PAINTINGS OF JAHANGIR'S ERA

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Abstract

Jahangir's school of painting is a treasure in itself. It was a golden period of miniature paintings in Indian art. Very famous painters of Jahangir's court like Abul al Hasan, Mansoor, Bichitra, Govardhan, Bisandas painted famous court paintings, paintings of birds and animals, flora and fauna so brilliantly.

Keywords: Jahangir's paintings, Court Paintings, Flora and fauna, the emperor, portraitist and animalier, portrait, holi miniature, court decoration, Inscriptions, illustrations, Tuzuk-I Jahangiri, emphasized

figure-1, Jahangir and I'timaduddaula

figure-1, Jahangir and I'timaduddaula

Ca. 1615, Inscribed: (upper right) Shah Jahangir; (below) Mnoharbanda (Manohar, slave (of the court)); (on the book) Allahuakbar. Padishsh-I surat u ma'nistazlutf-I ilah. Shah Nuruddin Jahangir ibn Akbar Padshah (God is the greatest. Nuruddin Jahangir, son of Akbar Shah, is Padishah in form and essence through the grace of God).M M A 55.121.10.23r (Edi. Stuart Cary Welch, Annemarie Schimmel, Marie L. Swietochowski,

Wheeler M. Thackston, the Emperors' Album Images of Mughal India, 1988, page- 110.)

In 1607 Mihrunnisa's husband Sher-afgan Khan was killed after having mortally wounded Qutbuddin Khan, governor of Bengal, and Mihrunnisa was placed under the care of Jahangir's mother. In 1611 she was married to Jahangir and given the title Nur-Jahan Begum. By virtue of this connection I'timaduddaula became the chief minister of the realm, a position he retained until his death in 1622.

After the death of his father-in-law, Jahangir wrote: "Though he had the burden of responsibility of such a kingdom on his shoulders, and it is not possible for a human being to please everyone when dealing with financial and administrative affairs, yet no one ever went to I'timaduddaula with a petition or business who returned feeling slighted or injured."

Not only a brilliant administrator and royal adviser, I'timaduddaula was an even-tempered, pleasant, and fair man "who did not cherish hatred even against his enemies." His grief over the death of his wife in this old age caused the emperor to observe that "he maintained the best interests of the state and loyalty to his master, and also kept those in need happy and hopeful. In truth this was his own special style, but from the day his consort went day to day withered away, although externally he never ceased to manage the affairs of state and administration, inwardly he burned with the fires of loneliness until, after three months and twenty days, he passed away."

Dignified and serious, the emperor and his father-in-law face one another in respectful silence, as though to demonstrate the increasing formality of the Mughal court. When he commissioned this double portrait the connoisseurly Jahangir must have been aware of Manohar's unique gift for recordings. Every sparkling jewel, glint of chased gold, and shimmering textile – from the folkloristic tie-and-dye patka to the sumptuous embroideries and brocades – have been rendered in what amounts to a definitive catalogue of these ambulatory imperial treasures- in striking contrast to I'timaduddaula's Spartan jewellessness.

Every wrinkle and curl are scrupulously limned, but the isolation of each man reveals the flaw in Manohar's artistic personality. However, if his group portraits offer ranks of specimens sealed in bell jars, his portrayals of individuals can be penetrating. This is particularly apparent in his many uncompromising characterizations of Jahangir, which detail the development of every wrinkle and jowl and provide a clinical dossier of imperial progress from sturdy youthfulness to slightly crapulous middle age.

The son of the renowned painter Basawan, Manohar grew up in the imperial workshops, where his style kept pace with the swiftly changing imperial manner. A superb craftsman, punctilious portraitist and animalier, and inventive designer of textiles, he contributed to most of the major manuscripts and albums from the 1580s into the 1620s. Although this self-effacing painter observed the emperor day-by-day and painted several profound portraits of him, he is not mentioned in Jahangir's Tuzuk. Unlike Abu'l-Hasan, he was not blessed with the innovative creative sparkle found in Jahangir's foremost painters. In compensation,

Manohar stands out as humble, painterly artists whose arabesques and draperies cavorts and ripples with released vitality and express the joy he found in his work.

