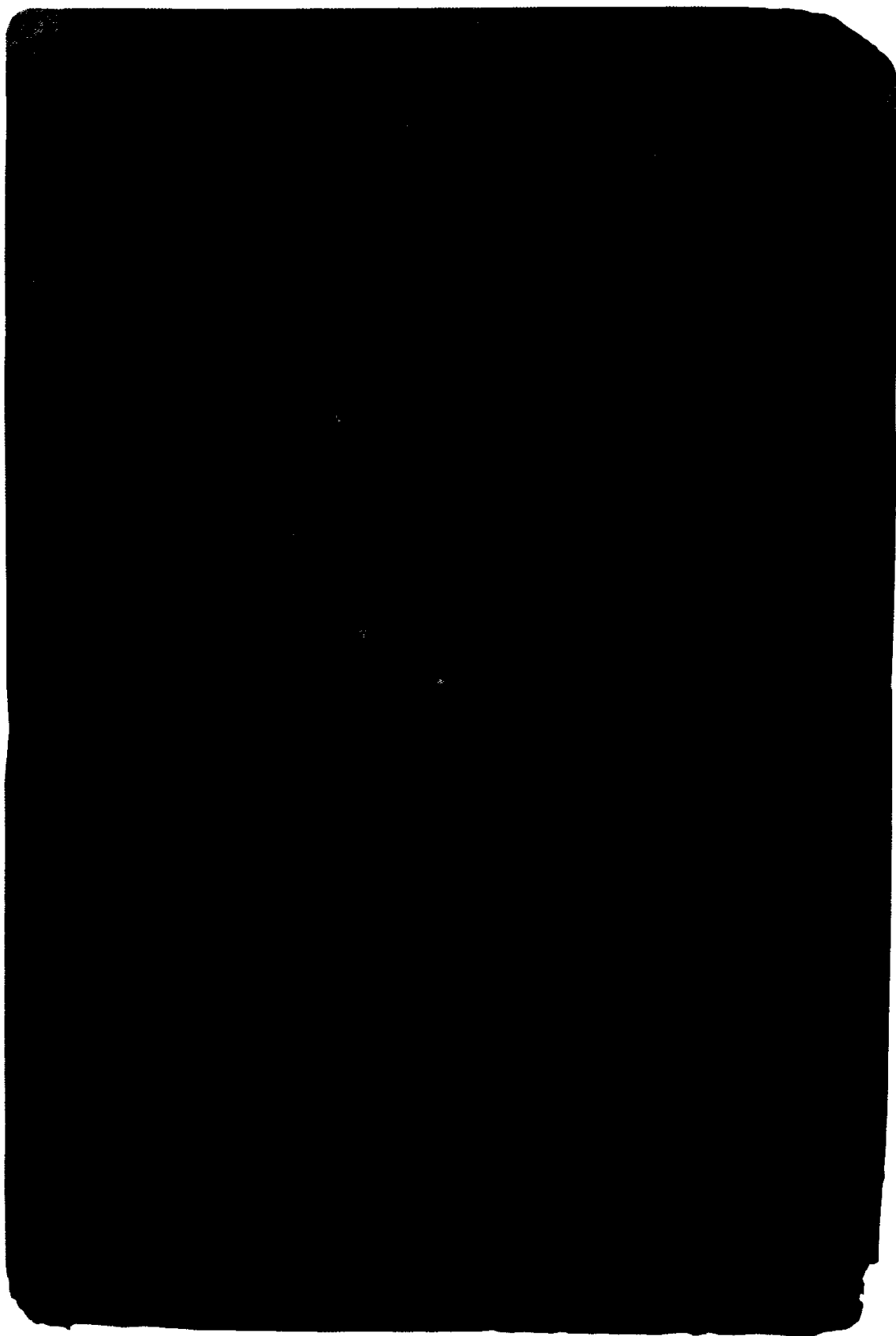
A PRINCESS TENDING HER BABY WITH ATTENDANTS



SCENE SHOWING LEGENDARY IRANI WRESTLER RUSTAM



PAINTING OF GURU GUBEND SINGH,
THE 10TH GURU OF THE SIKH, ON A WHITE HORSE HOLDING
A BIRD FOLLOWED BY AN ATTENDANT AND A DOG



UNTITLED PERSIAN MINIATURE



A LADY WITH A LAMP IN HER HAND, THE MAN FIGHTING
THE GROTESQUE FIGURES IN FRONT



A HALOED ARMED MAN WITH A LADY BEHIND
FIGHTING WITH A DEMON



GANESHA SITTING ON A LOTUS THRONE WITH
LEOPARD & TIGER STANDING IN THE FRONT



PORTRAIT SHOWING KRISHNA WITH A MALE DEVOTEE



A HINDU DEITY WITH A LADY TO LEFT IN ADORATION



SCENE SHOWING KRISHNA PLAYING WITH FLUTE
ALONG WITH FEMALE AND MALE FIGURES



PAINTING OF A FIGURE HAVING HUMAN AND ANIMAL HEADS
WHILE TEN HANDS HOLDING DIFFERENT OBJECTS



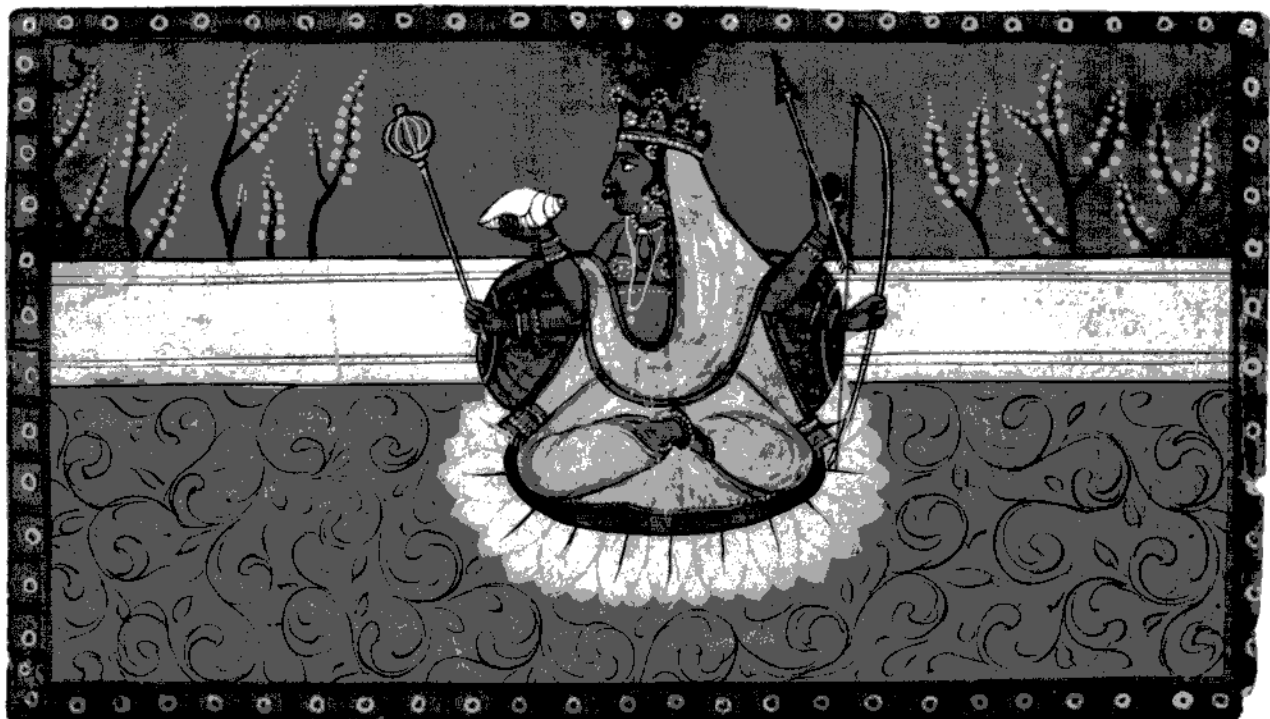
SCENE SHOWING BRAHMAN WITH A ROYAL FIGURE WHILE MUSICIANS ARE SHOWN PLAYING MUSICAL INSTRUMENTS



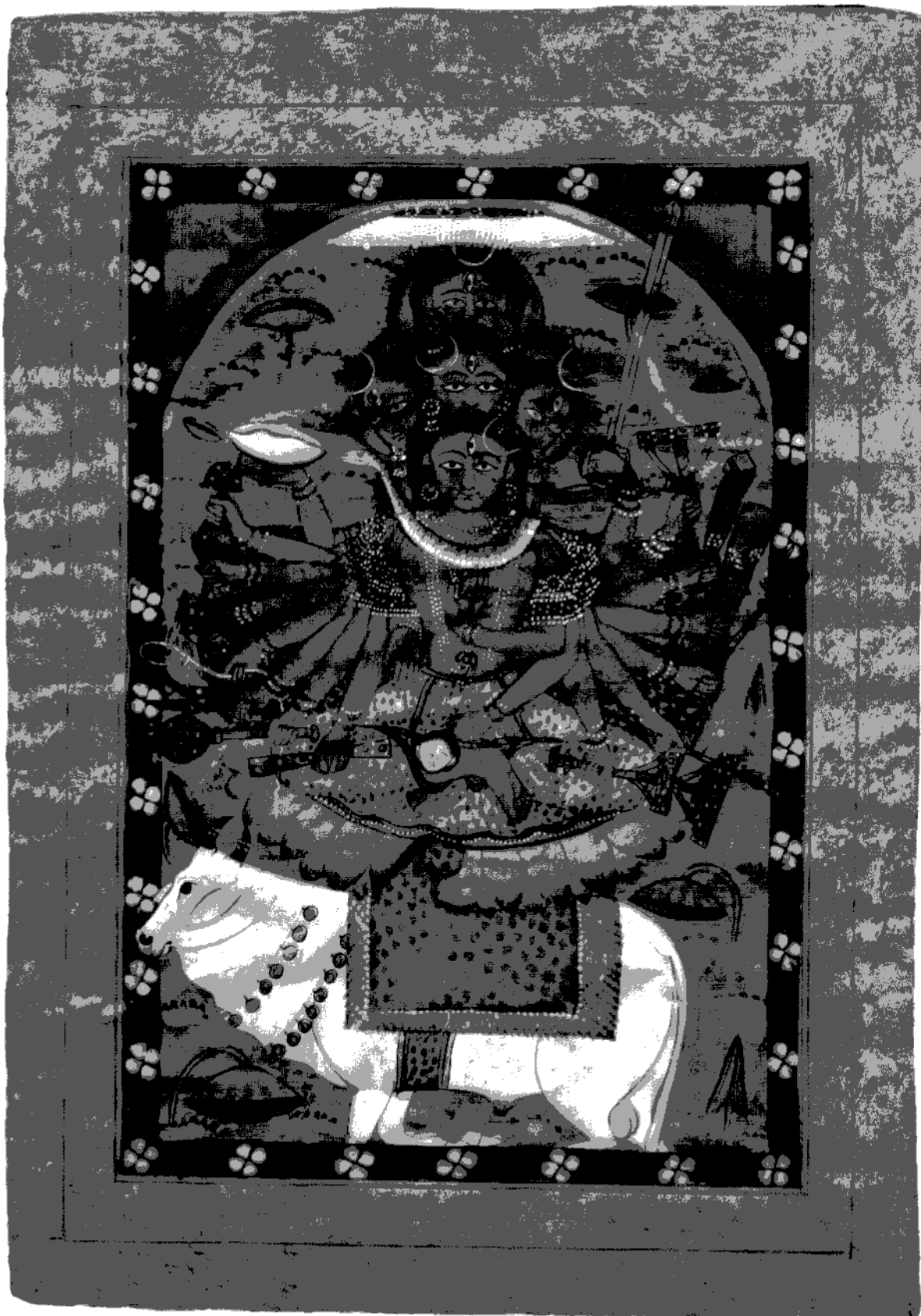
SIVA ON LOTUS THRONE ALONG WITH HUMAN FIGURES DEPICTING ELEPHANT, BULL, HORSE ETC WHILE A COBRA IS SHOWN HELD BY HUMAN AND DEMONS



