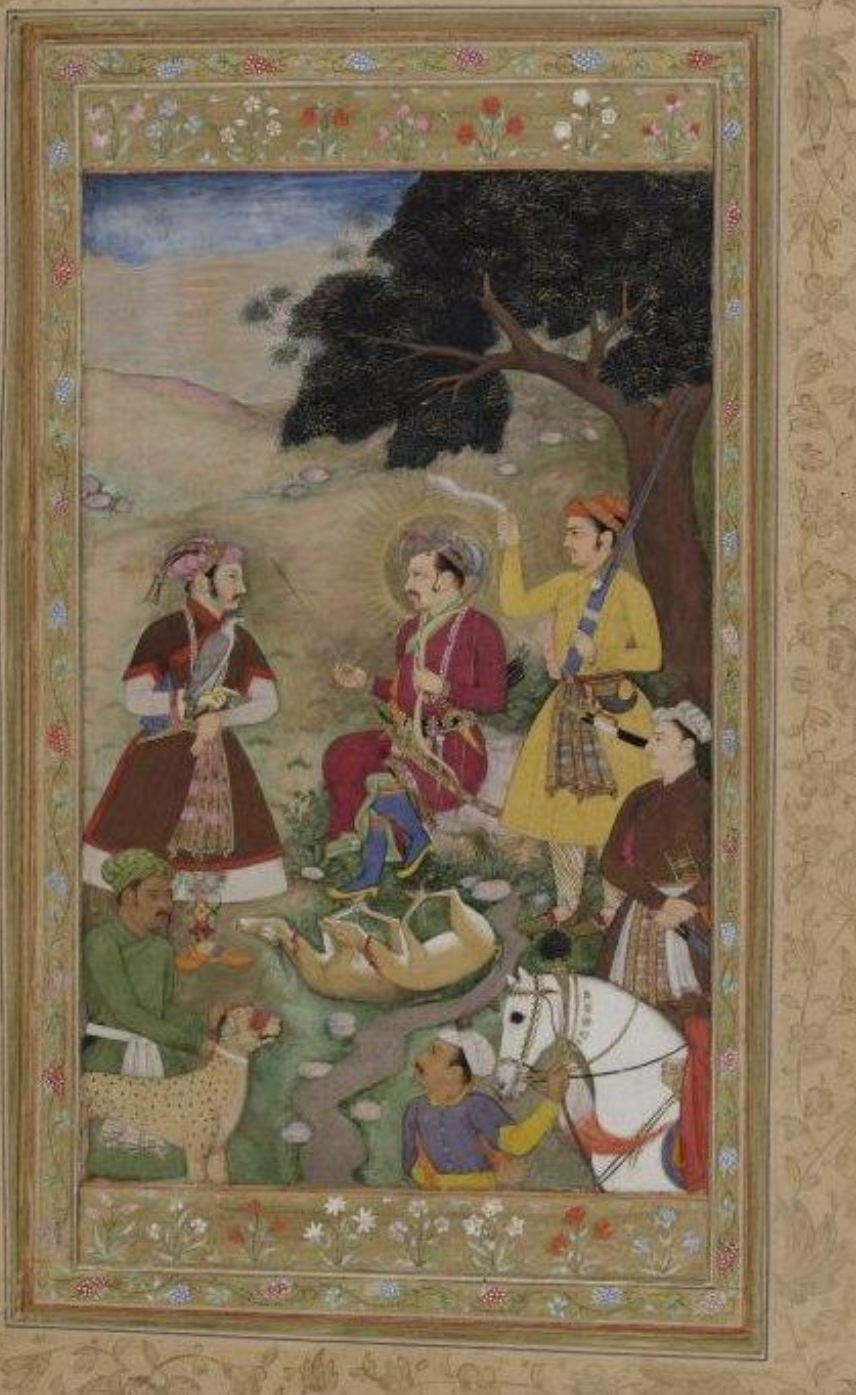


Shah Jahan Painting

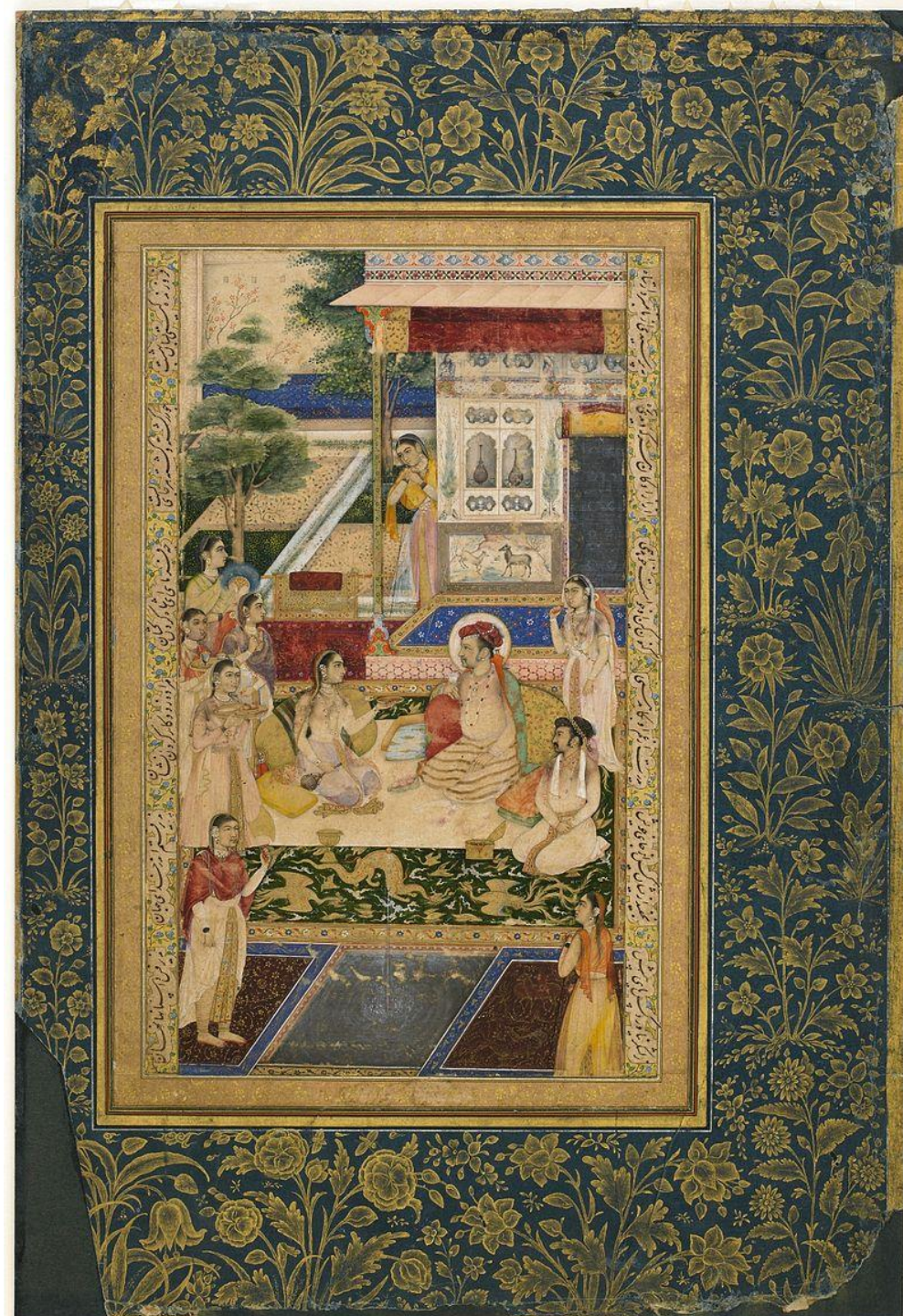
Bichitr. Akbar Hands His Imperial Crown to Shah Jahan. A page from Minto Album. 1631r. Chester Beatty Library, Dublin

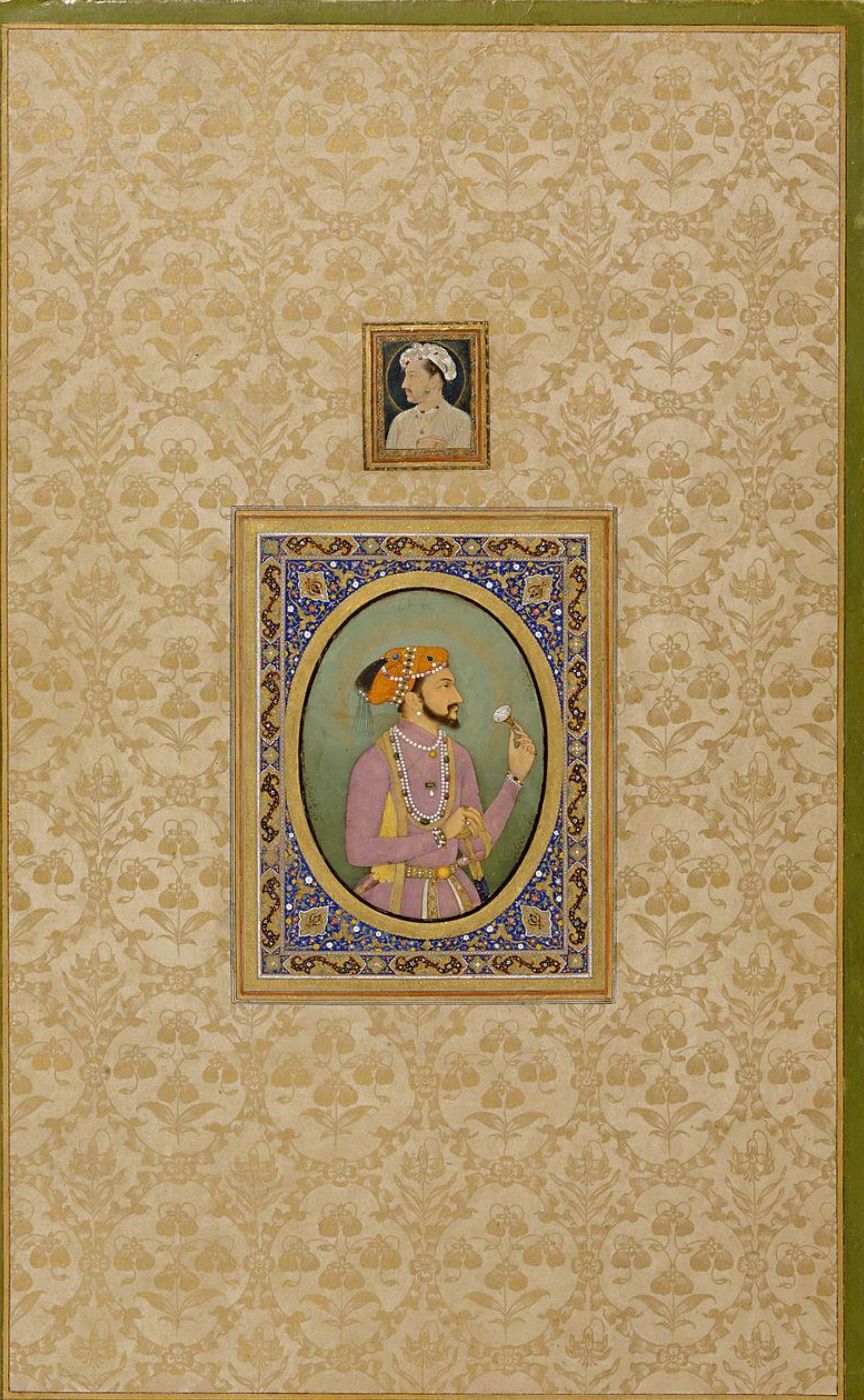




Description: Jahangir and Prince Khurram after a hunt. 17th Century Mughals from the "Patna's Drawings" album Dating from the period of Shahjahan's reign. Bodleian Library, University of Oxford. Manuscript Douce Or. a.1 Source & descriptions