The upper and lower levels contain three verses appropriate for the subject; each express blessing for “the fortunate ruler” and the “shadow of God” in the hazaj meter.

This portrait belongs to Group B. it has the margin number 37 in the right margin; the number 13 is written in the lower margin with a second 13 in the upper border above the left corner of the painting. This would suggest that it was originally intended as the thirteenth folio of an album and later became the thirty-seventh folio of another album. Cutout calligraphy appears at the top and bottom inside the inner border which contains a palmette, flower-head, and arabesque scroll in gold on blue within cartouches. The outer border has colored flowers on a buff ground with a tulip in the lower right corner and possibly a peony next to it. the plant second from the left in the lower border has stylized narcissus flowers with incorrect leaves, appears to have also created the borders.

Another leaf of the Kevorkian Album is a nineteenth- century portrait of I’timaduddaula in a pose very similar to this but in a different costume. That painting also has a gold-on-blue inner border within cartouches and an outer border of colored flowers on a buff ground. Its

recto calligraphy page has gold flowers on a blue ground. There is a nervous quality to the drawing not found in seventeenth-century borders. 1

figure-2 Shahjahan and Prince Dara-shikoh Toy with jewels

figure-2 Shahjahan and Prince Dara-shikoh Toy with jewels Ca.1620, Inscribed: (in Jahangir’s hand) “work (‘amal)) of Nanha”, M M A 55.121.10.36v (Edi. Stuart

Cary Welch, Annemarie Schimmel, Marie L. Swietochowski, Wheeler M. Thackston, the Emperors' Album Images of Mughal India, 1988, page- 195).

Intimately seated upon a small golden throne, father and son enjoy an imperial pleasure: inspecting rubies and emeralds. The five-year-old prince, whose light skin and incipiently aquiline nose identify him as Dara-Shikoh (1615-59), is festooned with pearls, as benefits the eldest and favourite son of Shahjahan. Although the turbaned, daggered, and earringed boy resembles a diminutive imperial adult, his eye fixes on a sembles a diminutive imperial adult, his eye fixes on a dish of gems with childish covetousness, and his tiny hands playfully wave a peacock chowrie and jewelled turban ornament – perhaps birthday presents from a found father. Nanha's portrait offers an appealing glimpse into imperial family life and, in its fineness of finish and naturalism, demonstrates his success in keeping abreast of developments in the imperial studios.

In keeping with Shahjahan's supremely royal proclivities, this folio is particularly rich. A splendid bolster is covered in brilliantly coloured Safavid figural brocade, and the heavenly park of birds and flowers in the borders is unequalled park of birds and flowers in the borders are unequalled in lyrical sumptuousness. In the lower border the peacocks spreading tail proclaims its (and Shahjahan's) amorousness.

This verso portrait has the margin number 7 and so belongs to Group A. the inner border has the standard flower –head, palmette, and leaf-scroll pattern in gold on a blue ground, here within cartouches. There is no innermost border with cut-out poetry. While other borders do contain birds among the foliage, this is the only one the album in which they play as important a role as the flowers. In the upper border, above the figures, fly two birds that may with caution be identified as birds of paradise (*Paradisia species?*), symbols of royalty. The pair of birds flying in the upper right are a species of pigeon, while the partridges below them are chukors (*Alectoris chukar*) and the pair below them are demoiselle cranes (*Anthropoidesvirgo*). The group at the bottom centre are Indian peafowl (*Pavocristatus*). The identifiable plants are all clustered in the upper right with a narcissus in the corner; there is a rose beneath it with a poppy on its left and a crocus left of that. What possibly be peach is situated above the bird of paradise to the left. 2

Figure-3 Jahangir's stirrup is grasped by an angel , Attributed to Govardhan

Figure-3 Jahangir is depicted out hunting with a falcon on this wrist and two hounds with a huntsman as always, a highly decorated sword-hanger and knife-case at his side, with his Jama apparently tied on both sides with red tassels, a green waist-sash with a brocaded patka hanging from it, the sleeves of his jama pulled up revealing a lilac undershirt, and with a gilded hawking glove and embroidered boots. Behind, a beautiful painted landscape stretches into infinity with a lake, a town and blue hills in the distance. His companions are looking up

at his face, suggesting that he has stopped unexpectedly, and obviously cannot see the angel who has grasped Jahangir's stirrup. The point of the picture then is not just to illustrate the verse of Hafiz but to show Jahangir's set-apart nature, that it is only he who is privileged to be able to see the angle. This is the earliest of Jahangir's great series of allegorical paintings in which he commands his artists' visions to express his own innermost desires and emotional states.