ILLUSTRATION SHOWING KRISHNA WITH FLUTE,
BRAHMAN WITH A PLOUGH AND A LADY HOLDING POT



LAKSHMI DEVI ON LOTUS THRONE HOLDING BOW AND ARROW



FIVE HEADED SIVA ON NUNDI (BULL) HAVING 18 HANDS
HOLDING DIFFERENT OBJECTS



PAINTING SHOWING DURGA DEVI FIGHTING WITH BUFFALO DEVIL



UNTITLED



HANUMAN CARRYING RAM AND SITA



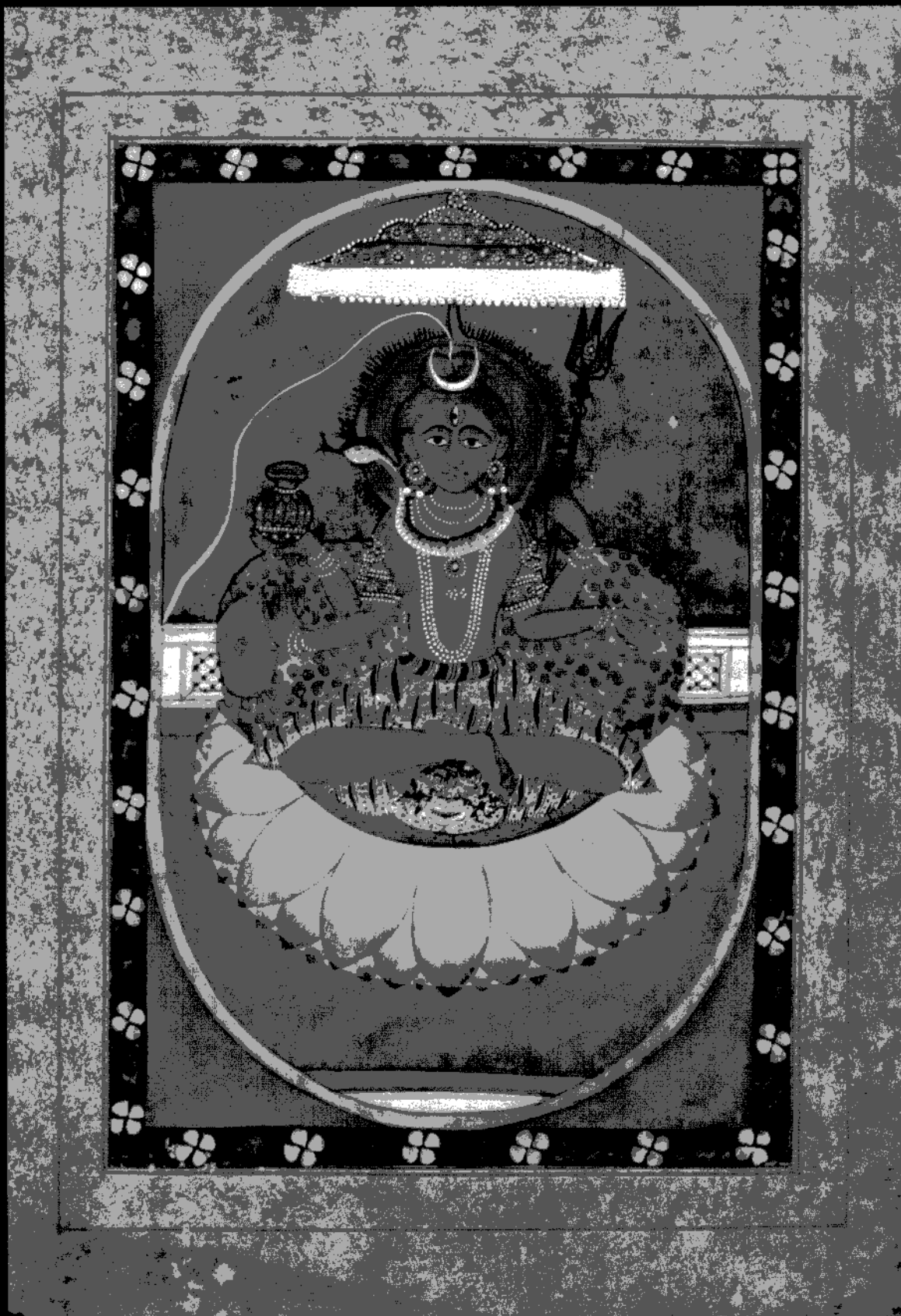
A FEMALE FIGURE SITTING ON A LOTUS THRONE



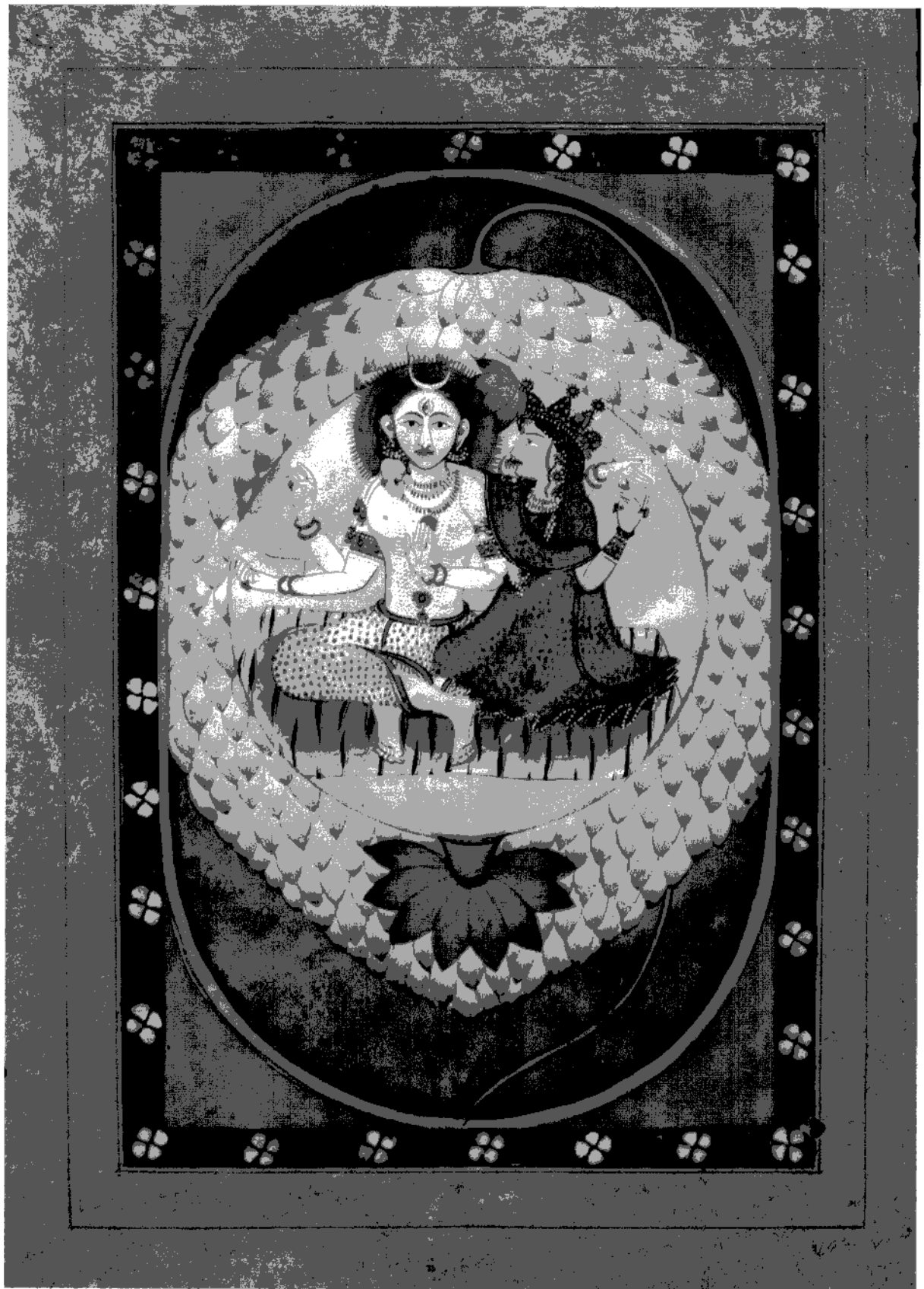
DURGA AND NANDI BULL



HINDU GODDESS, "PARVATI" SHOWING 18 HANDS
HOLDING DIFFERENT OBJECTS



SHIVA ON LOTUS THRONE

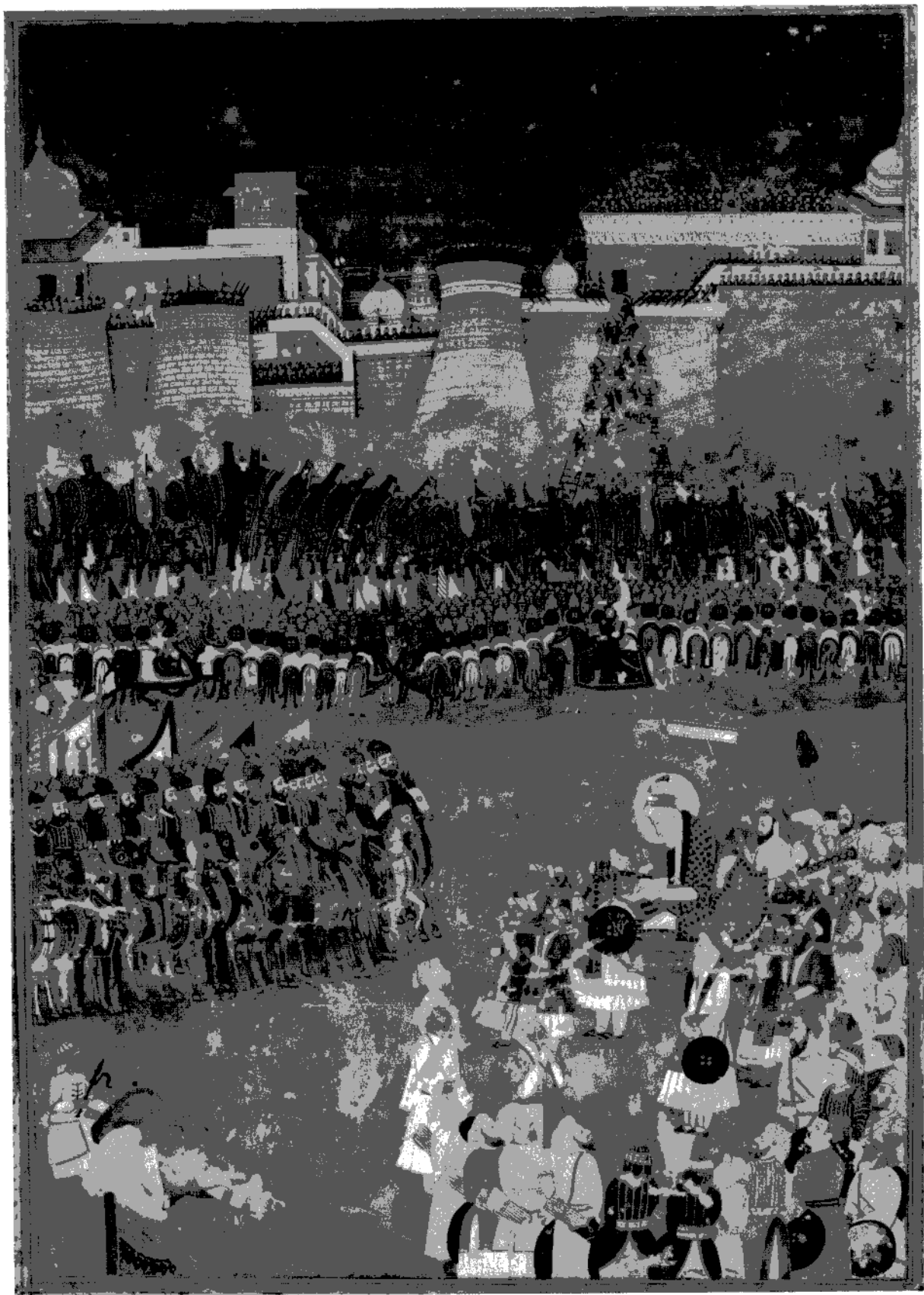


SHIVA

COLLECTION FROM
LAHORE MUSEUM
LAHORE



A NOBLE MAN WITH ARROW AND BOW



THE SIEGE OF GOLCONDA BY AURANGZEB



Fig. 1. Illustration from Razm Nama.