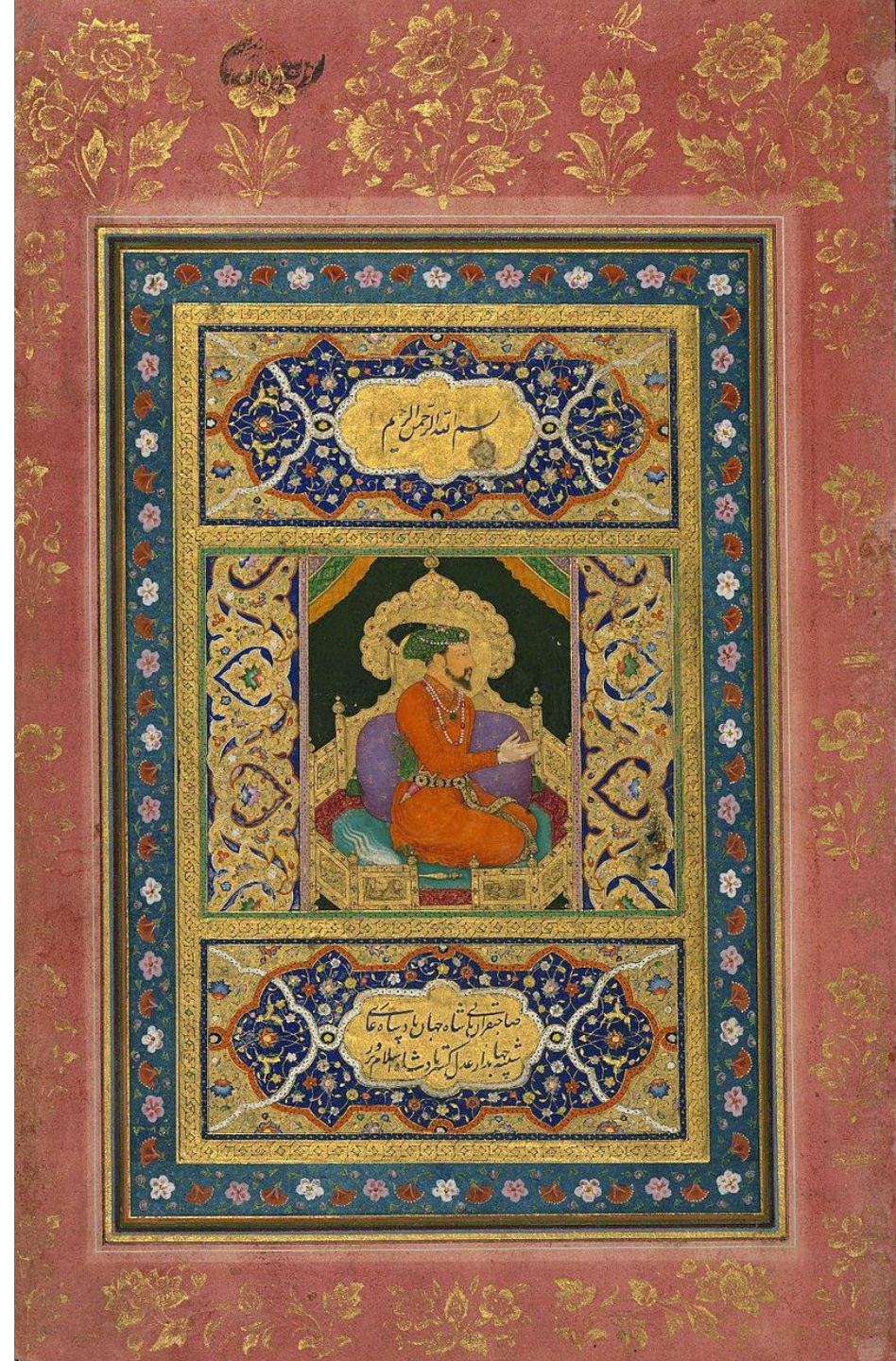
Abu'l Hasan. Jahangir and Prince Khurram with Nur Jahan ca. 1624, Freer Gallery of Art, Washington DC

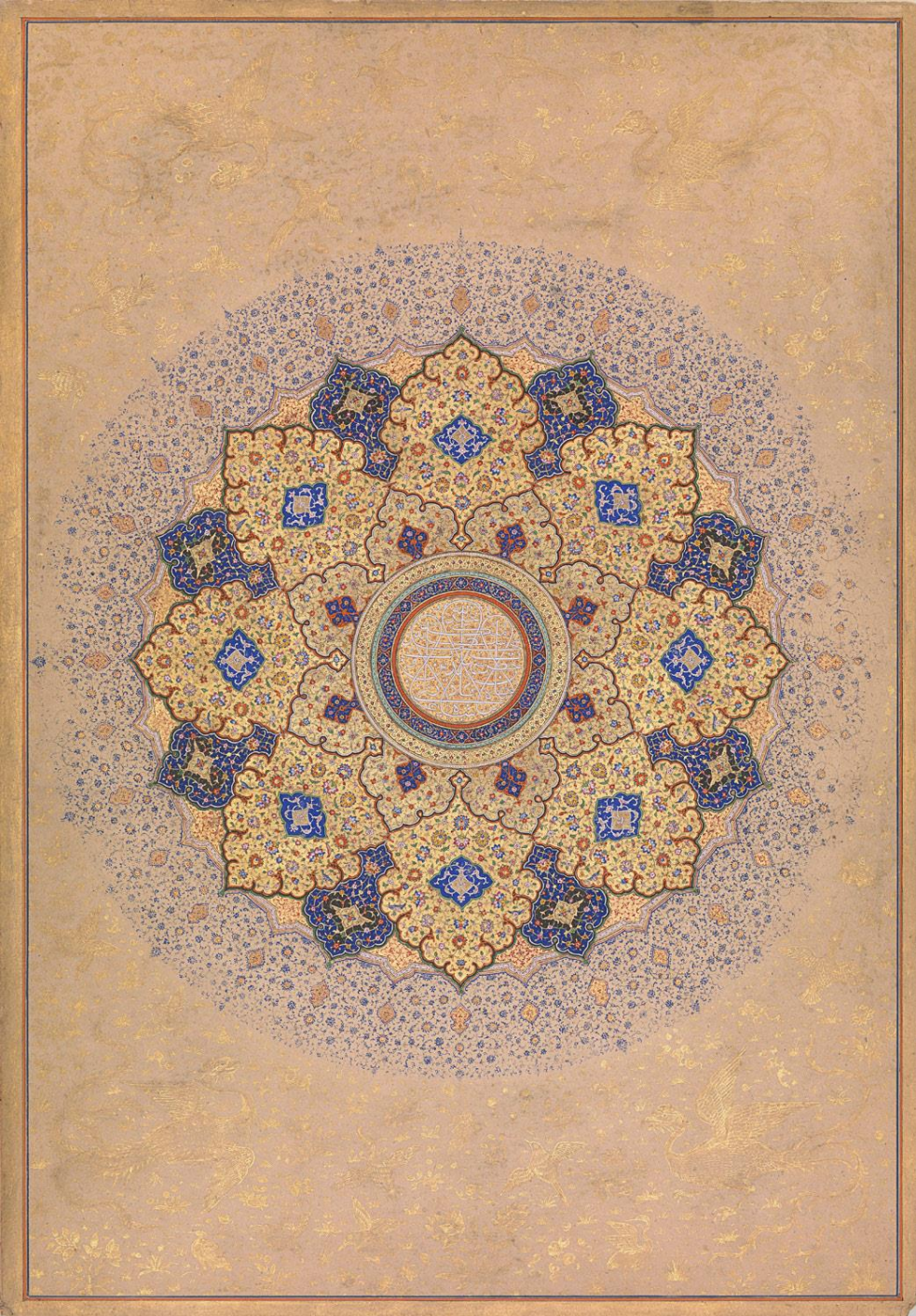




Abu'l Hasan, Portraits Of Jahangir And Shah Jahan, 1628, Aga Khan Museum, Geneva

Abu'l Hasan. Shāh Jahān enthroned. Walters Gallery Baltimor





"Rosette Bearing the Names and Titles of Shah Jahan", Folio from the Shah Jahan Album

Shah Jahan at a Durbar (audience). He holds a ruby in his right hand. On both sides are Chauri-bearers (servants with fly whisks). From the left a participant approaches with a tray full of jewels. Below stands Prince Alamgir (Aurangzeb), who salutes his father. Location of the scene is the Diwan-i-Am in Delhi.



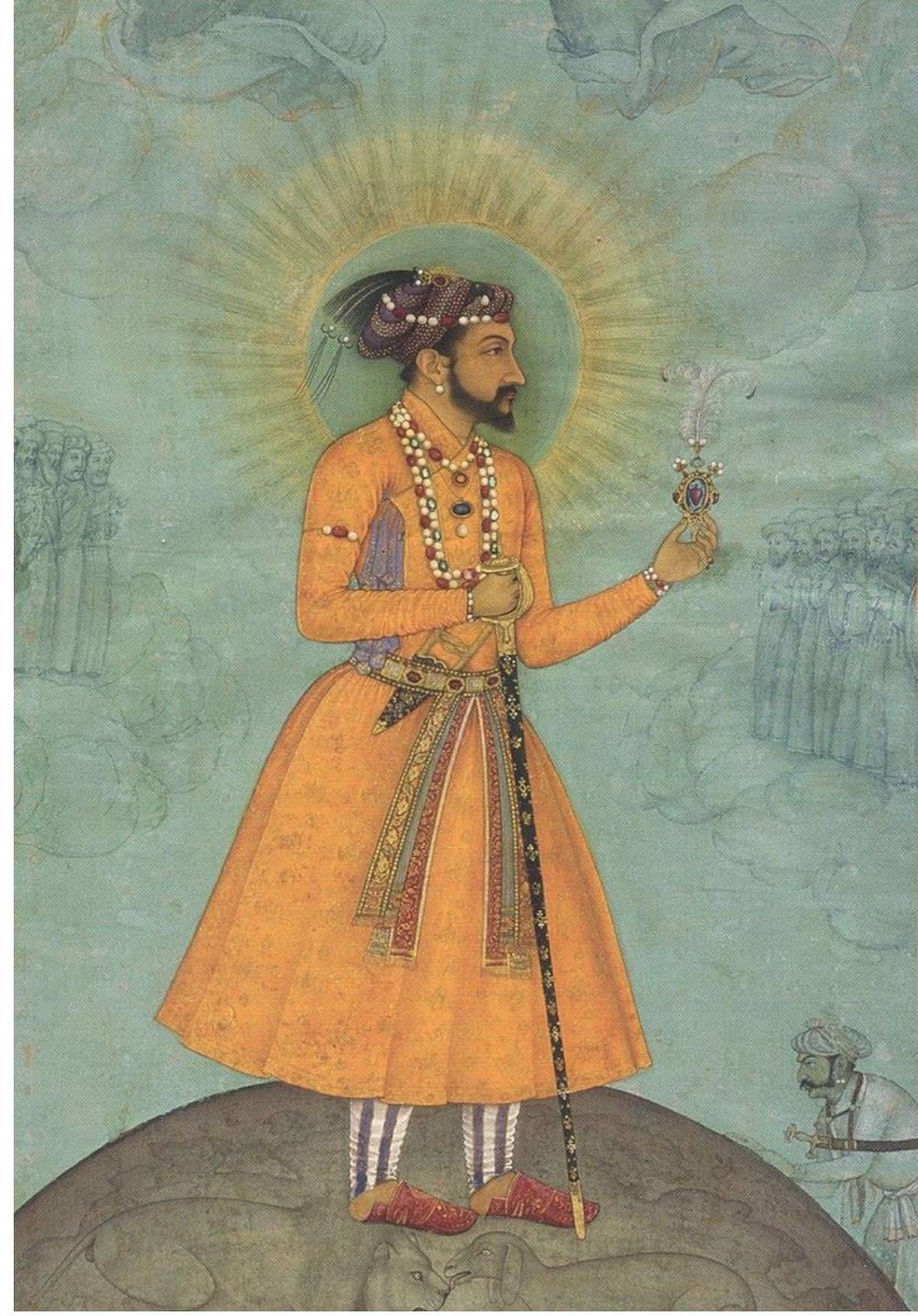


Mughal Emperor Shahjahan - A portrait

Though stylized, especially with a nimbus around his face, and caught in a formal posture appropriate to a Mughal emperor, or rather to any medieval prince, this portrait, one of the best known in Indian miniature painting tradition, represents emperor Shahjahan's real likeness as it has been recorded in his contemporary visual representations: his actual stature, facial features and type of beard, style of costume - turban, long jama, upper half coat, decorative 'pataka' and sash around the neck, his known long sword, gems-studded flower-motif in hand and his personality in its truest idiom : his grace, sophistication, formalism and taste.