Figure-3
Jahangir's
stirrup is
grasped by an
angel,
Attributed to
Govardhan,
c.1611, Or.
7573,f.218v,
97x57 mm The
verses of Hafiz
read: 'Come, see
the angle with
his hand on the
(king's) stirrup",
stchoukine
1931,fig3. (ed.
J.pLosty and
Malini Roy,
"Mughal Inadia
Art, Culture and
Empire", 09
November 2012
– 02 April 2013,
Page- 107).

Earlier Mughal
angles of the
Akbari period

tended to be female. Here the boy angel with his golden curls and little wings is obviously based on a cherub from Renaissance art, but he does not resemble the angle in the sky in the painting of dervishes dancing that we have attributed to Abu'l-Hasan . Daulat too had studied such works and there is a very close resemblance between our golden-haired angel and that at the top of the left page of the opening of the Akbarnama. The figure of Jahangir, more realistically depicted than by Manohar, but with noticeably stunted proportions, most resembles a slightly later portrait of the emperor attributed to Govardhan riding near his father's tomb at Sikondra. Govardhan has again closed off most of the landscape as in his 1602-3 paintings. Different clues indicating the influence of Manohar are given by the compositional line-up across the page, as well as the landscape receding into infinity³.

figure-4 The haloed Jahangir

figure-4 The haloed Jahangir, somewhat the worse for drink or drugs, has his arm about a woman and leans heavily upon her while holding the hand of a favourite consort and gazing at the latter. The group is behind a bed, on which Jahangir will presumably recline, that has been placed in a garden between a playing fountain and a pavilion. This pavilion is decorated with murals of deer, above which are narrow panels of cypresses twined with flowering trees. A second pavilion at the rear of the garden is ornamented with decorative niches for porcelain. In addition to two other women in the midground, there are twenty-one in the foreground celebrating holi by playing musical instruments or smearing each other with coloured water from a jar. Some are musicians who hold up tambourines; others bear squirt guns, wine cups or ewers. There are trees at the rear of the garden but much of the surface is covered with rich carpets (colour plate).

Here attributed to Govardhan, c. 1615-20, Recto, Inscription: folio number 21 in the margin
Borders: inner border blue, outer pale pink with gold flowering plants, Size: 24x15 cm,
Reverse: inner border pink, outer pale pink with a pink floral trellis surrounding a
chronogram by Mir 'Ali, Library number:7A.4, Reproduced: Arnold and Wilkinson, pl.56

Note: This picture seems to have been planned as a companion to one now in the Freer Gallery of Art. Though the two have become separated, they are related by their settings and the decorative approach of the artist. Both depict Jahangir at the same age wearing similar jewellery and transparent silks or muslins with a woman who is probably Nur Jahan. The whole question of whether the depiction of important Mughal women was ever meant as portraiture is unresolved, but the woman at whom Jahangir looks in the Beatty miniature is clearly singled out by her position and the way in which she is treated. Her face is more beautiful and is more individually accentuated than others. She is also silhouetted in such a way as to have a partial halo suggested that would identify her as Jahangir's preferred consort. She is the same person as the favourite seated next to Jahangir in the Freer miniature. Nur Jahan is known to have gone outside the harem riding and hunting unveiled so that the artist presumably was aware of her appearance. The older woman behind the bed in the

Beatty miniature with her arm upraised also seems to be depicted at the left foreground edge of the Freer miniature and may be some particular female relative of the emperor.

figure-4edi. Linda York Leach,
Mughal and other paintings
from the chesterbeatty library
volume-I, 1995, page-389.