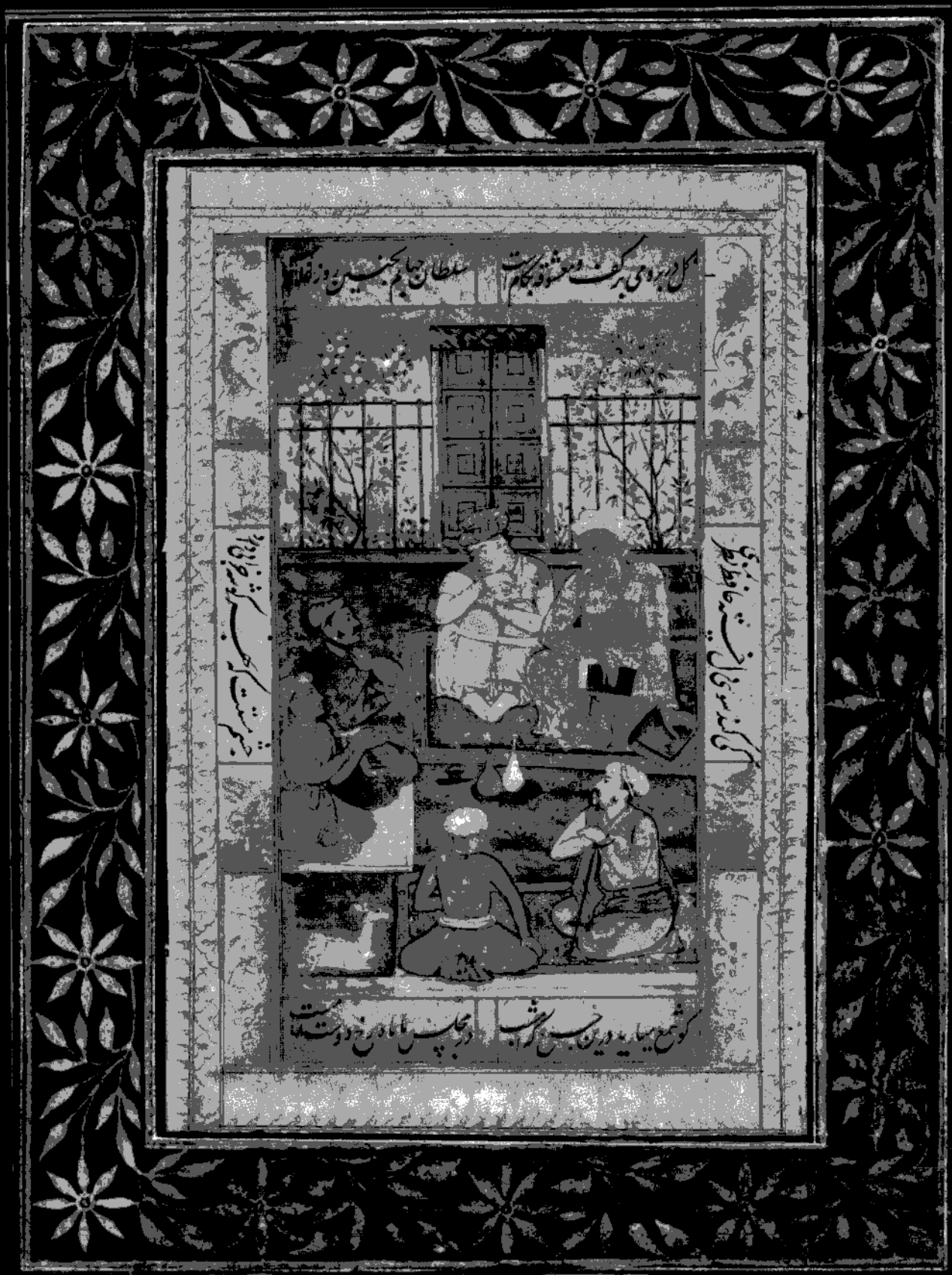
AN ILLUSTRATION FROM RAZM NAMA



UNTITLED



JEHANGIR



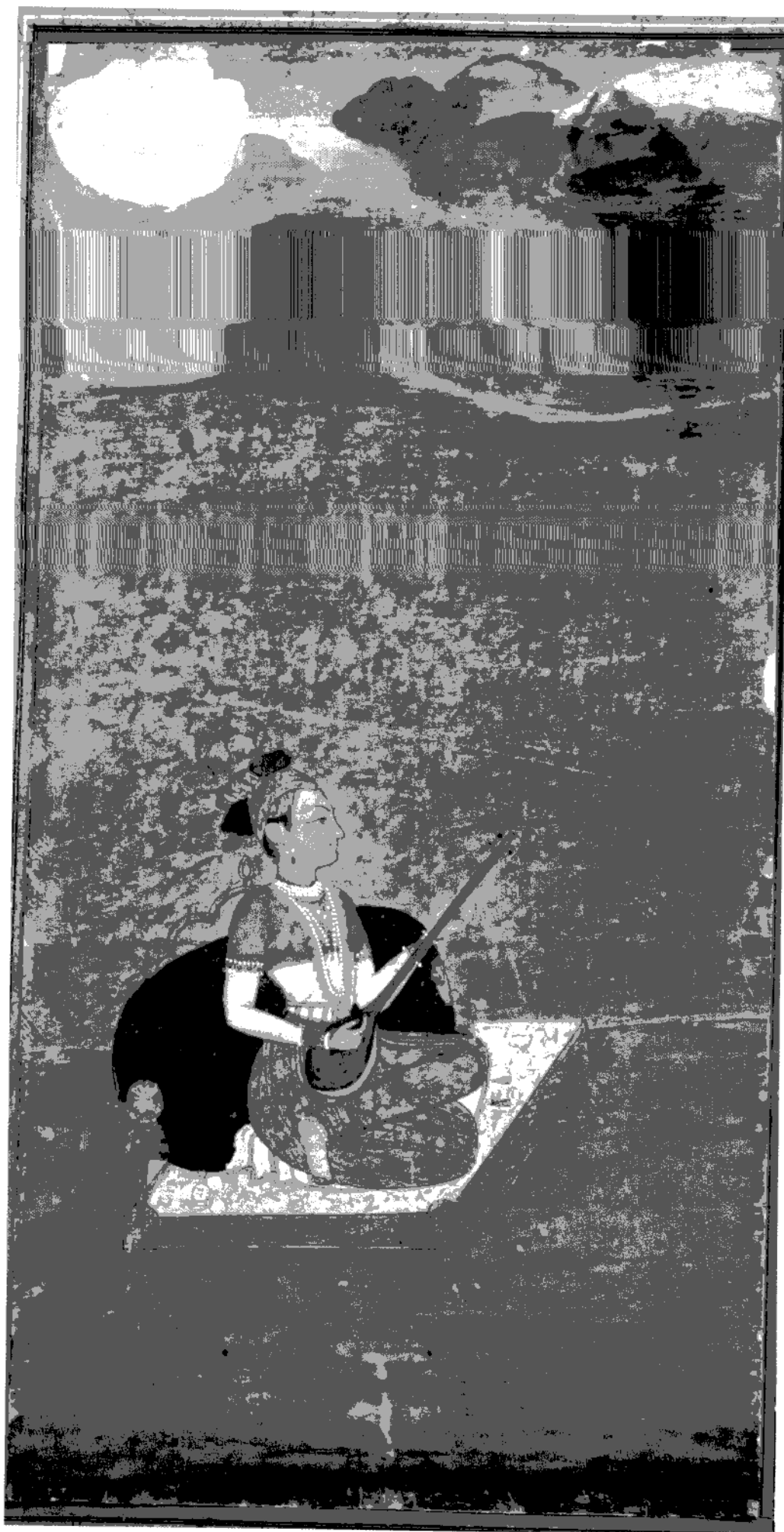
UNTITLED PERSIAN PROVENANCE



PORTRAIT OF MUHAMMAD AZAM SHAH



STANDING LADY WITH FLOWER IN HER HAND



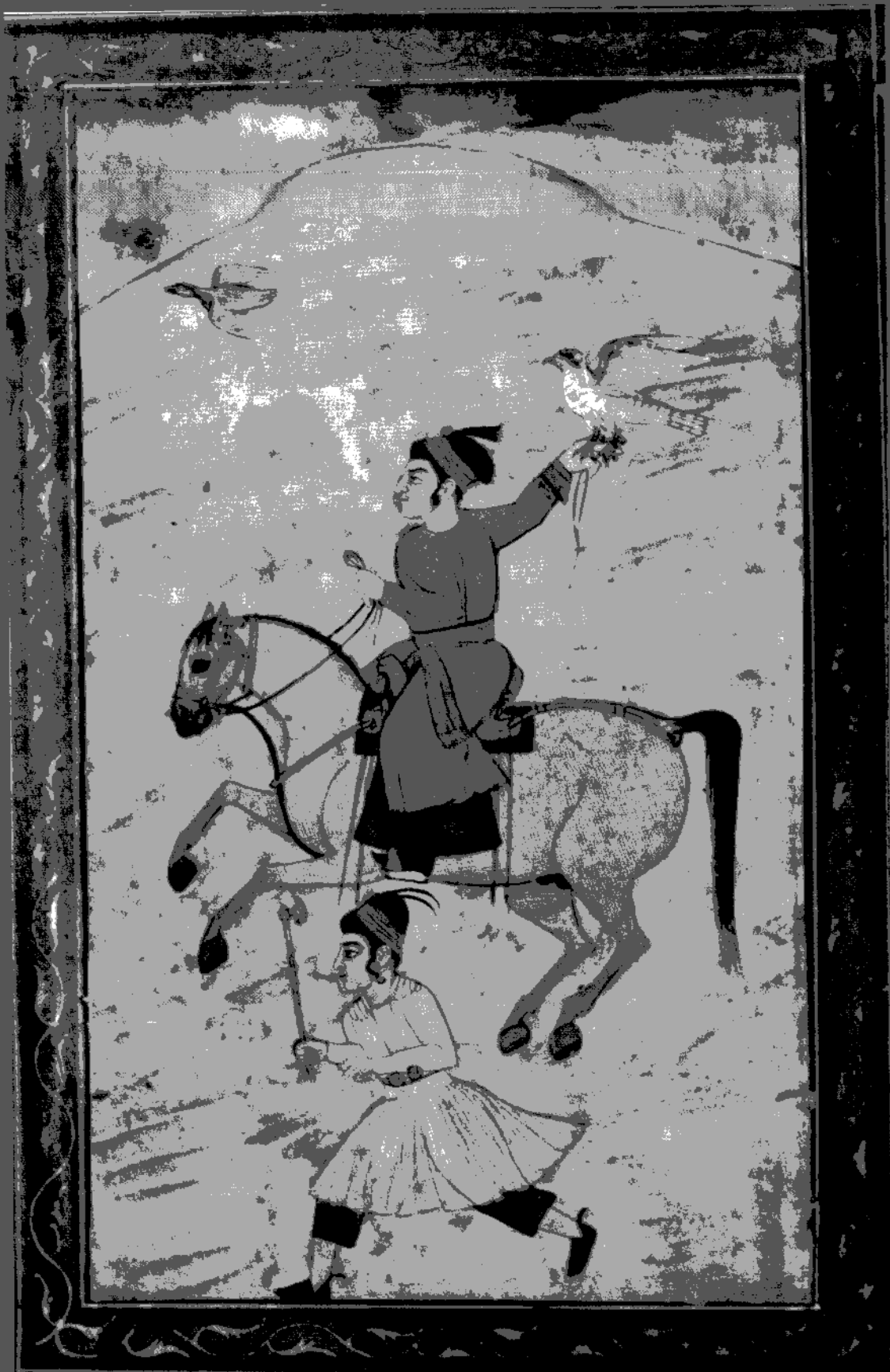
LADY PLAYING MUSICAL INSTRUMENT



STANDING PORTRAIT OF A NOBLE MAN



MAHARAJA NARINDARA SINGH OF PATIYALA SITTING ON A HORSE
BACK BY BASHARAT ULLAH (FATHER OF HAJI SHARIF)