As suggest his grey-bearded face, socketed eyes and face deprived of the glow of vigorous youth the painting represents Shahjahan in his advanced years, sometime in late fifties. As some among his officially rendered portraits portray him as standing he seems to have had a preference for such posture. He appears to have had a moderately tall figure with a perfectly balanced anatomy, an angular face with sharp nose, thoughtful eyes and a bit projected forehead. His beard is almost completely white, though contrarily moustaches are jet black. He is putting on a long silk jama in deep mauve, a beautifully embroidered upper half-sleeve short coat, a typical style developed at Mughal court itself, a Shahjahani turban, a style that he himself innovated, bedecked with a serpech studded with rubies and precious stones. In one of his hands he is holding a flower, and in the other, the hilt of his sword.

Jujhar Singh Bundela Kneels in Submission to Shah Jahan,
signed Bichitr, c. 1630, Chester Beatty Library



Chitarman. Shah Jahan on a Terrace, Holding a Pendant Set With His Portrait, Folio from the Shah Jahan Album 1630-50
Metmuseum



The presentation of the emperor amplifies the formula evolved during the reigns of Akbar and Jahangir. Shah Jahan is exquisitely dressed and richly adorned with jewels, his imperial rank emphasized by his radiating halo and the hovering angels borrowed from European art. The skills of many craftsmen and designers of the Mughal court—jewelers, weavers, architects, feather workers, armorers, stonecutters, and others—are represented here. This is Chitarman's earliest dated picture, painted soon after Shah Jahan's accession.

"Shah Jahan on Horseback", Folio from the Shah Jahan Album
verso: ca. 1630; recto: ca. 1530–50
Painting by Payag Indian

Payag worked for the emperors Akbar, Jahangir, and Shah Jahan over the course of a remarkably long, seven-decade career, and his brother Balchand was also a talented painter with whom he collaborated on a handful of paintings. The attribution of this portrait to Payag, written in the border below the painting by Shah Jahan, was recently confirmed by the discovery of a microscopic signature on the golden tip of the emperor's bow.





Portrait of Shah Jahan on Horseback
17th century

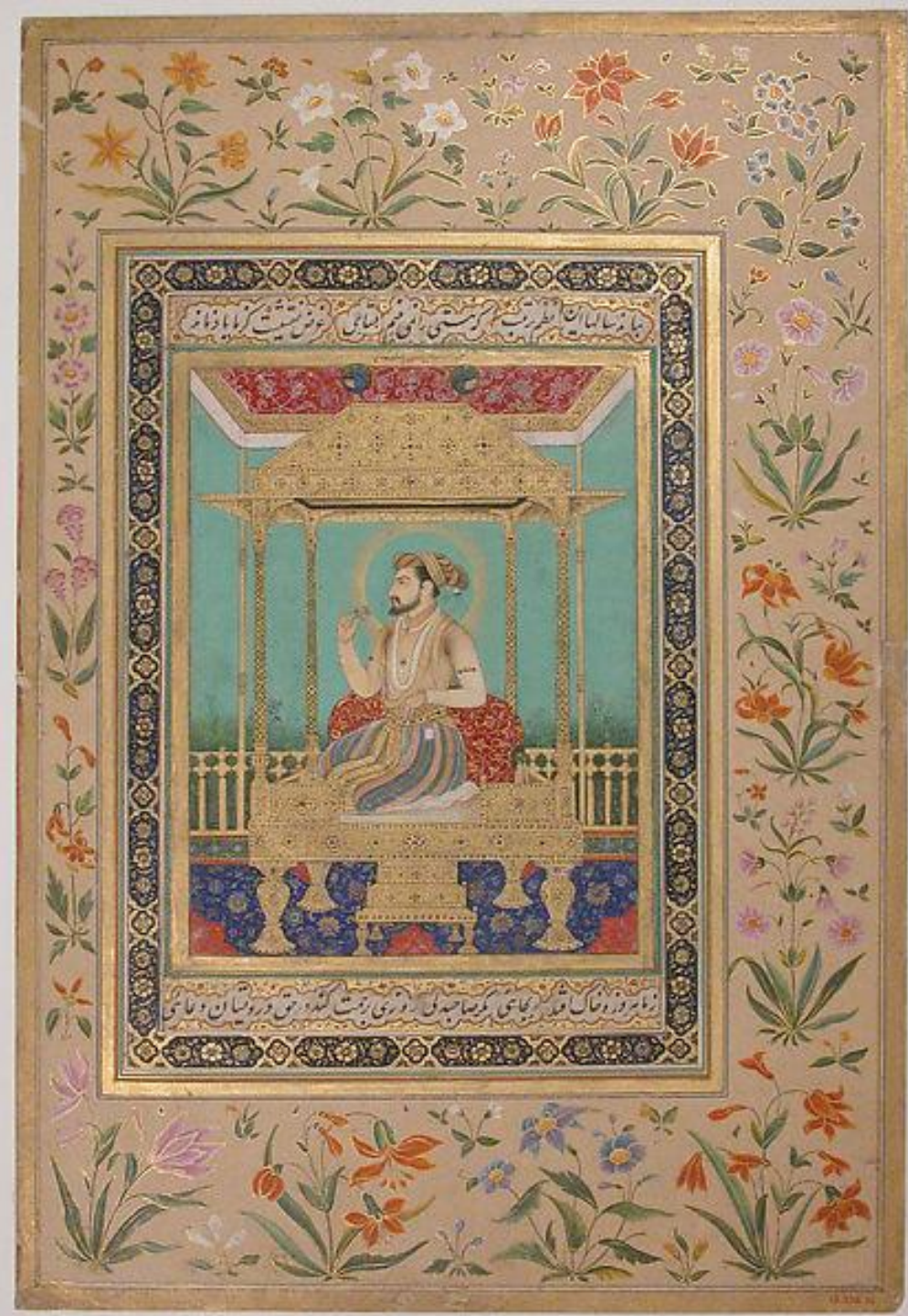
Equestrian Portrait of the Emperor Shah Jahan from the Kevorkian Album early 19th century Shah Jahan (r. 1628–55) Opaque watercolor and gold on paper H: 26.8 W: 18.1 cm India Purchase F1939.46a The equestrian portrait of Shah Jahan depicts the Emperor in full majesty, attired in a dazzling outfit and bedecked with jewels. He strides serenely on a magnificent horse which is decorated with equal splendor. The city in the background most likely represents his newly-founded capital, situated on the shores of the Jumma River, a few miles north of Agra. The angels above herald his coming and offer him symbols of royalty: a jeweled garland, a crown and a sword wrapped in brocade. The painting is signed by Govardhan, who was previously employed by Jahangir. This artist specialized in portraiture and represented the princes and nobles of the court as well as the more humble members of the society, such as musicians, Mullahs (Muslim theologians) and ascetics.

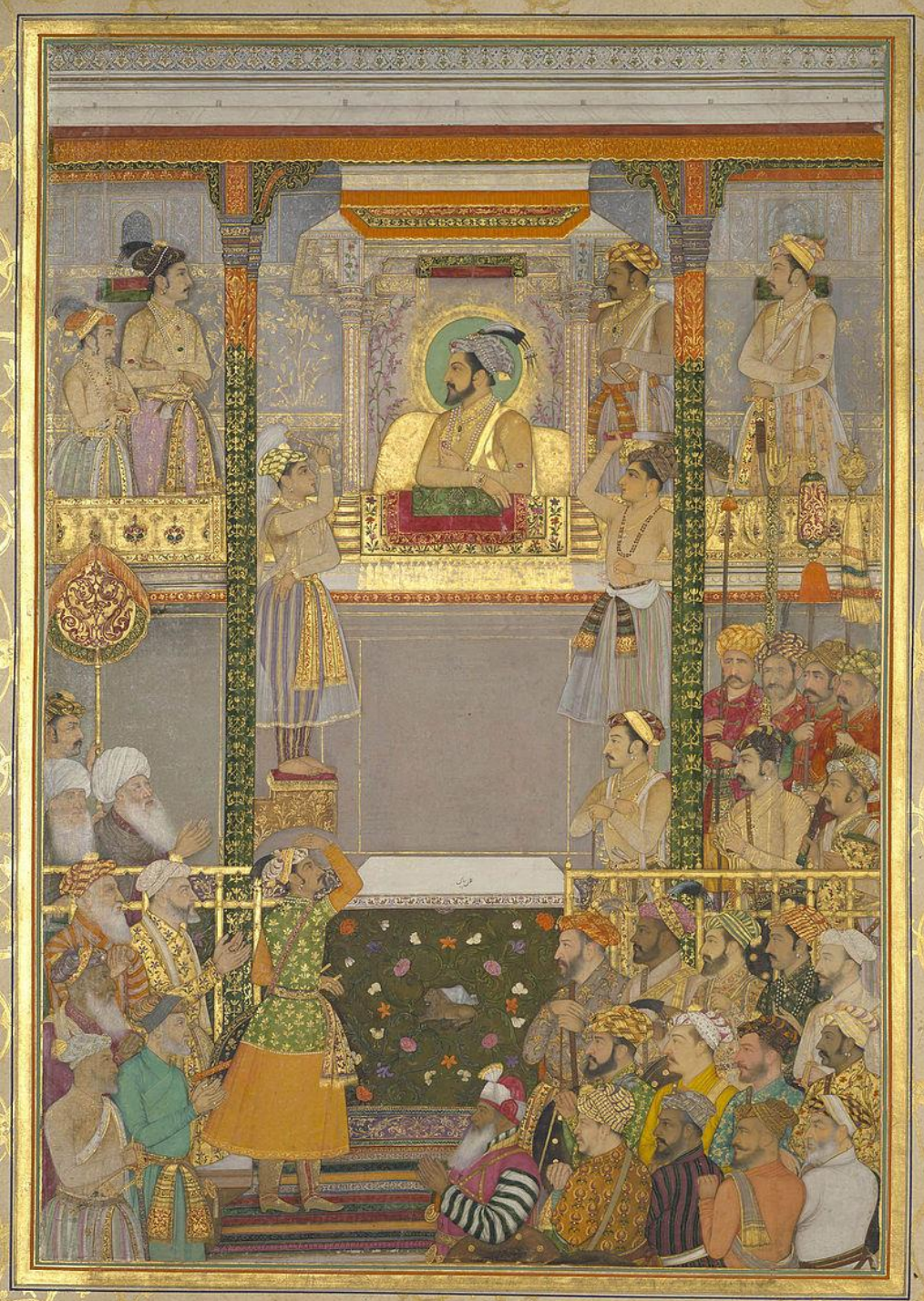




"Shah Jahan in durbar, holding a ruby in his right hand; 'chauri'-bearers stand on either side of him and an attendant before him holds a tray of jewels. On the left is prince Alamgir (Aurangzeb) who salutes his father. The location is the Diwan-i-Am at Delhi. Opaque watercolour, c.1650"* (BL)