Neither the holi miniature nor the Freer Gallery composition is signed, but the pair can be attributed stylistically on the basis of Govardhn's Minto scene showing Prince Parviz in a garden. The palette, the impressionistic trees, and the decorative treatment are closely linked. It has been suggested that the Freer garden scene shows a feast that Nur Jahan gave to honour Prince Khurram in 1617; if this is so, the event also helps to date the Beatty miniature.

Goverdhan's remarkable versatility is demonstrated in his graceful use of decorative detail which is so much more florid than in certain of his Minto miniatures. The panels of the garden pavilion rendered in extremely sensitive brush strokes epitomize the refinement with which he has treated the intimate palace area. With twenty-six attendant women, the Beatty scene combines an unusually large number of figures. Most scenes with an equal number of personages are durbars depicting men in formal poses; here the painter has been able to

develop a much freer rhythmic line. Several of the feminine poses proved striking enough to be repeated by others; the two women having a kind of mock wrestling match indeed became a cliché in eighteenth century compositions.

Among all the opulent royal family miniatures, this scene is an excellent indicator of courtly life as well as luxuriance. It gives a vivid impression of the harem, which is not otherwise so freely depicted, though the emperor spent a deal of his time there. It indeed uniquely reveals Jahangir's indolent sensuality and the atmosphere of his life as the only male among so many women. As far as the style of court decoration is concerned, nearly the whole ground area of the picture is covered by six different carpets, demonstrating how the Mughals

virtually interchanged the floral carpet and the garden. Not only the carpets but smaller details such as the cat with gold beads around its neck demonstrate the flamboyant extravagance of Jahangir's surroundings.⁴

*figure -5 Jahangir and Prince
Khurram Feasted by Nur
Jahan*

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Jahan*

[https://upload.wikimedia.org/wikipedia/commons/b/b0/Jahangir and Prince Khurram wi
th Nur Jahan.jpg](https://upload.wikimedia.org/wikipedia/commons/b/b0/Jahangir_and_Prince_Khurram_wi_th_Nur_Jahan.jpg),date-20-12-2015,6:15pm.

From an album of Shah Jahan , Circa 1617,25.2 x 14.2cm. (9 15/16 x 5 5/8 in.), Ex – collection: HannaPUBLISHED : Ettinghausen, “ New Picoral Evidence,” figs. 1-2, 07.258,

Illustration, p. 205; detail, p. 33. Mughal paintings of historical episodes are usually very exacting in the inclusion of specific details. It has been proposed that this scene shows a “feast of victory” referred to in the *Jahangir-nama* during the chronicle of 1617:

On Mubarak-shamba (Thursday), the 27th, Nur-Jahan Begam prepared a feast of victory for my son Shah Jahan, and conferred on him dresses of honor of great price, with a *nadiri*, a *sarpich* (turban ornament) decorated with rare gems, a turban with a fringe of decorated with rare gems, a turban with a fringe of pearls... and a special elephant with two females.

None of the gifts or activities is shown, however, and the identification should be considered tentative. At least three exact copies of these compositions are known.

On the reverse is a calligraphy panel ascribed to Mir Ali, and the folio is set within Shah Jahan period album margins.⁵

figure-6 Prince Kurram
(later Shah Jahan)
Weighed Against Mentals

figure-6, ed. Stuart Cary
Welch, Imperial Mughal
Painting, 1978. Page -74.

Jahangir described this episode, which took place in 1607, in these memoirs: “On Friday . . . I came to the quarters of Khurram which had been made in the Urta Garden. In truth, the building is a delightful and well-proportioned one. Whereas it was the rule of my father to have himself weighed twice every year, (once) according to the solar and (once according to the) lunar year, and to have the princes weighed according to the solar year, and moreover in this year, which was the commencement of my son Khurram’s sixteenth lunar year, the astrologers and astronomers represented that a most important epoch according to his horoscope would occur, as the prince’s health had not been good, I gave an order that they should weigh him according to the prescribed rule, against gold, silver, and other metals, which should be divided among faqirs and the needy”

As so often in Mughal art, this miniature brings together the words of flesh and spirit. While the setting is packed with rich carpets, jewels, imported Chinese statuettes, and gem-studded weapons, the background opens into a visionary garden.⁶

figure-7 The Emperor Jahangir at the head of an army

figure-7 The Emperor Jahangir at the head of an army on the plain before Akbar’s tomb at Sikandra reins in his white horse and prepares to sentence a prisoner. This unfortunate, guarded by a bearded officer, stoops with bound hands and a shaven head in submission before Jahangir. Behind the emperor and across the foreground are some of his most trusted mansabdars, mounted or moving on foot among grooms and servants. R the right is a large force of elephants and horse cavalry, many of whose soldiers hold fluttering standards. Akbar’s tomb and surrounding buildings appear in the background (colour plate).