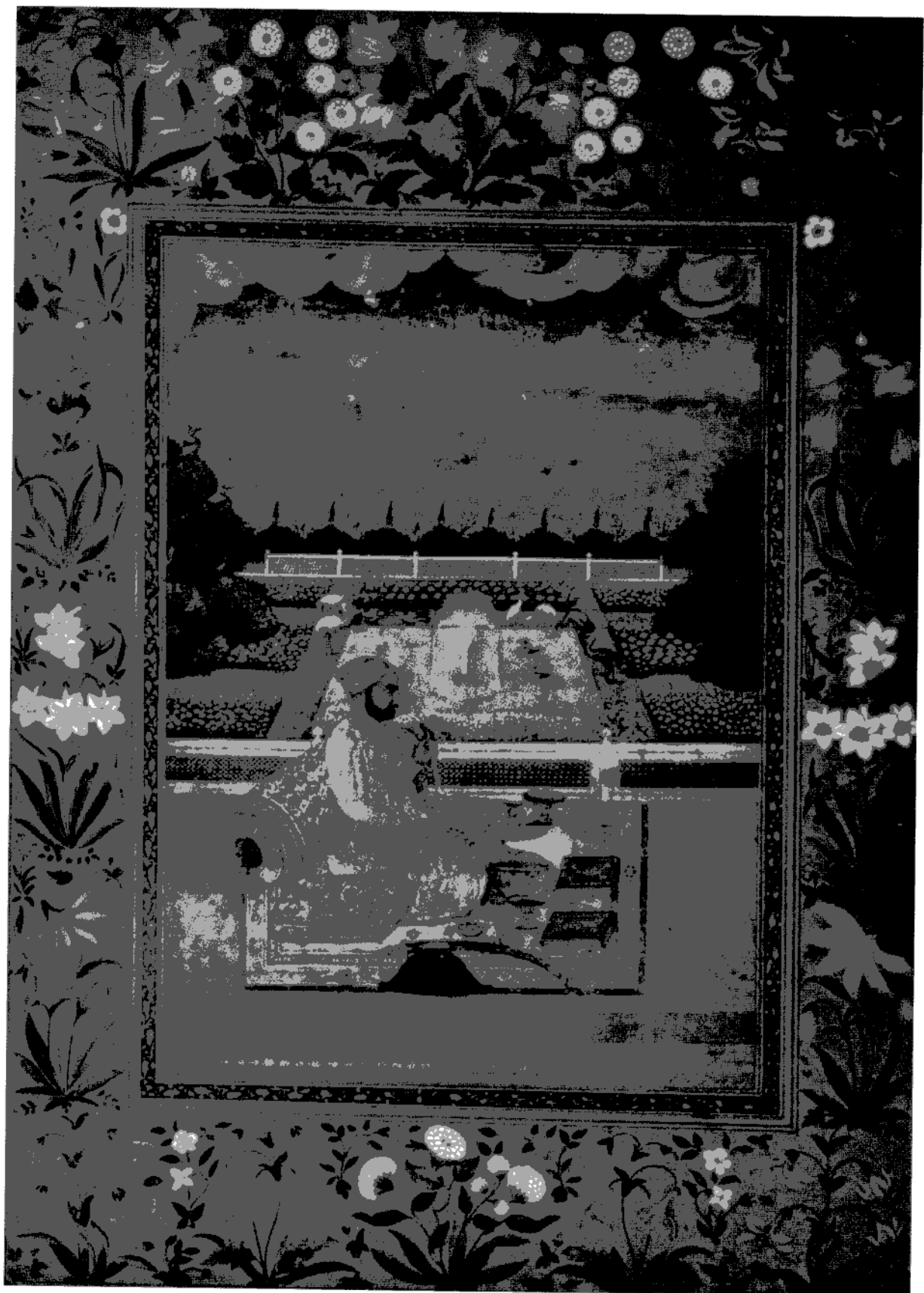
DARA SHIKOH ON HORSEBACK AND PEDESTAL ATTENDANT
AGAINST A FLAT BACKGROUND



LADY PLAYING A MUSICAL INSTRUMENT



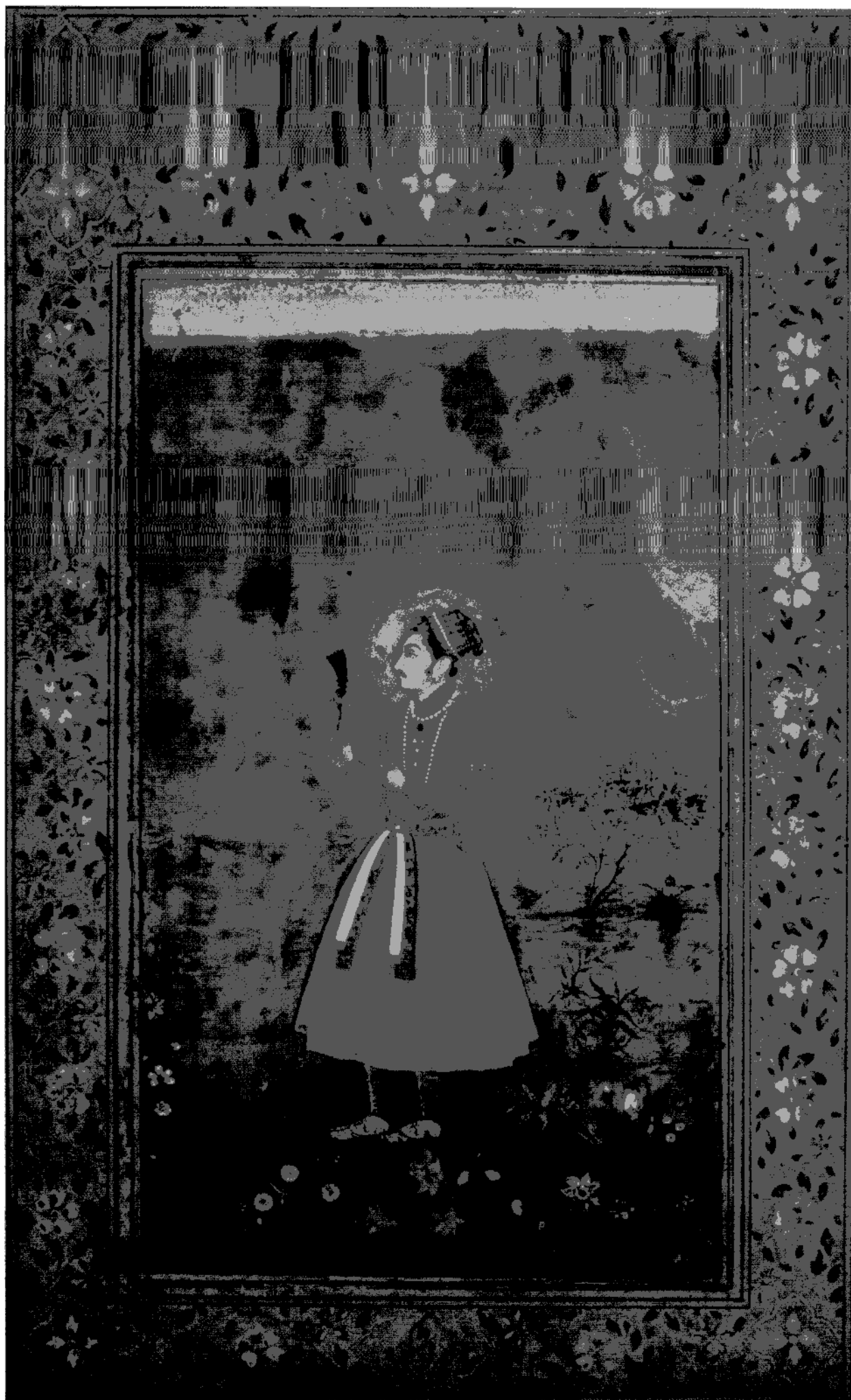
A PICTURE ILLUSTRATING FALCONRY



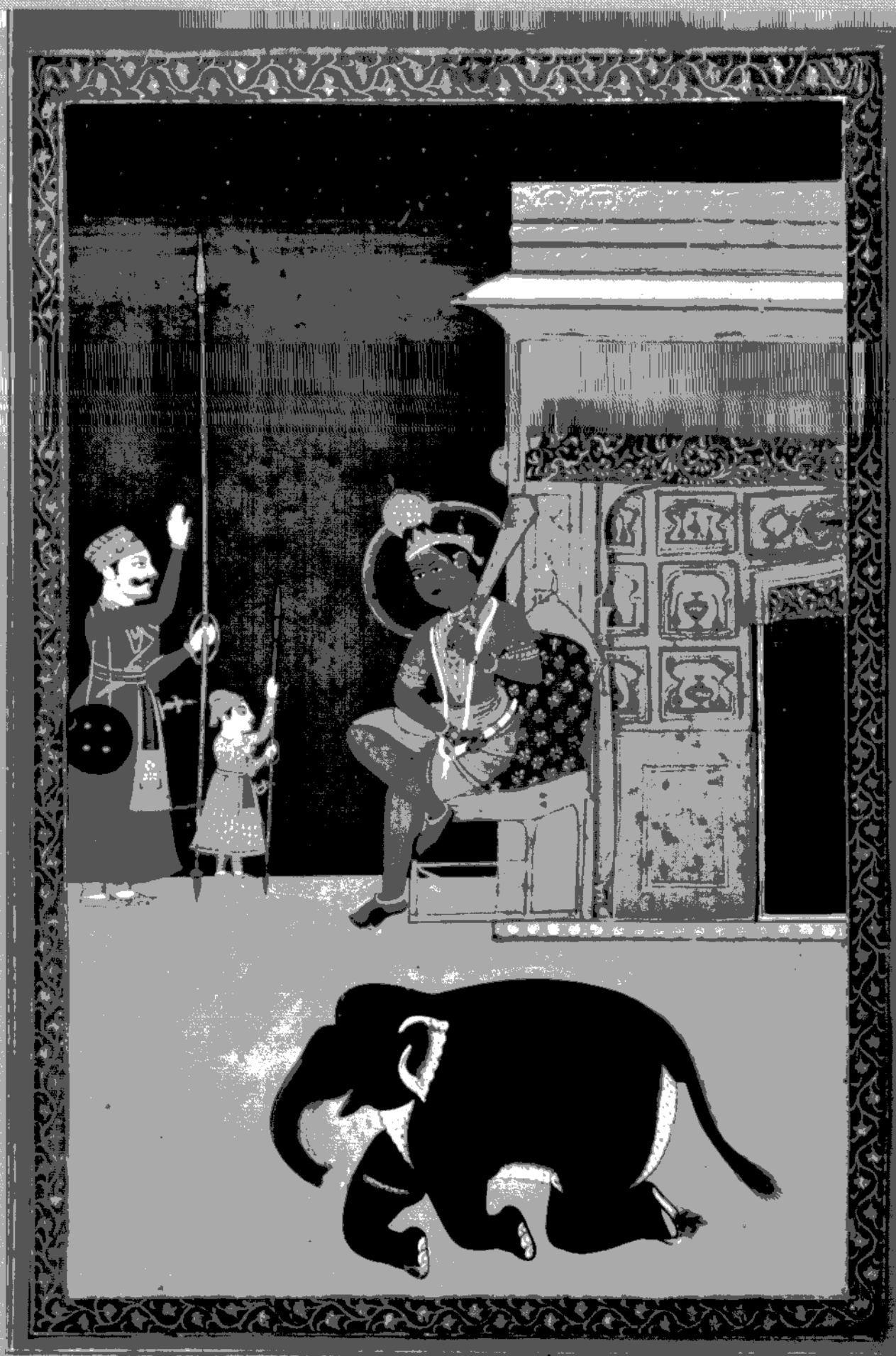
MOHAMMAD SHAH (ROSHIN AKHTAR)