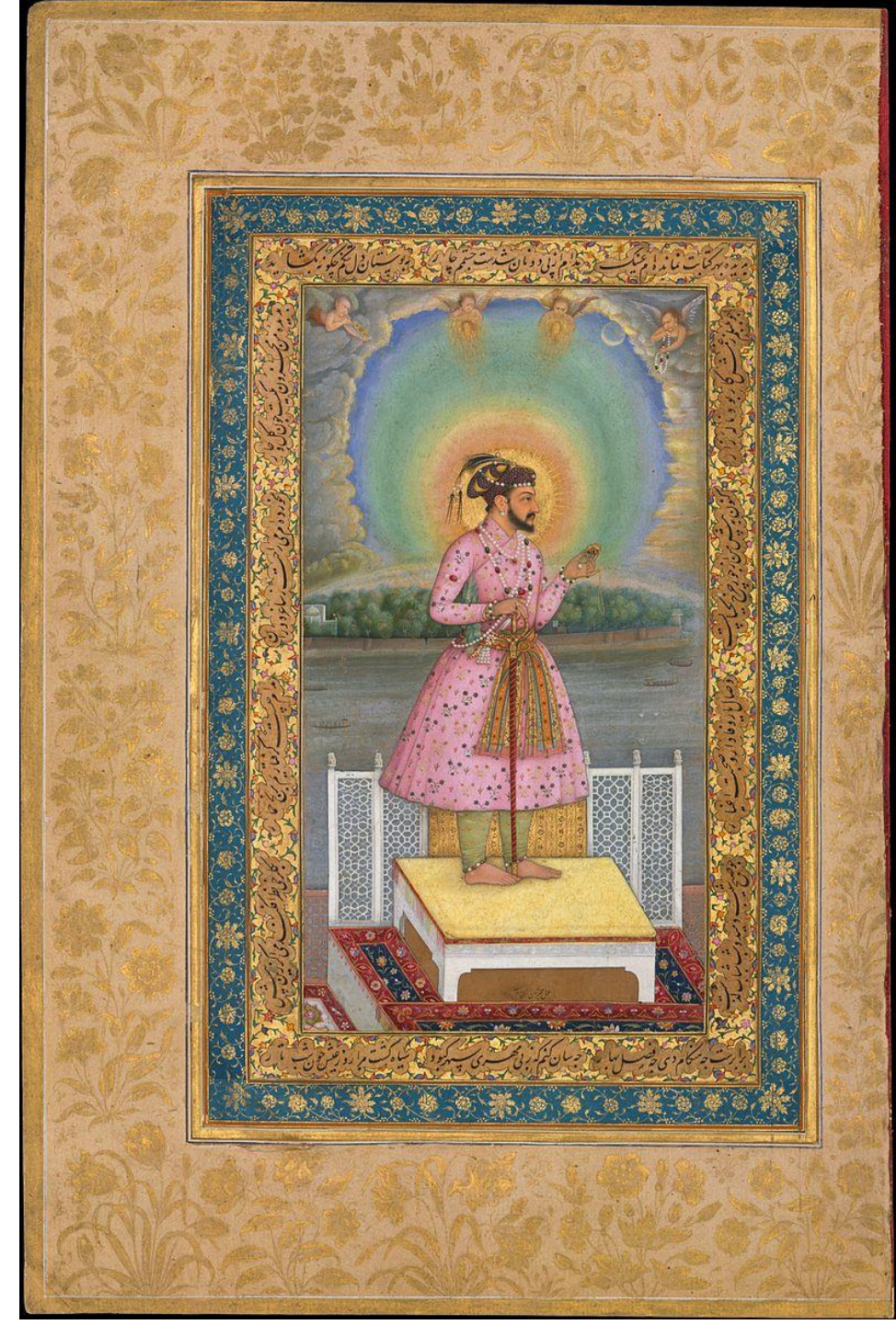
Portrait of Shah Jahan on the Peacock Throne
19th century





Darbar of Shah Jahan, Page from the Windsor Padshahnama, ca. 1657, The Royal Library, Windsor Castle

Chitarman. Shah Jahan on a Terrace, Holding a Pendant Set With His Portrait, Folio from the Shah Jahan Album 1630-50
Metmuseum





India, Mughal (verso); Iran (recto), circa 1650 (verso), 1500-1544 (recto) Drawings; watercolors Opaque watercolor, gold and ink on paper (verso), Ink on paper (recto) From the Nasli and Alice Heeramanek Collection, Museum Associates Purchase (M.78.9.15) South and Southeast Asian Art

The emperor sits in haloed profile upon a gold-footed throne under a high white canopy, flanked by his three young princes who stand on the left. All are resplendent with opulently jewelled turbans, necklaces, qatar daggers, and sashes (patkas) against a rounded backdrop of turquoise, perhaps suggesting a globe, as golden light appears on the right. The inscription on this Mughal painting identifies it as a portrait of emperor Jahangir and his three sons, but what we see today are the faces of Shah Jahan (r. 1628-57 CE) and his three eldest sons - Dara Shikoh (1615-59 CE), Shah Shuja' (1616-59 CE) and Aurangzeb (1618-1707 CE) - and their maternal grandfather, Asaf Khan, on the right. It was not unusual for the Mughals to refurbish earlier works for propaganda reasons. The inscription at bottom left reads, "work of the most humble of the house born, Manohar." Sheila Canby notes that the painting is characteristic of Manohar's style from about 1615 CE except for the refurbished faces, and that the composition follows the conventions of intimate royal portraits from Akbar's reign, which, under Jahangir and Shah Jahan in the 1610s–1620s, developed to include a more psychological focus.





The Emperor Shah Jahan with his Son Dara Shikoh", Folio from the Shah Jahan Album

verso: ca. 1620; recto: ca. 1530–50

Painting by Nanha

This superbly painted image framed by a splendid border shows the future emperor Shah Jahan admiring jewels with his favorite son. Holding a tray of emeralds and rubies, the father contemplates a ruby in his right hand, while the child grasps a peacock fan and a turban ornament. The sumptuousness of court life is conveyed in the detailed depiction of the jewels, the gilded furniture, the textiles, and, most spectacularly, the large bolster with its designs of figures and plants

Govardhan. Shah Jahan and Dara Shikoh ca. 1638. Victoria and Albert Museum





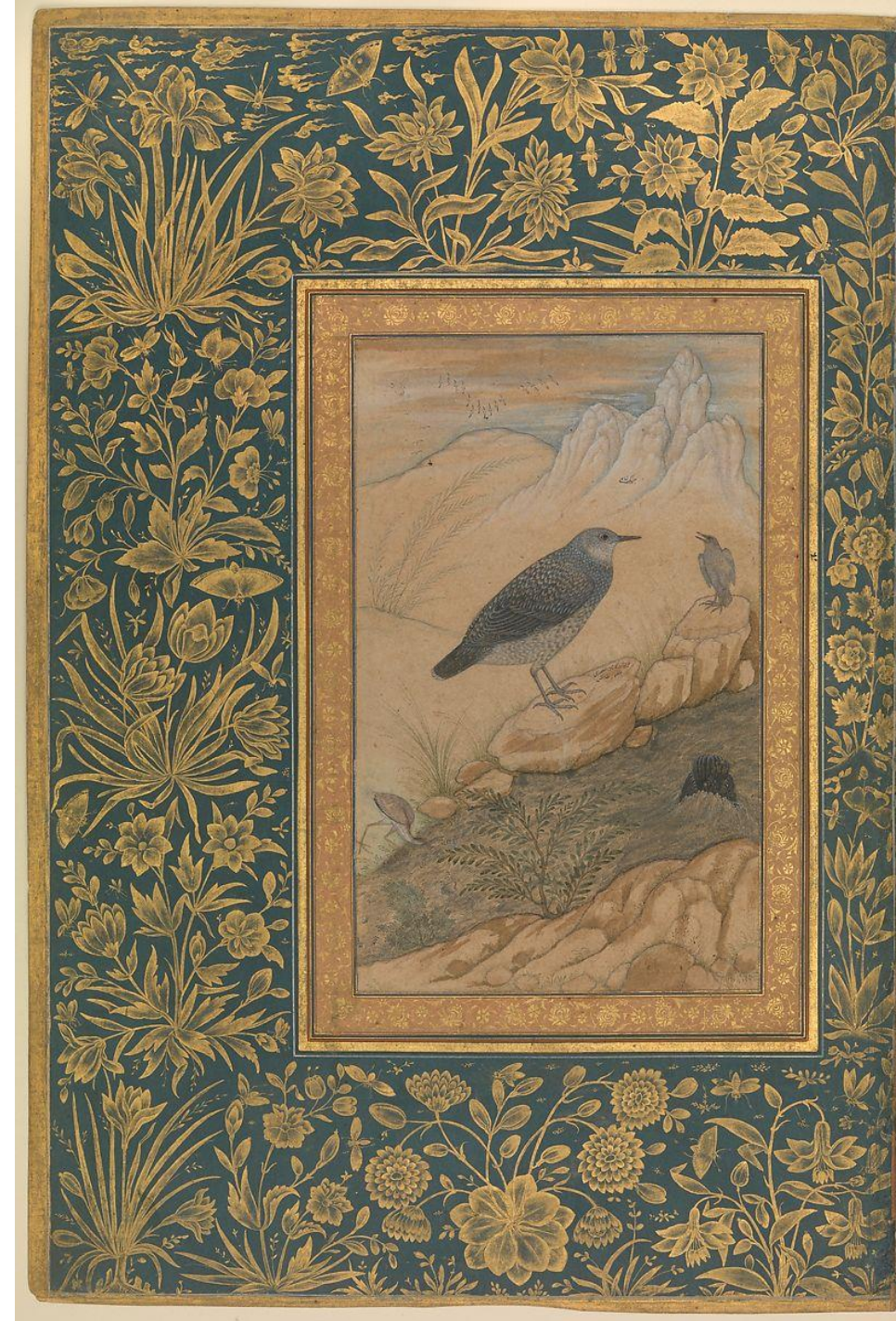
Brooklyn Museum - Shah Jahan with a Falcon

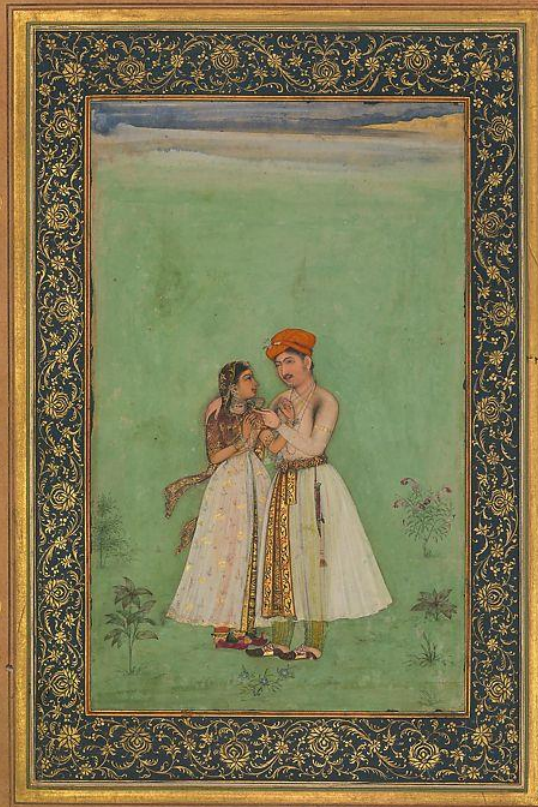
"Diving Dipper and Other Birds", Folio from the Shah Jahan Album

recto: ca. 1610–15; verso: ca. 1535–45

Painting by Mansur

Frequently praised in Jahangir's memoirs, the artist Mansur painted many of the natural wonders the emperor saw during his travels. Jahangir wrote of his discovery of the Diving Dipper: "I ordered them to catch two or three of these birds, that I might ascertain whether they were waterfowl and were web-footed, or had open feet like land birds. They caught two . . . One died immediately, and the other lived for a day. Its feet were not webbed like a duck's. I ordered [nadir al-asr] Ustad Mansur to draw its likeness."