Here attributed to Goverdhan, c.1618-20

Inscriptions: a small inscription under the belly of Jahangir’s horse is now illegible; an eighteenth-century inscription is within the cartouche on the upper borders: suvari-yinur al-din Jahangir padshah (‘the horsemanship of Nur al-Din Jahangir Pahshah)

Border: dark blue inner border, outer surround cream with gold flecks, size: 28x 18.6cm; with border trimmed 38.6x26.5 cm Reverse: Two couplets in nasta’liq signed Hafiz Nurullah, Library Number:34.5 Provenance: Shuja’ al-Daula, Fremantle, Reproduced: Wilkinson, 1949, pl.5; James, no.50; Das, pl.47.

In addition to these Minto pictures, a rare illustration from a volume of Jahangir's diary can also be attributed to Goverdhan which demonstrates his mature stature as a portraitist.

Jahangir was proud of the memoirs he had written, which to him encapsulated the wisdom of the age, and he therefore prompted artist to lavish attention on these illustrations. The Beatty scene frames officers, a prisoner, and the emperor himself in a pale golden light with more detail than the eye would really register.

figure-7 (edi. Linda York Leach, *Mughal and other paintings from the chesterbeatty library volume-I, 1995, page-351.)*

This heightened naturalism, a major characteristic of the era, is impressive not only in the Jahangiri pictures by Goverdhan but in Beatty miniatures by colleagues like the artist Bichitr, who specialized in tightly crafted detail. Bichitr's several portraits in the Minto Album arrest and indeed startle the viewer with the meticulously applied surface that was his forte. Most of Jahangir's major artist are represented in this section by works that demonstrate their exceptional technical mastery as well as the personal expressive freedom achieved for a discriminating patron. The scenes mounted in Jahangir's earliest albums are surprisingly unsophisticated European parodies or imitations, probably requested for their novel subjects during a period when Jahangir's tastes were evolving. His painters' ability to adapt European stylistic effects rather than borrow motif dramatically increased, however, as Jahangir's reign

progressed. The figures of The Minto Album or Govardhan Jahangir Nama page represent a fully successful amalgamation of European influence.⁷

Note: The current questions of ascriptions and attribution surrounding the illustration of Jahangir's diary, the Tuzuk-I Jahangiri or Jahangir Nama are among the most difficult in the study of Mughal painting. Many of these arise from the character of the emperor author who was a non-political personality without the sense of organization typical of his father Akbar. Jahangir took the writing of his memoirs very seriously, and they are indeed most interesting, unconventional reading. Strictly speaking, Jahangir neither penned a biography of personal achievements (which were few) nor an account of governmental affairs. Instead he touched upon disparate events that interested him during the course of each day. In an age of world-wide exploration, he was appropriately fascinated by earth's wonders, generally considering the introduction of rare plants and animals to his court more significant than political initiatives. By at least 1612 he was ordering artists to record contemporary happenings along with his text, but most subjects had little relevance to his own imperial duties: 'when (Muqarrab Khan) returned from (Goa) to the Court, he produced before me one by one the things and rarities he had brought. . . . As these animals appeared to me to be very strange, I both described them and ordered that painters should draw them in the Jahangir-Nama, so the the amazement that arose from hearing of them might be increased.

When it came time for the memoirs to be disseminated, some scenes of political import which had not previously been of sufficient significance to the emperor seem to have been painted for inclusion; nonetheless, the Jahangir-Nama must have been an idiosyncratic volume when its illustrations of giant spiders, unusual pal, trees, reclusive ascetics, and dying drug addicts are compared with the prevalent battles and durbars in the dashing Akbar or Shah Jahan Namas.