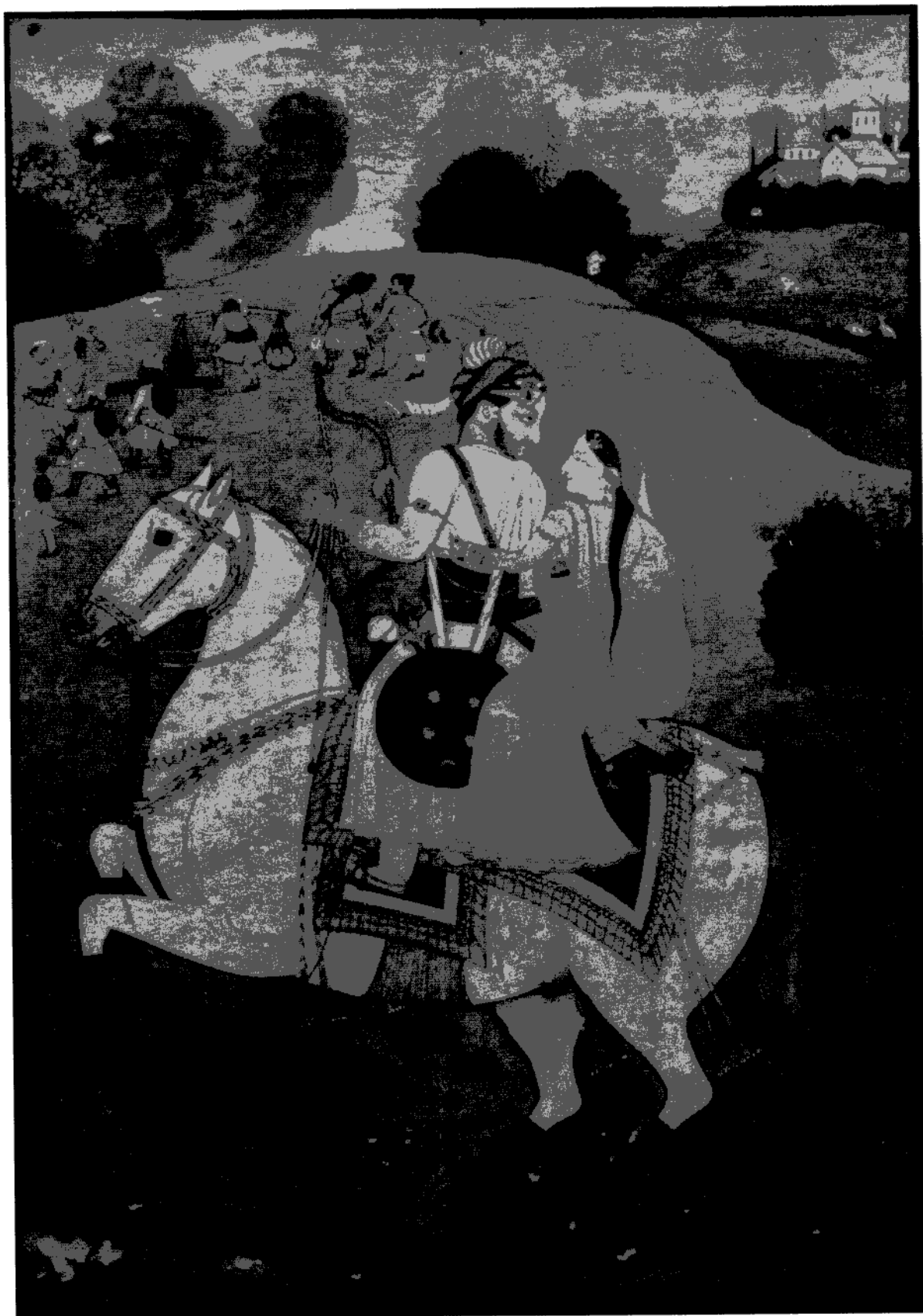
KING HUMAYUN



PORTRAIT OF DARA SHIKOH



KANADA RAGINI



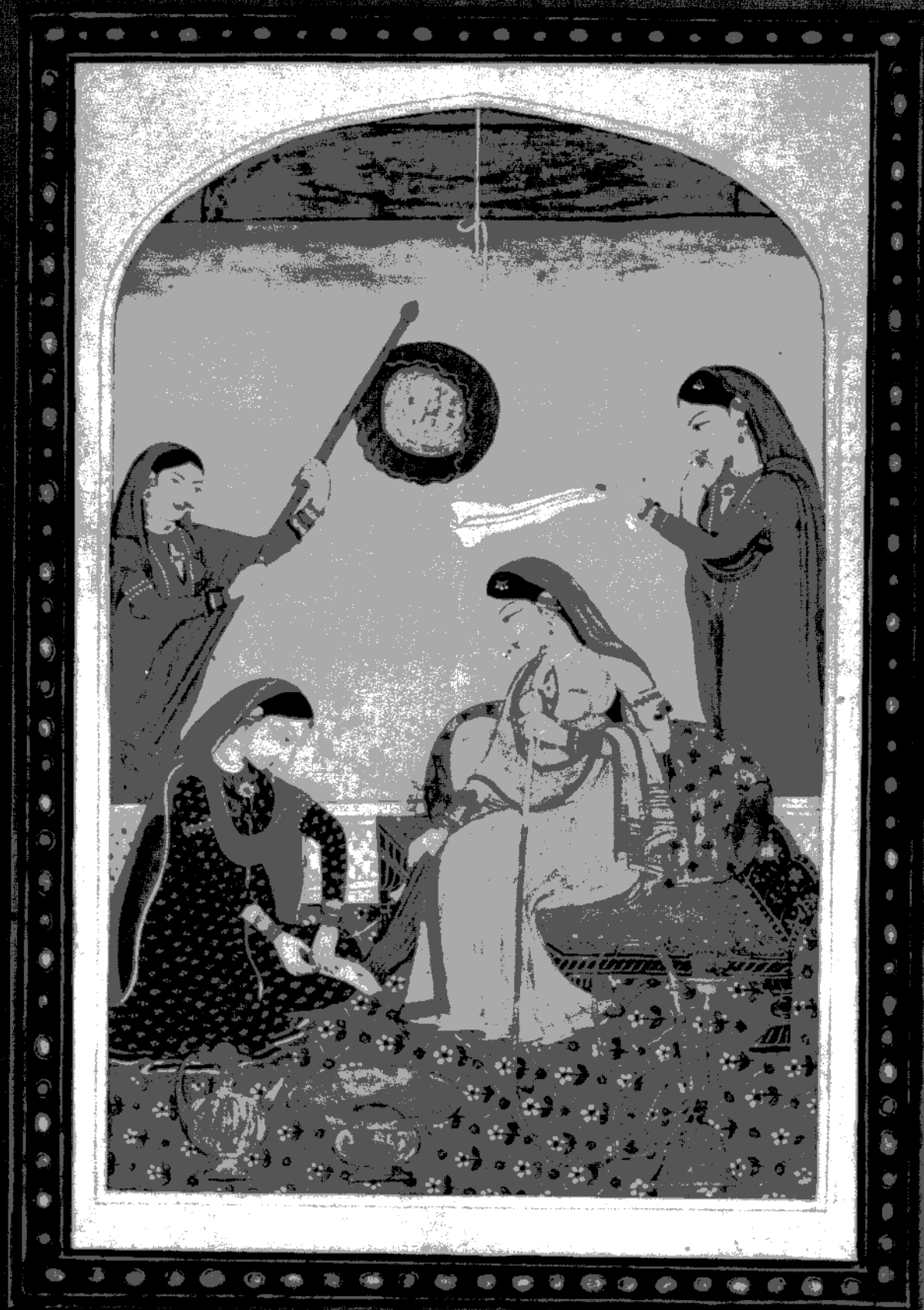
ROYAL COUPLE ON A HORSE



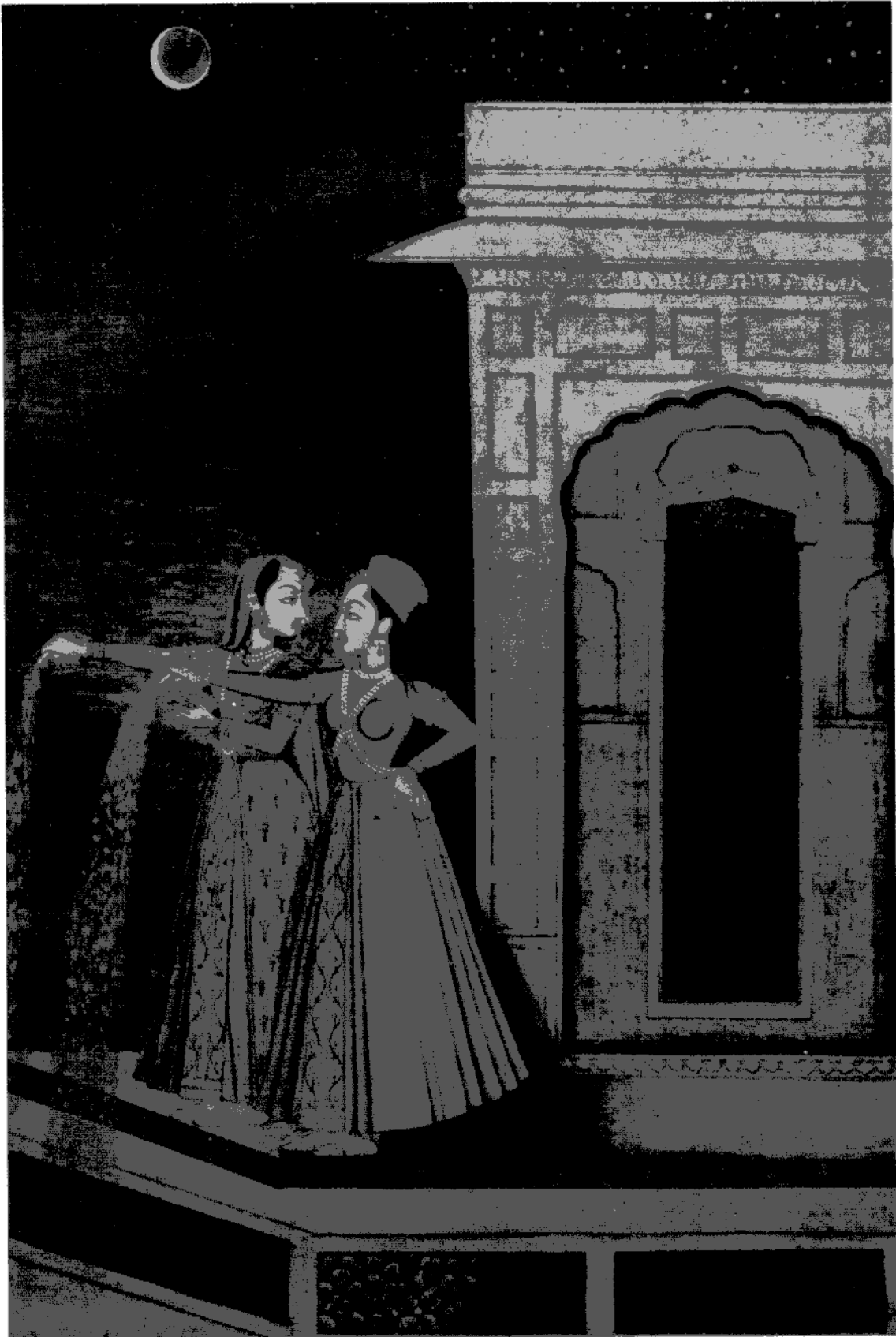
ILLUSTRATION OF HARI VAMSA



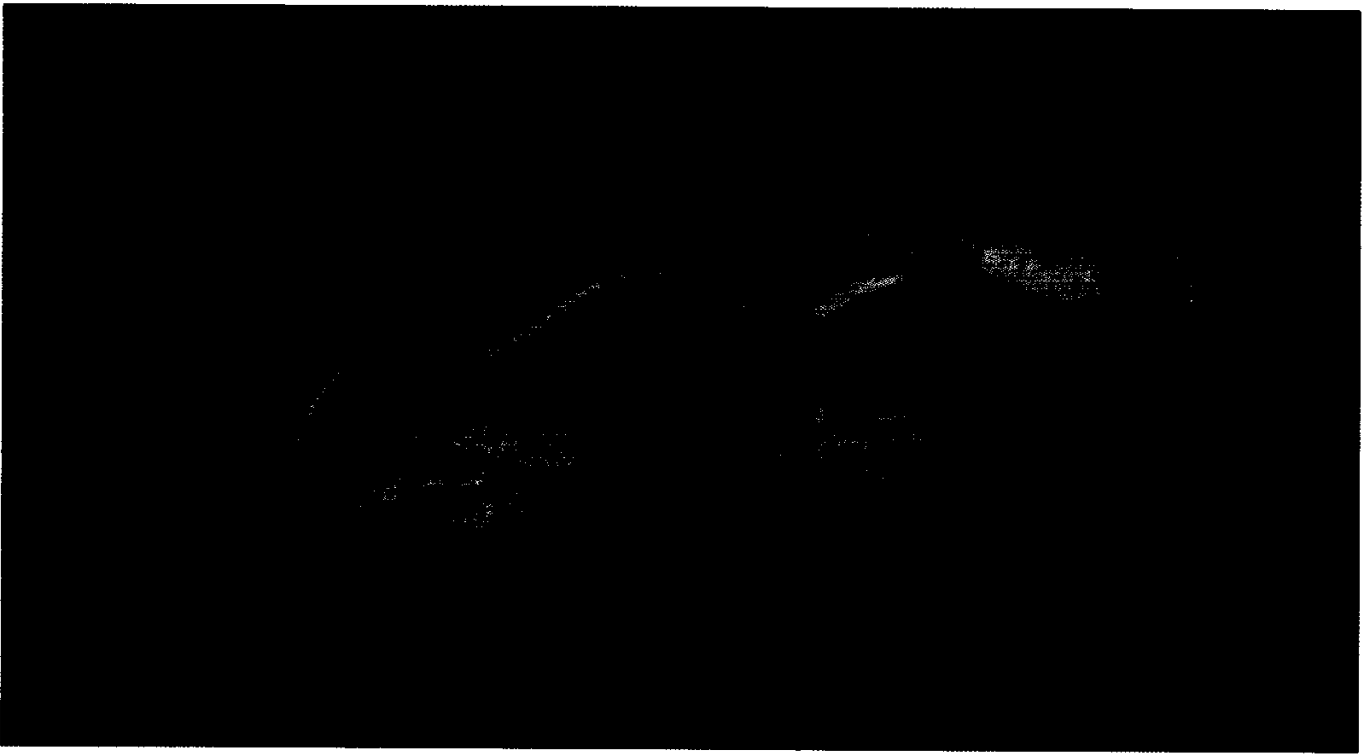