عاشق و معشوق

"Shah Shuja with a Beloved", Folio from the Shah Jahan Album
verso: ca. 1632; recto: ca. 1530–50
Painting by Govardhan

Shah Jahan receives his three eldest sons and Asaf Khan during his accession ceremonies on 8 March 1628. Painted by Bichitr, c. 1630-5. Royal Collection. Wikimedia Commons noc

In the Padshahnama, artists document the milestones and personal achievements of the princes. In the above scene, Shah Jahan embraces his eldest and favourite son Dara Shikoh. His two younger sons, Shah Shuja (dressed in yellow) and Aurangzeb (dressed in green) appear on the left waiting for their turns. They are accompanied by their grandfather Asaf Khan. In this scene, Aurangzeb is only 9 years old. Other key events featuring Aurangzeb include the prince facing a maddening elephant named Sudhakar in June 1633 and his father Shah Jahan honouring him at his wedding on 19 May 1637





Prince Aurangzeb reports to Shah Jahan in durbar at Lahore in 1649. Mughal, 1650-55. British Library, Add.Or.3853 noc

Another painting which related to the official history written by Muhammad Lahori, but prepared for a later (now dispersed) illustrated volume of the Padshahnama, features Aurangzeb reporting to Shah Jahan in 1649 (above). In this imperial durbar (official assembly) scene, Shah Jahan is seated in the jharoka (balcony for official ceremonies) inside the Divan-i 'Am or Hall of Public Audiences. This building is located in the Mughal fortress and complex in Lahore. Aurangzeb is picture standing on the left, next to other courtiers, though with his arm raised in salute to his father. Less than ten years after this event, Aurangzeb imprisoned his father in the Agra Fort, outmanoeuvred his brothers and arranged for their deaths in order to become emperor. Aurangzeb's eldest brother Dara Shikoh was the heir-apparent and favourite son. Aurangzeb claimed the throne in 1658. His father died in prison in 1666.

Equestrian portrait of Aurangzeb. Mughal, c. 1660-70. British Library, Johnson Album, 3.4. noc

In this equestrian portrait, Aurangzeb is depicted symbolically as an austere ghazi or warrior for Islam. He is dressed in full armour and holds a gold lance. His rearing horse is ready for battle and covered with chain-mail. From his belt hang a quiver of arrows and a push dagger called a katar.

An exceptional military commander, Aurangzeb drastically expanded the geographic boundaries of the empire to include the Deccan plateau in central India. State revenues prospered, but constant wars to retain control of his territories gravely damaged the state finances. During his lifetime, Aurangzeb was often represented in one of two ways: either as a warrior for Islam or as a devout Muslim ruler reading a Qu'ran. As compared to the lavish paintings of Shah Jahan's period, the artistic style radically changed. Artists tended to paint simple individual portrait studies.



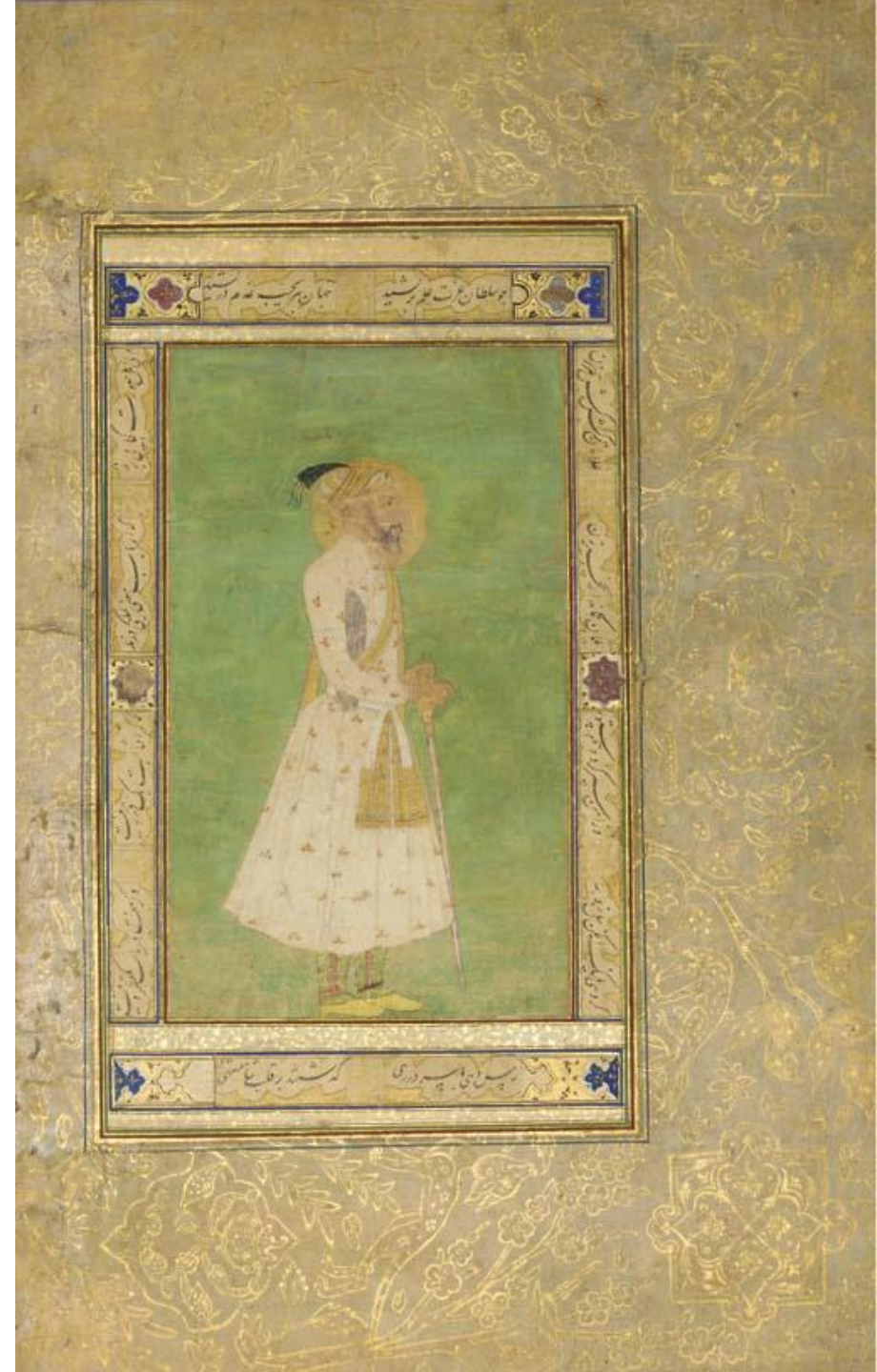


The Mughal prince Aurangzeb took the title Alamgir (World Seizer) when he came to power in 1658, having usurped his seriously ill father Shah Jahan. The emperor is depicted in this painting which dates from ca. 1660 as a relatively young man, richly dressed and bejewelled, and with the halo that characterised imperial figures from the reign of his grandfather, Jahangir. Later in life, his religious asceticism made him reject such opulence. The anonymous artist has shown him standing, full length, in profile against a plain pale green background, continuing a tradition in Mughal portraiture that had begun in the late 16th century. Alamgir inherited an immensely wealthy empire, but spent the second half of his extremely long reign (he died in 1707) conducting wars against the Muslim sultanates of the Deccan, in the south of the subcontinent, which though ultimately successful were won at enormous cost and weakened the empire irrevocably.



Aurangzeb holds court, as painted by (perhaps) Bichitr;
Shaistah Khan stands behind Prince Muhammad Azam

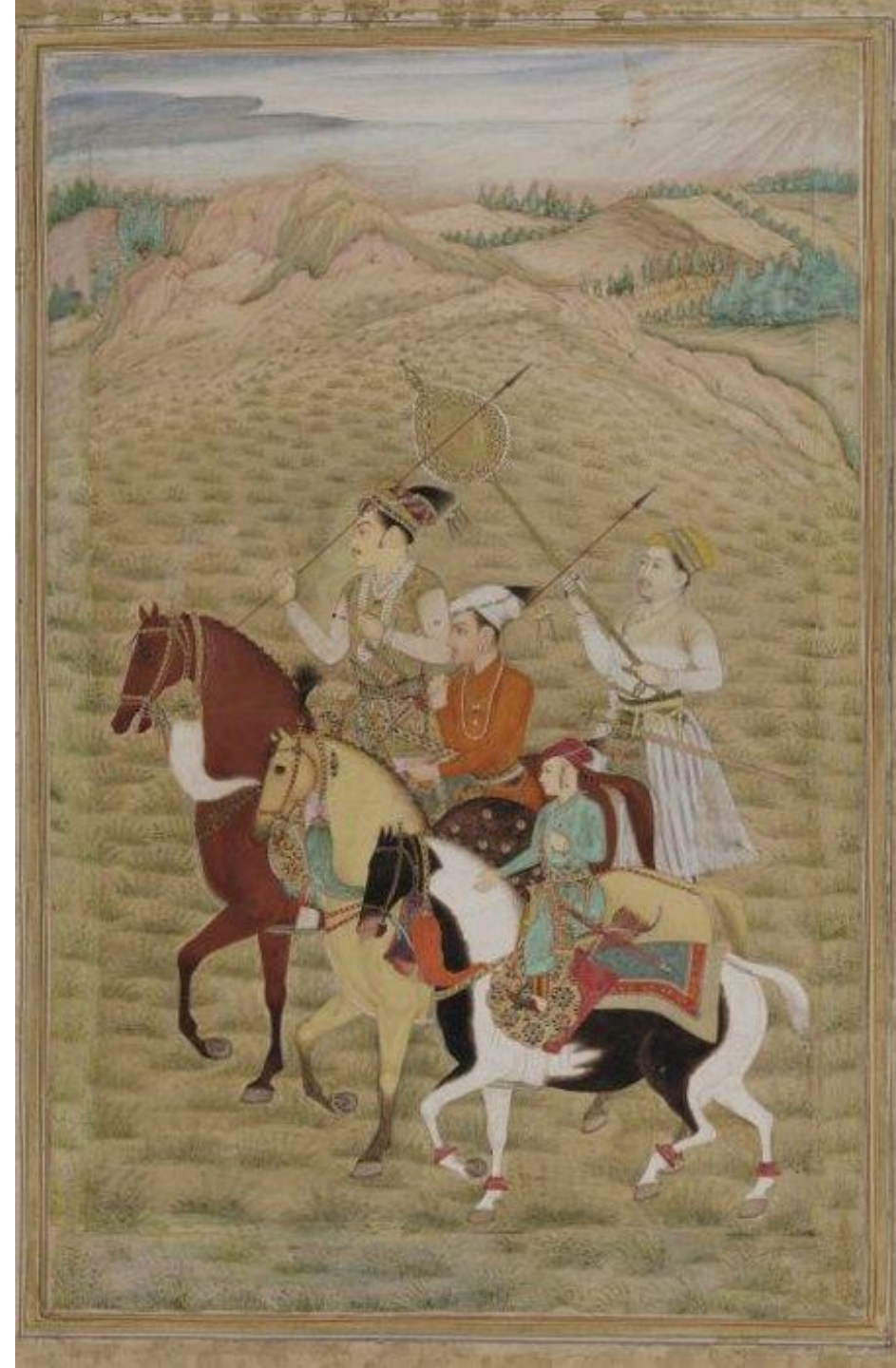
"PORTRAIT OF THE EMPEROR AURANGZEB, MUGHAL INDIA, SECOND HALF 17TH CENTURY. A leaf from an album, gouache heightened with gold on paper, the Emperor standing holding a sword, mounted on an album leaf with calligraphic borders, outer illuminated border with animals and birds, verso with 4ll. of black nasta'liq within gold clouds, signed 'Abd al-Rashid al-Dailami, similarly margined -- Folio 35 x 23.5cm; miniature 16 x 9.7cm." ...