In 1618, Jahangir stated of his memoirs: 'I ordered the clerks of my private library to make one volume of these twelve years (of my reign), and to prepare a number of copie so that I might give them to my special servants, and that they might be sent to the various cities. The first of the copies was given to Shah Jahan, 'whom I consider to be in all respects the first of my sons'; slightly later, two other copies were given to the emperor's prime minister and father-in-law, I'timad al-Daula, and his brother-in-law, Asaf Khan.

In the twentieth century it has become impossible to assess how many copies of the volume were illustrated. Possibly only one, which was kept in the royal library, was enhanced with the scenes that Jahangir had ordered from his artists; nevertheless, two known depictions of a turkey cock that may have been part of the book survive. Asaf Khan is himself recorded as a connoisseur and patron of painting, but whether the three initial copies for Jahangir's most unknown. At any rate, the extant illustrations of the text are extremely rare compared with those for the Akbar Nama or even Shah Jahan's Padshah Nama. Both of these biographies are known from pictorial groups in good condition. Contrastingly, no one is sure if certain surviving scenes that illustrate birds, animals, or events receiving passing mention in Jahangir's diary were actually done for the Jahangir Nma. In addition, the pictures are widely dispersed with the only group, which consists of seven miniatures, being in the Rampur state

Library, Uttar evaluated, there are between twenty-one and about twenty-five illustrations extant that were done throughout the condition the Rampur miniatures and others are in poor condition so that the diary is little studied, and this lack of remembered that Jahangiri miniatures are generally considered to represent the apex of Mughal painting.

The Chester Betty Library is fortunate to own a page unquestionably from the memoirs, done by one of Jahangir's best artists, and still in excellent condition. The scene depicts a political event that Jahangir describes in detail, so that there is no question of the miniature's onetime inclusion in the Tuzuk-I Jahangiri. The scene is now part of an Oudh album that seems to have been compiled for Shuja'al-Daula in about 1770; it was probably one of the masterpieces sold or traded for influence by retainers with access to the imperial library following the death of Muhammad Shah.

Although this painting is stylistically attributable to Jahangir's later reign, it illustrates an incident of the emperor's early rule when he was badly shaken in 1606 by the insubordination of his oldest son Khusrau. It was fairly common for artists to recreate an event after so long a period. The procedure must have been to check with the court recorders, who had been describing occurrences on a daily basis since the reign of Akbar, and to obtain information from them about what courtiers were present on a certain occasion what had transpired. The painter may, of course, have been presenting at the time himself and thus able to recall the scene. At any rate, he could subsequently refer to sketches in the atelier of the appropriate personages, some of whom might be dead; certainly after a hiatus of twelve years, as in this case, all would have altered in appearance.

In 1618 Jahangir specifically writes that his 1605 accession was being drawn for inclusion as the frontispiece of the memoirs; whether the statement refers to preparation of his own copy of the Tuzuk-I Jahangiri or another is not clear. It is, however, probable that this Beatty scene depicting an event that actually took place in 1606 not long after the accession, was also prepared around 1618 for insertion into the twelve-year summary that the emperor had requested.

The Beatty miniature's relation to other scenes of the Tuzuk-I Jahangiri is confusing because it was done at such a late date; a further miniature illustrating the final capitulation of the Rampur State Library, was likewise illustrated after the event but, because it is a less sophisticated style, could have been produced as early as 1610. Depictions of the natural world, Jahangir's first love, tend to be those executed on the spot, with the result that events happening later than Khusrau's rebellion were painted long before the Chester Beatty example.

Prince Khusrau had been encouraged by Akbar and certain nobles to consider himself as a possible successor to his grandfather because of his father's addiction and disloyalty to Akbar. A powerful faction wished to place this prince on the throne in October 1605, following Akbar's death. In 1606, apparently after making secret plans for an uprising, Khusrau rebelled. As an ostensible reason for leaving his father's court, he stated that he was going to visit Akbar's tomb at Sikandra upon the late emperor's birthday. Jahangir's alarmed

officials, however, informed the emperor of his son's departure, and Jahangir appointed officers to set off in pursuit. The emperor himself, who viewed the incident as the most challenging of his new reign, soon followed. At Sikandra he stopped before Akbar's tomb to enlist the aid of his father's spirit in what he considered the legitimate rule under Allah's will. He seems to have had no sense of irony about his own princely rebellion.