A LADY WATCHING THE CLOUDS



A LADY'S ROYAL TOILET



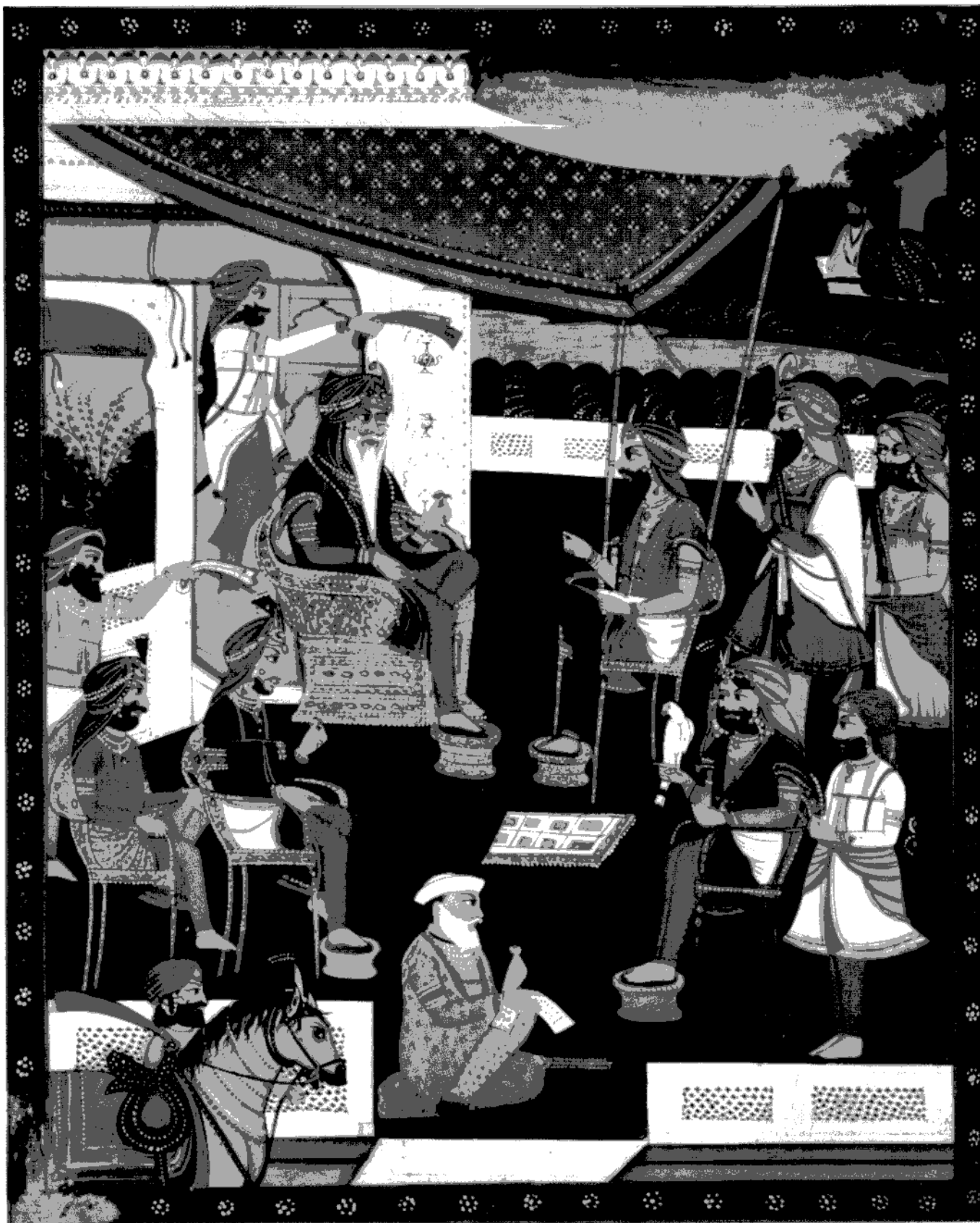
A ROYAL LADY & ATTENDANT LETTING OF FIREWORKS



A LEOPARD HUNTING A DEER



A RIDER



DARBAR OF MAHARAJA RANJIT SINGH



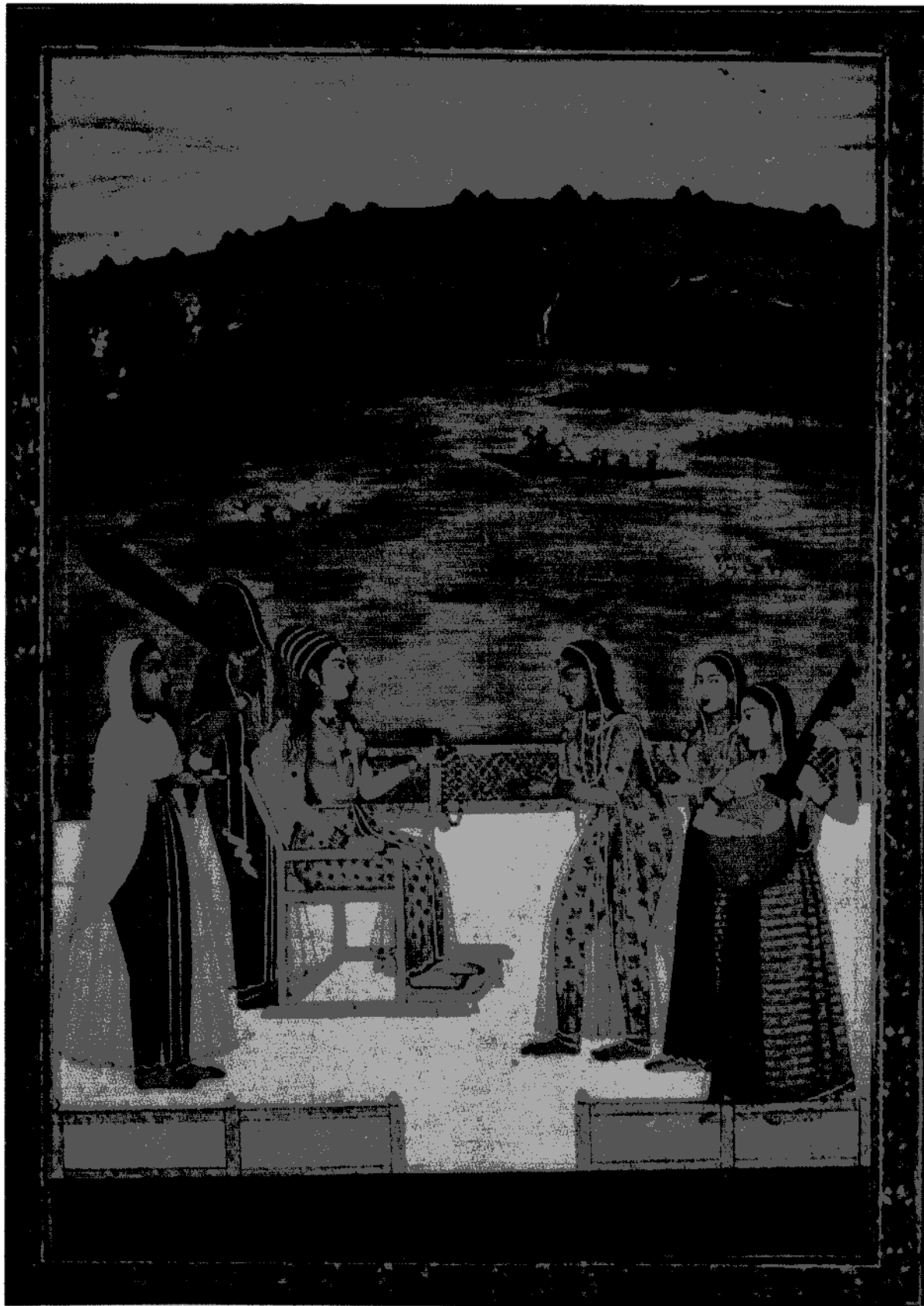
PERSIAN PAINTING WITH VERSES AT THE BACK