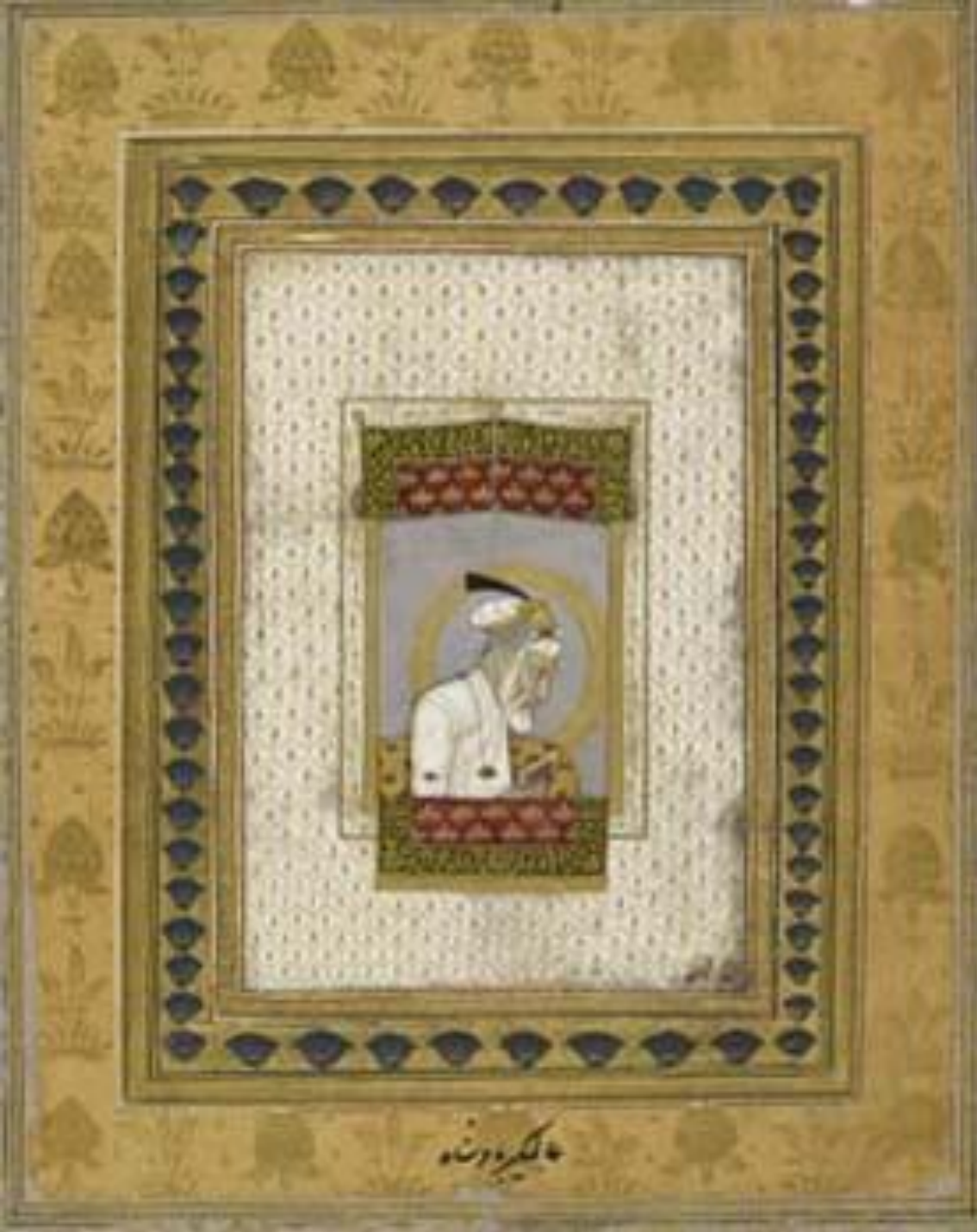
The Emperor Aurangzeb enthroned, an opaque watercolor by Khemanand, c.1660 (BL)

Description: Shuja, Aurangzeb, and Murad Bakhsh mounted on horses in a landscape with mountains and a village in the background.



Aurangzeb in his old age. Mughal, c.1700. British Library Johnson Album 2,2. noc

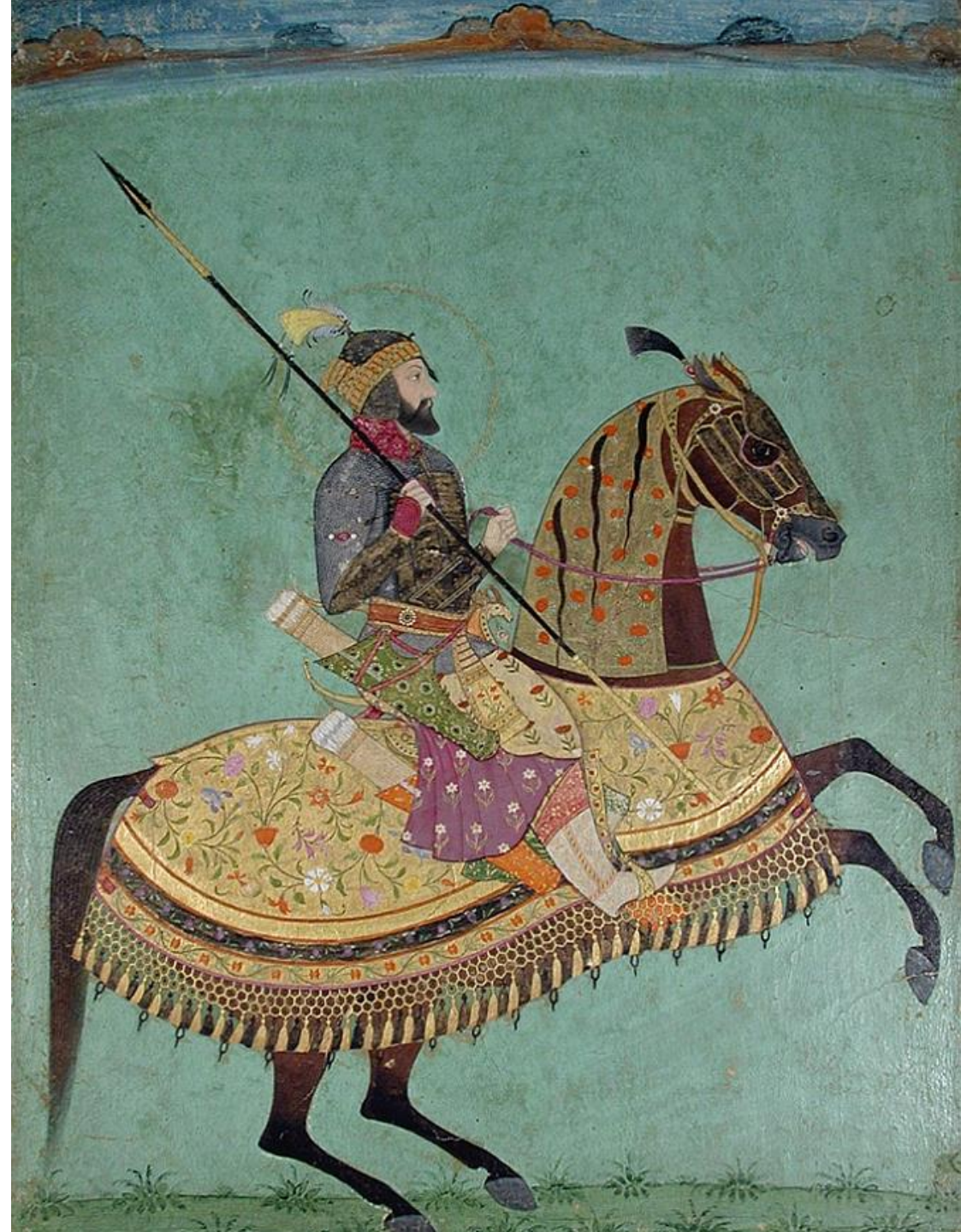
Aurangzeb left northern India for the Deccan in 1681, never to return. An increasingly orthodox Muslim, he re-instated the poll-tax levied on non-Muslims, revived the power of Muslim clerics, and fostered a political and social divide based on religion. The last portrait of Aurangzeb pictures the devout Muslim ruler in profile, with a downward gaze at a manuscript held in his hands, most likely to be the Qur'an. Dressed in stark white garments, his appearance is in sharp contrast to the golden radiance of the halo, the floral patterned bolster and the luxurious carpet hung on the window ledge. For Aurangzeb, there was no greater personal accomplishment than to memorise every verse and chapter of the Qur'an. Having committed to memory the entire text, he wrote two copies of the Qur'an in perfect calligraphy. This style of portraiture, featuring Aurangzeb in his old age and hunched over a manuscript, was commonly produced and suggests that artists felt that this was the most appropriate type of pictorial format to depict the elderly ruler.



This painting depicts Aurangzeb (1658 - 1707) reading the koran.









A much-maligned Mughal

The great king Aurangzeb is among the most hated men in Indian history. A historian claims he's been unjustly demonised

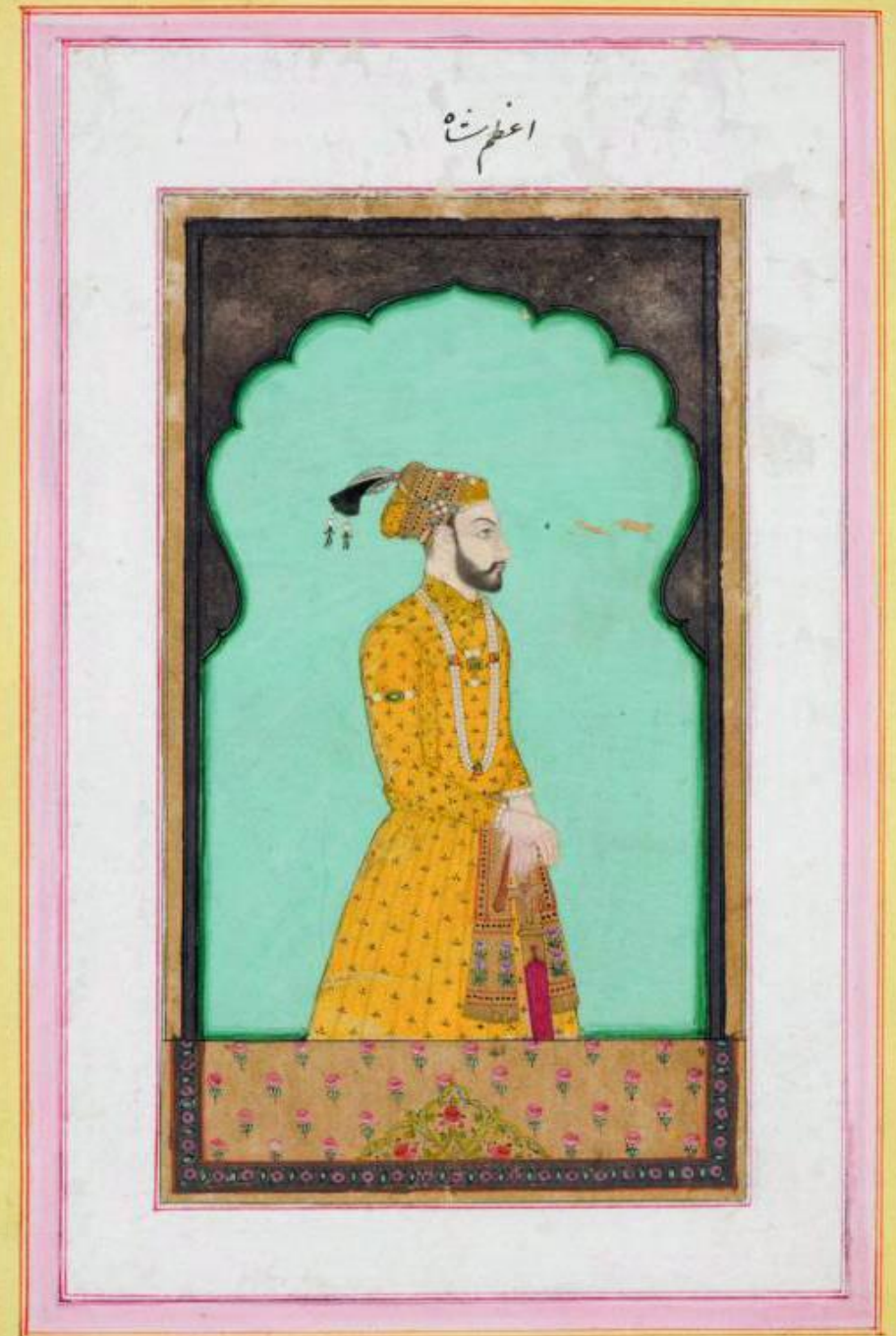
Emperor Awrangzib Receives Prince Mu'azzam. Commentary: This painting, from an album compiled for Shuja al-Dawla, a nawab of Oudh, was produced at the end of the period of Mughal greatness: Mughal power and wealth and hence artistic patronage and production peaked during the reigns of Akbar (r.1556-1605), Jahangir (r.1605-27), Shah Jahan (r.1628-57), and Awrangzib (r.1658-1707). Then, in 1739, the Iranian ruler Nadir Shah sacked Delhi, carrying back to Iran the riches of the Mughals – their library, treasury and even the fabled Peacock Throne. More than anything, this was a devastating psychological blow from which the Mughals never recovered....