Jahangir had a strong belief in portents and was therefore pleased when shortly after his obeisance's one of Khusrau's followers was captured and brought to him. He commented, 'this was the first good omen manifested through the kindness and blessing of that venerable (Akbar). Since after this incident Khusrau's plans were seen to have miscarried, Jahangir built up the event as a symbolic turning point in the conflict, no doubt eventually requesting its later illustration for this reason. The reconstruction of the scene includes precise portraits, some of which are still identifiable because of contemporary records of other depictions. The unfortunate prisoner on the left of the scene was Mirza Hasan, son of the ruler of Badakhshan, who had come to India to join Akbar's court. Hasan's punishment is variously recorded by contemporary authors as death or imprisonment. His bearded captor is probably Ihtimam Khan, Jahangir's kotwal, dispatched by the emperor to be the scout and intelligence officer of the party, and reported to have been given custody of Mirza Hasan. The commander of the emperor's forces was Shaikh Farid Bukhari, Jahangir's paymaster, who was given the highly regarded title of Murtaza Khan on the day Khusrau himself was captured. In this illustration, he rides in a conspicuous position directly behind the emperor on a bay horse wearing an orange jama and green shawl. His appearance, with a drooping moustache and flat face, is confirmed by a portrait of Jahangir's courtiers which has each officer's name inscribed. Behind Murtaza Khan in a striped jama is the brilliant Mahabat Khan, just beginning to acquire a name for himself as a soldier. In a prominent position astride a horse in the lower right corner is 'Aziz koka, Khan A'zam, noted in several instances as a turncoat. Jahangir mentions Khan A'zam in the memoirs as with him at Sikandra, despite the fact that the Khan was Khusrau's father-in-law and one of his supporters. Many of these personages are represented in the Rampur Tuzuk-I Jahangiri scene of Khusrau's own capture which depicts the prince before his father in chains.

The attribution of this miniature to Govardhan can be made on the basis of comparison between it and the inscribed encampment scene from the Chester Beatty Minto Album. The treatment of the bare ground, the vegetation, and distant details are all similar. In addition, the same subtle lighting pervades both scenes. The figures in these two miniatures and several others from Govardhan's mature period are frozen in a honey-colored glow that seems particularly Indian and thus appropriately characteristic of this Hindu artist. Govardhan typically utilizes very thin paint, floating several soft tones across a given area. In both miniatures, govardhan's treatment of the portrait faces combines precise drawing with sensuous modeling. Both paintings have a carefully calculated balance between abstraction and human detail which is typical of the artist. The colours of this scene of c. 1618 are more restrained than those Govardhan himself had used when, as a novice, he illustrated episodes of the previous emperor's biography. Yet the impression is a richer one that reveals the

acquired skills of experience in the subtle play of patterns in jamas, turbans, and saddle cloths across the page.

The artist's mature ability is also emphasized by his development of drama in the long-forgotten event which he quite possibly had not witnessed. Since Jahangir rarely took a personal part in skirmishes, this scene had great propagandistic value within the memoirs. It was an opportunity for the lax and often irresponsible emperor to be depicted gravely dealing out imperial justice. Despite Jahangir's harsher face and heavier body at the time this picture was painted, Govardhan has created a noble and inspiring portrait of the younger ruler silhouetted against the open plain. As in most miniatures of the series, the emperor himself stands out from other figures with nothing to detract from his visual importance. Akbar's tomb, which was carelessly constructed immediately after his death, was ordered rebuilt by Jahangir's order at the end of 1608 and appears here as finally finished – a further indication, in addition to the style, of this miniature's chronological relation to Khusrau's rebellion.

Govardhan was of course one of Jahangir's key painters throughout the reign and was thus responsible for several Tuzuk-I Jahangiri illustrations including Jahngir with the ascetic jadrup, and a court gathering for the Ab-pashi ceremony.⁸

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