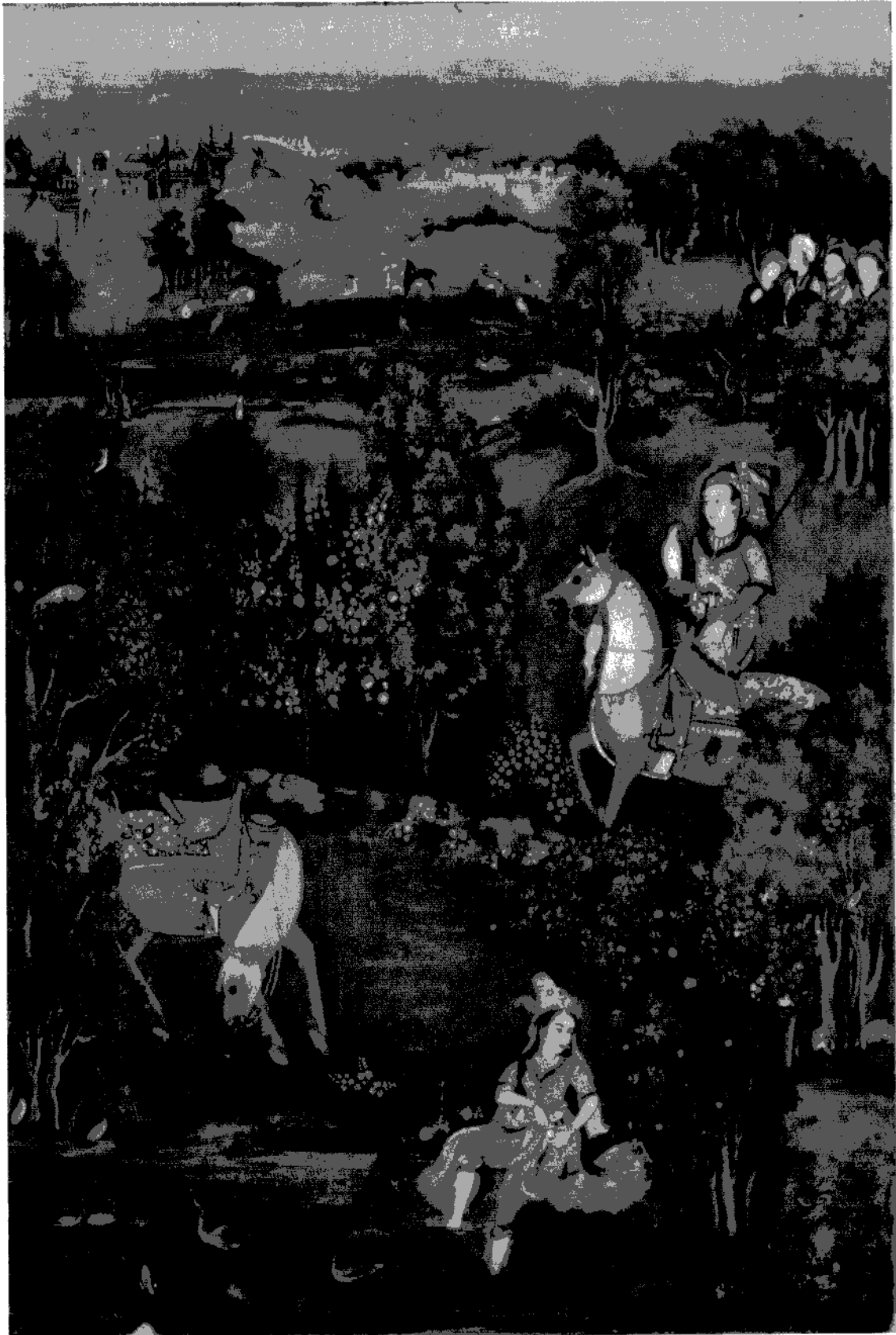
PORTRAIT OF RAJPUT WOMAN



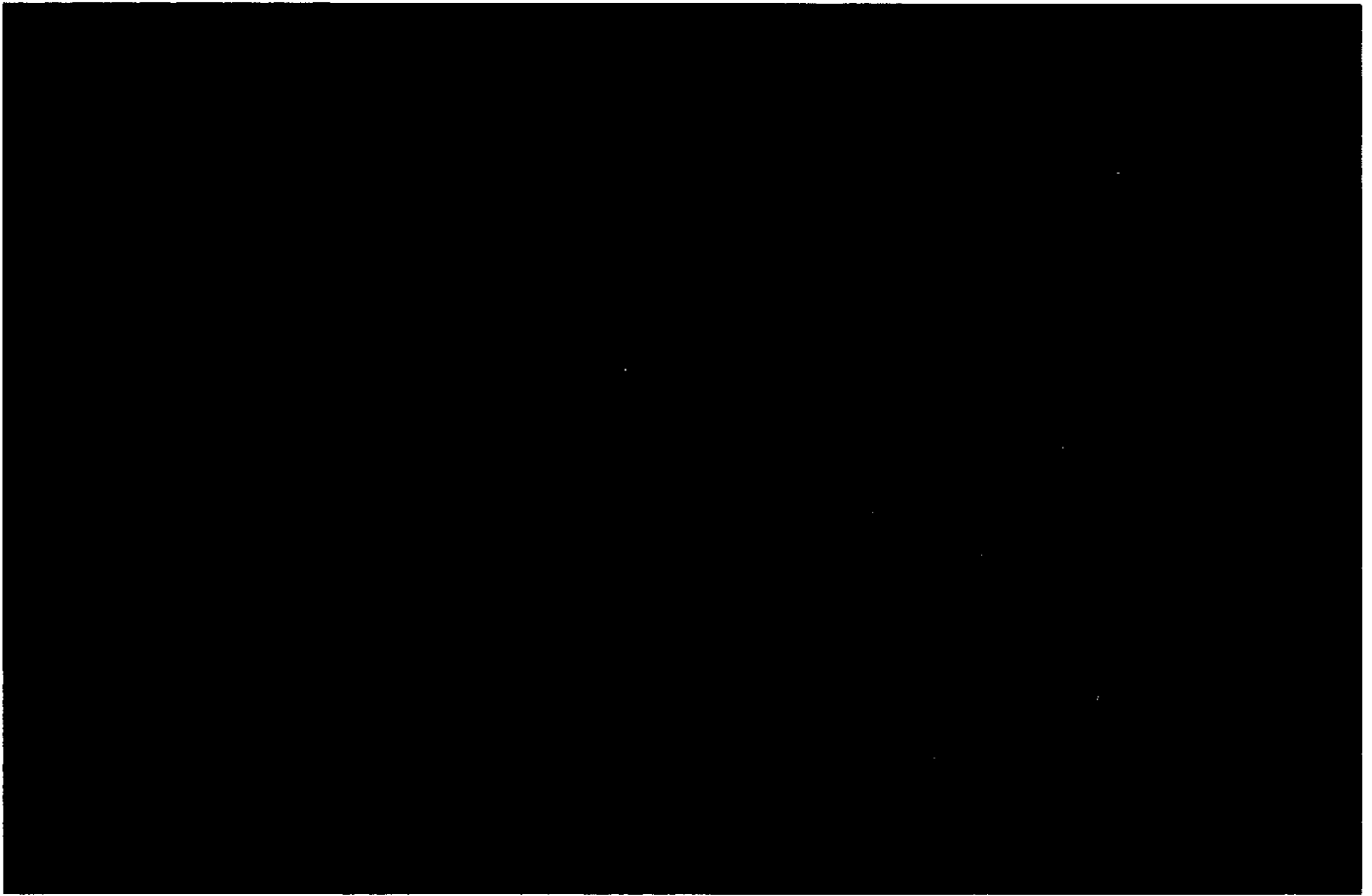
NOCTURNAL SCENE (MASCUSA RAGA)