Crown Prince Azam, stands before his father, Emperor Aurangzeb

Object ID: 2007.37 Designation: The Mughal prince Azam Shah (1653-1707) Date: approx. 1670 Medium: Opaque watercolors, silver and gold on paper Style or Ware: Mughal Credit Line: Gift of Dr. and Mrs. David Buchanan Gift of Dr. and Mrs. David Buchanan On display: no Collection: PAINTING Dimensions: H. 8 1/4 in x W. 5 3/8 in, H. 21 cm x W. 13.3 cm (image) Department: SA...



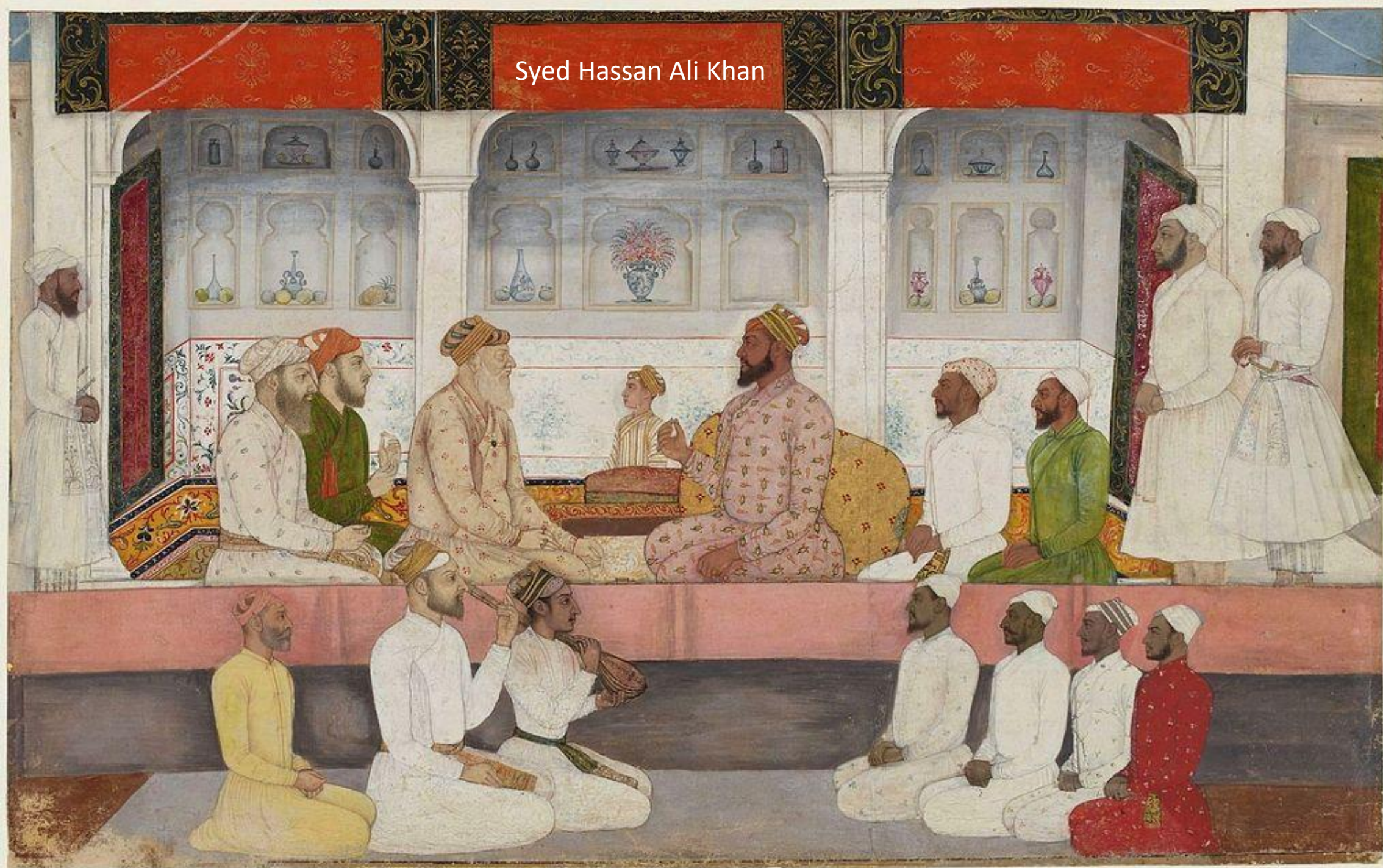


Posthumous
portrait of
the Mughal
emperor
Muhammad
Shah (1764),
by
Muhammad
Rizavi Hindi.
PHOTO:
CLEVELAND
MUSEUM OF
AR

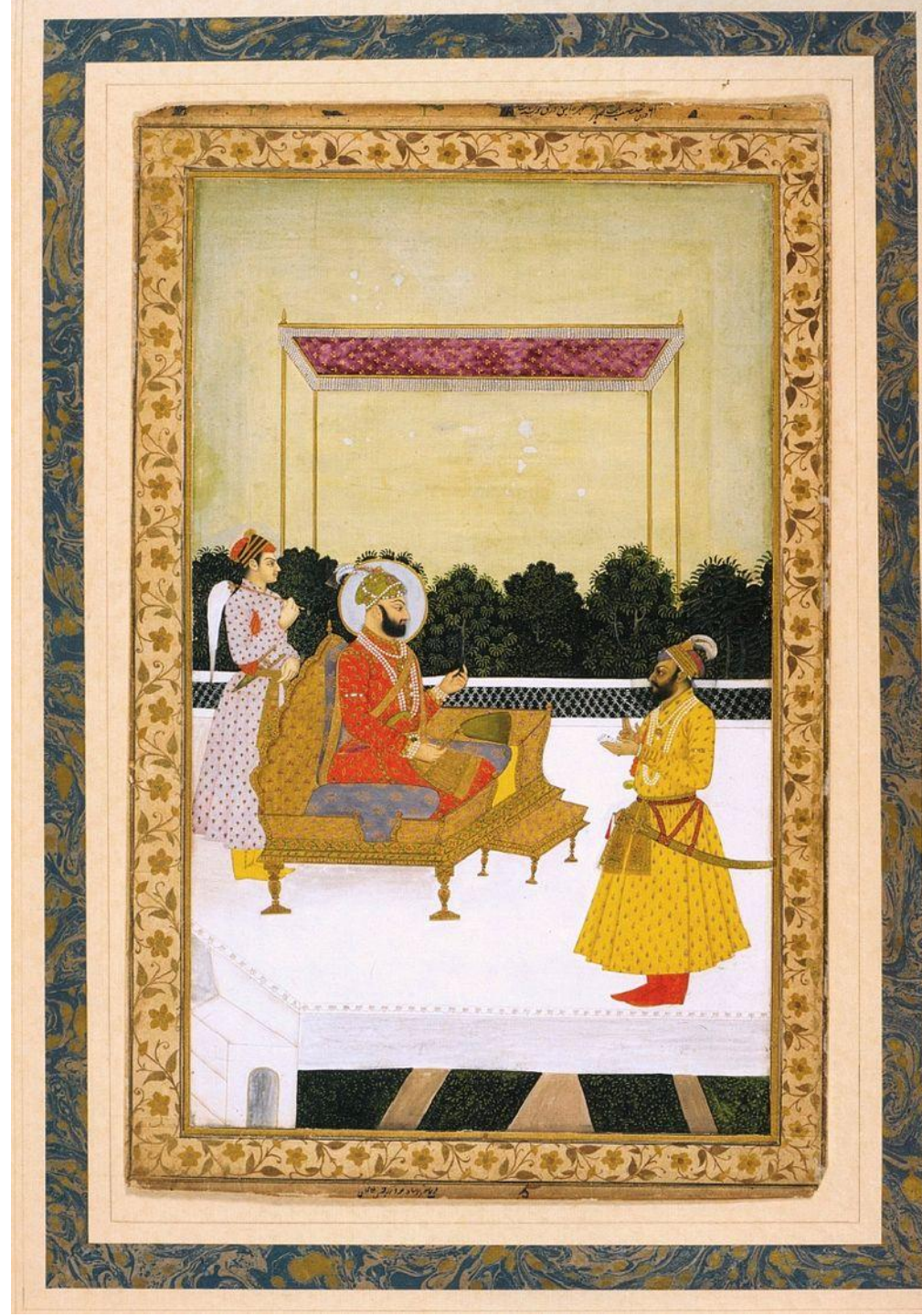
He was born in Fatehpur Sikri, a former Mughal capital. Crowned at the age of 17 by the scheming Sayyid brothers, Muhammad Shah later got rid of them, and brought a sense of stability to the empire. He died at 46. It was during his reign that Delhi, the seat of the Mughals, witnessed an extraordinary cultural life.