A SEATED PRINCESS PRESENTING A NECKLACE
TO ONE OF HER ATTENDANT



EPISODE FROM SHAH NAMA OF FIRDUSI



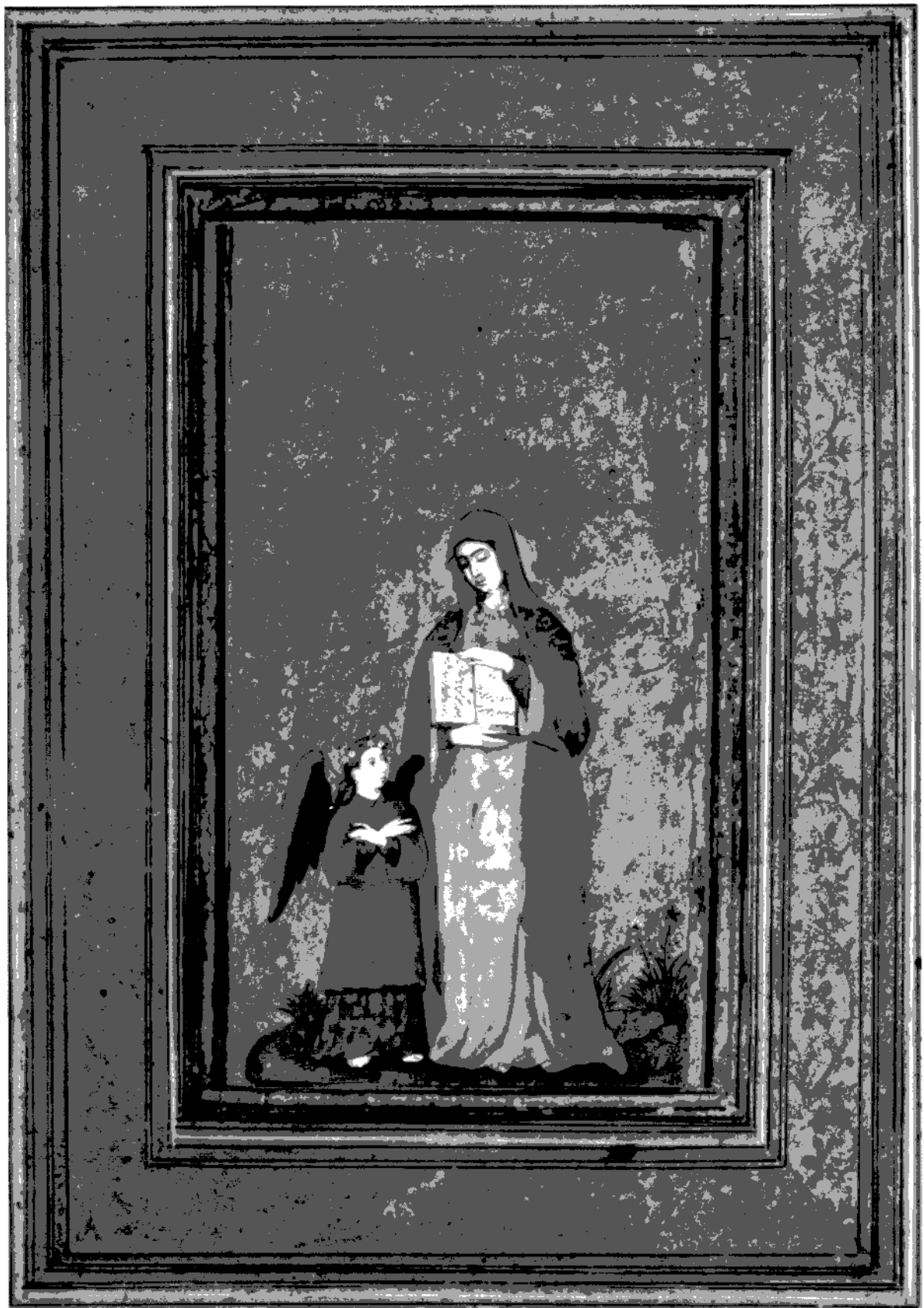
ROYAL LADIES PLAYING POLO



PORTRAIT OF A ROYAL LADY



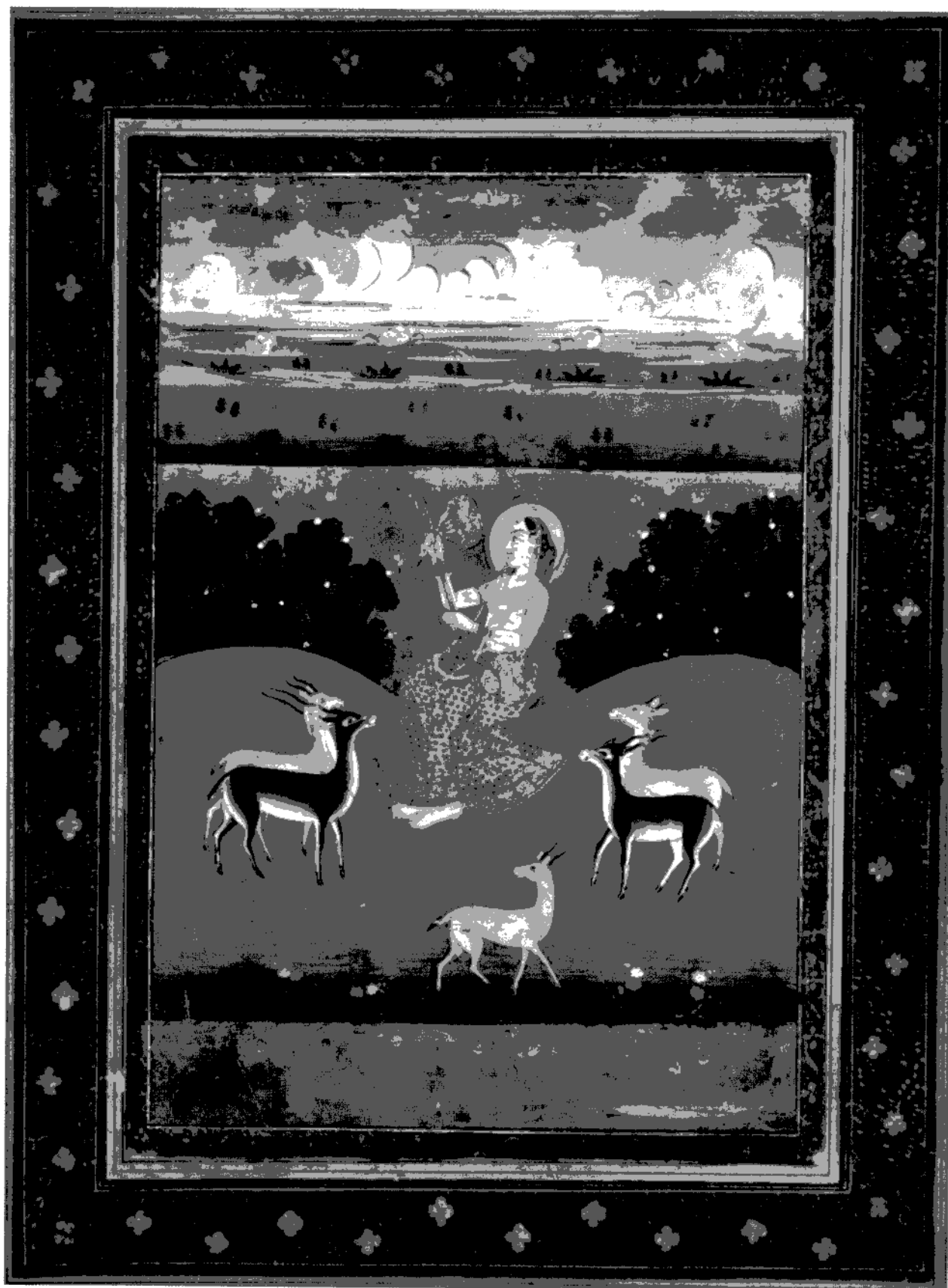
PAINTING SHOWING AN ASPECT OF SAKHTI



VIRGIN MARY WITH A MINISTERING ANGEL



THE HOLI FESTIVAL

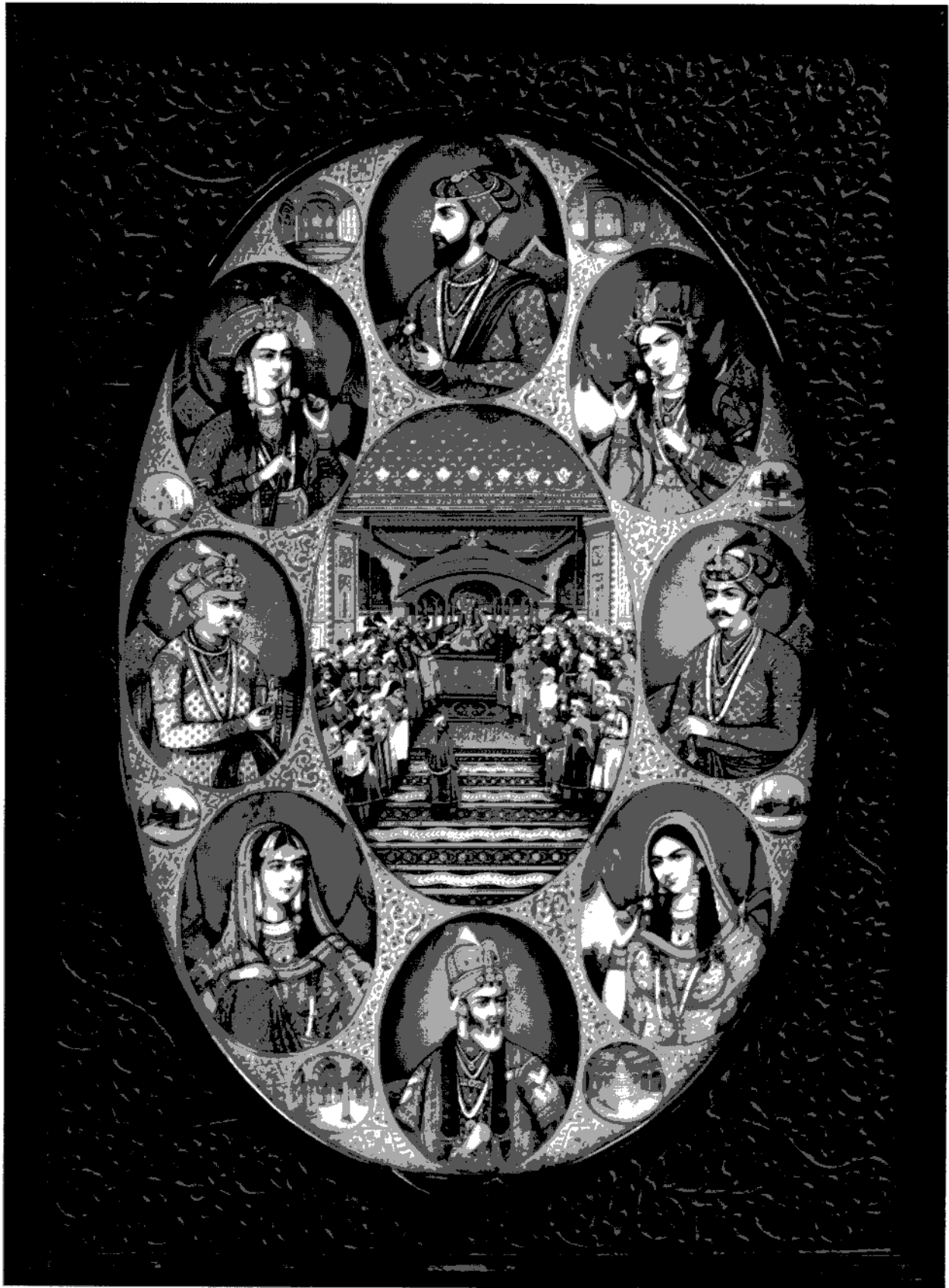


RAGANI WITH FIVE DEERS



A PERSIAN PAINTING

COLLECTION FROM
ISLAMABAD MUSEUM
ISLAMABAD



AN IVORY PAINTING SHOWING PORTRAITS OF
VARIOUS ROYAL FIGURES

بدین عمر که من تن آسان نسوم چو بستید ضحاک در دهن عجم
 کی را بفرمود زان آئین که دوخته آرد به پیش دره کشت



مهر فرزند کشت و پیاورد خوش به فلکند جم را بران خاک بجز
 بران تخته بستند جم را که تا چو برفرق جم دره در کار بستند

EPISODE FROM SHAHNAMA OF FIRDOUSI

بشتم نیکو مردم کریم گروه بهمان راه بر خط روانه شد و در منزل راه

طی مکروه تا یک لسانی رسید یک کور بر آفتاب لایب گروه جزو



چون شب شد انجام رخت ز سر گرفته به چیدن سر و او شهری میسوز
پس حاجوری روزش بود آن راه نمیوانست که شت شیر و اسبها شود

EPISODE FROM SHAHNAMA OF FIRDOUSI

کس که در میان و سار و سار
 پدید آمد ز پهلوی و پهلوی
 بستم گفت پدر تو کیست و چه نام دارد
 و سهراب گفت رستم نام
 مادر من و ختم شاه محمود
 و ختم شاه محمود



جهان پیش چشمش سبز گشت
 و لعل رخساریش بپوش آمده سرید
 در رستم چه نمانداری
 هم بگو تا چه دلبری از رستم نشاند
 که کم ما توانی

EPISODE FROM SHAHNAMA OF FIRDOUSI

فرخنده چون شیشه شرم از روی و در کرده بر سر شهید ساداتش
آمده بار اسباب خورشید ز نور و درنده آلوده خلل و مصلحتش



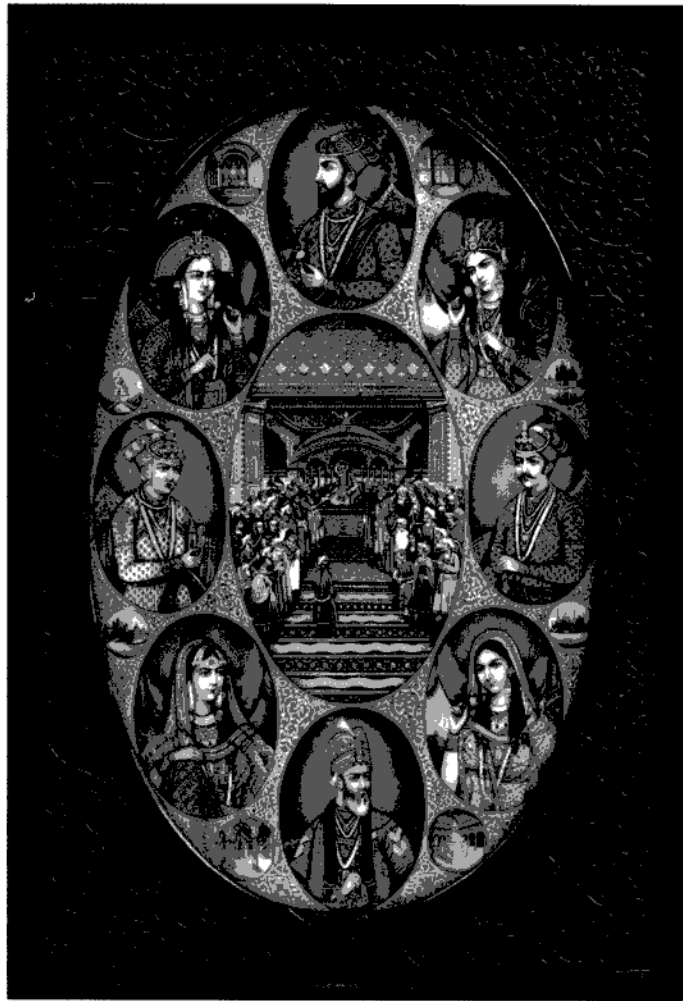
تجوا هم از سج ساداتش و درخت بادیه تاج به دست
همه مادران آن کهنه گزفته لغزین به تن به تن و آیه اسباب

■ BIBLIOGRAPHY:

- Beach, Milo Cleveland, Early Mughal painting, Harvard University Press, 1987, ISBN 0-674-22185-0, ISBN 978-0-674-22185-7
- Dalrymple William, "Art Treasures of the Moghul Empire", The Guardian Online Edition, 30. Nov 2012.
- Eastman, Alvan C. "Mughal painting." College Art Association . 3.2 (1993): 36. Web. 30 Sep. 2013.
- "Mughal Painting." Encyclopædia Britannica. Encyclopædia Britannica Academic Online Edition. Encyclopædia Britannica Inc., 2013. Web. 30 Sep 2013.
- Okada Amina, Indian Miniatures of the Moghul Court, Harry N. Abrams Inc., Publishers New York
- Rai Krishnadasa, Mughal Miniatures, Lalit Kala Akademi, India, 1955.
- Saeed, Tahir & Merani, M.A. A Rare collection of Mughal Miniature paintings in National Museum of Pakistan, Karachi, Ancient Sindh, No.6, Shah Abdul Latif University, Khairpur. 2000-2001.

“The Mughal School of painting – from the 16th to the 18th century formed, as it were, the spinal column of the various schools of Indian miniature art. If the Mughal School had not come into being, the Pahari and Rajasthani schools would not have emerged in the forms in which we find them”

(Rai Krishnadasa).



NATIONAL HISTORY AND LITERARY HERITAGE DIVISION

Evacuee Trust Complex, 3rd Floor, Agha Khan Road, Sector F-5/1, Islamabad

Ph: +92-51-9222755

Email: jsa.heritage@gmail.com