Syed Hassan Ali Khan



Syed Hussain Ali Khan





'Mother Mary and Child Christ', Late Mughal, Muhammad Shah period, painting on paper, mid 18th cent. #ChristmasSpl #PaintingsNM

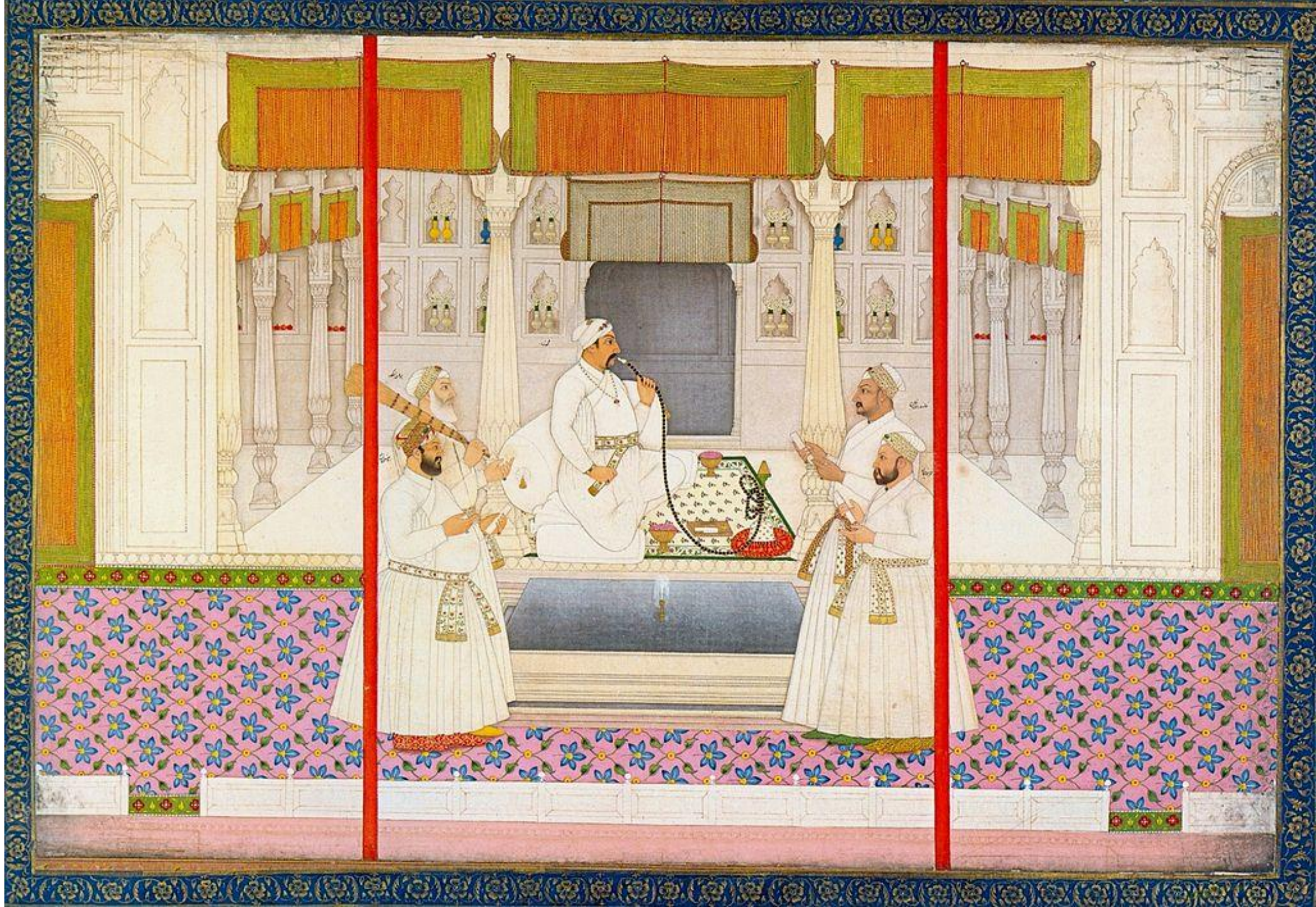
Muhammad Shah





The Mughal Emperor Muhammad Shah with his Falcon visits the imperial garden at sunset on a palanquin.

The imperial
Diwan of the
Mughal Emperor
Muhammad
Shah





An elephant and its mahout in service of the Mughal Emperor Muhammad Shah.



Muhammad
Shah with the
Persian
invader
Nader Shah



The Mughal Emperor Muhammad Shah and his family

Funeral.





The Mughal Emperor Ahmad Shah Bahadur, practices his equestrian skills, in a hunting field in 1750.

"Shah Allum the Present Emperor of Hindostan," a steel engraving from the 1790's (with modern hand coloring)



The newly reestablished Mughal Army during the reign of Shah Alam II.

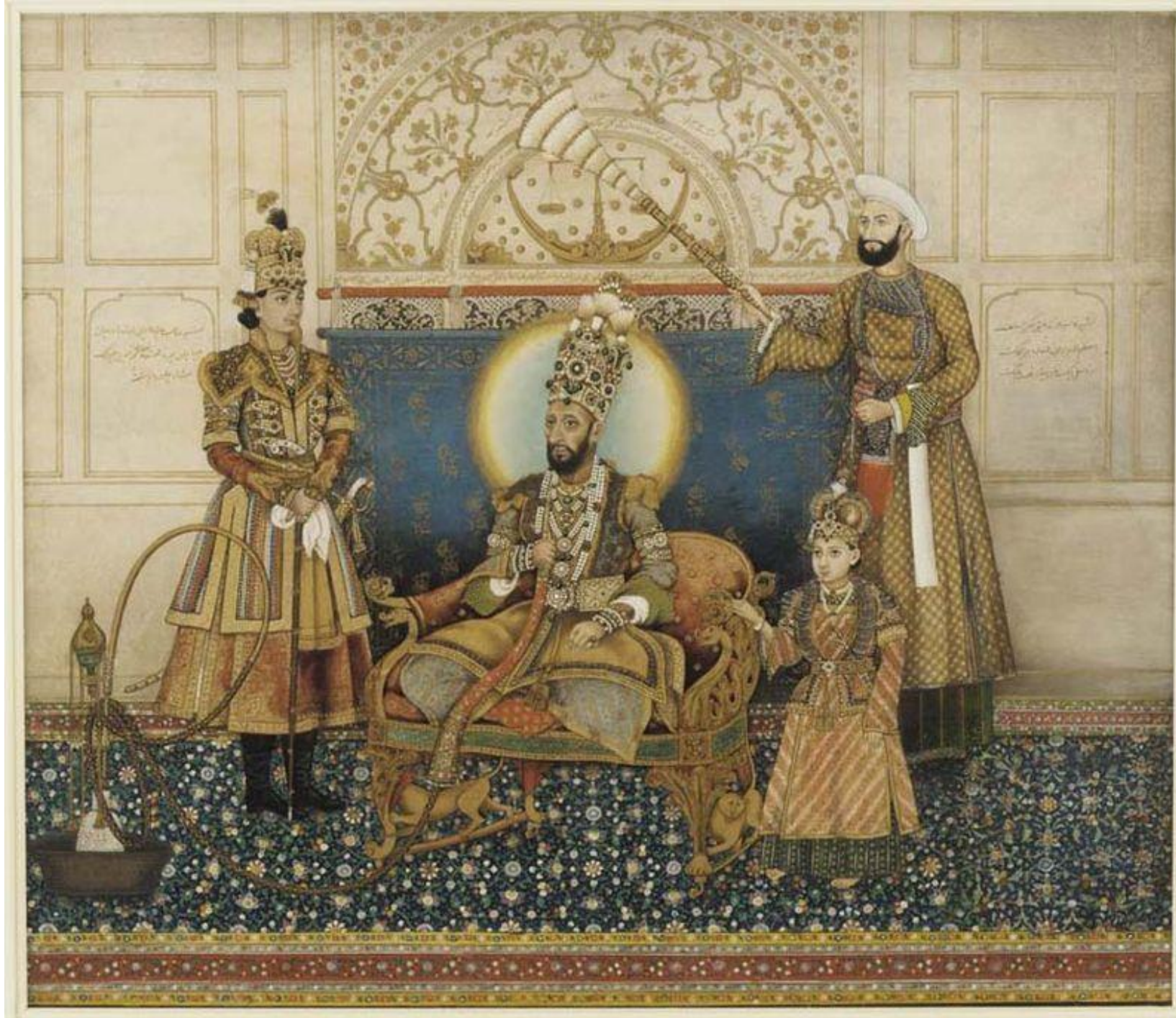


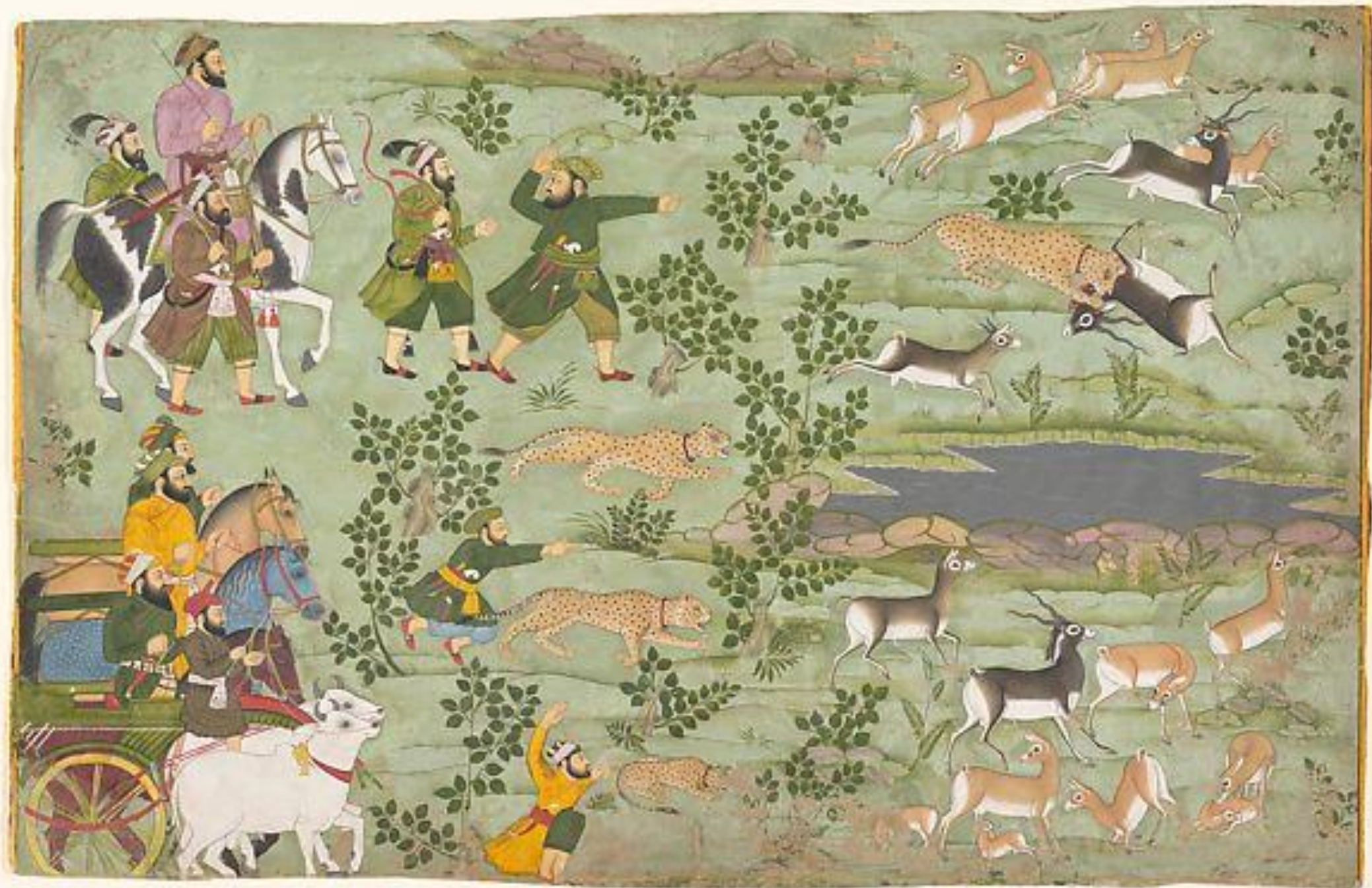


Bahadur Shah II of India.

Bahadur Shah II enthroned

Ghulam Ali Khan (active
1817–55) - Smithsonian,
Washington





Shah Jahan Hunting Blackbuck with Trained Cheetahs

1710–15

Western India, Rajasthan, Udaipur

This is one of a small group of refined, naturalistic paintings made at Udaipur in the beginning of the eighteenth century. Several depict the reigning maharana, Amar Singh II (r. 1698–1710), but this one, curiously, commemorates a hunt that occurred in the middle of the previous century: the portrait of the equestrian rider appears to be that of Shah Jahan, the Mughal emperor (r. 1628–58). Paintings alluding to former Mughal emperors were made at a number of Rajput courts in the eighteenth century, when artists were perhaps inspired by Mughal works that had entered those princely collections over the previous half century.