

# Mughal Paintings under Jahangir

Mughal Painting reached its excellence during the time of Jahangir. This was the most active phase of Mughals painting.

It employed the best of painters and invested huge sum in the project. The taste of the ruler shifted from literary work to Albums. The European influence was the most during this time.

The Mughal studio copied the European themes but used only the techniques which would be congenial for their style. The iconographic factor remained the same.

New elements were added only enhance the subject which became wide and complex

The style reached its culmination during the time of Shah Jahan leaving no scope for further development. The taste of the ruler shifted from painting to architecture and the stringent financial situation during the period did not give much scope to the artist for further experimentation. The period is marked by the gloss and glitter unlike the earlier phase.

Aurangzeb was steeped into financial crunch due to political reasons. His personal taste also did not persuade him to invest in the studio and thus the best of the artist started leaving the imperial studio for the provincial courts and a new phase in the Indian painting ushered in.

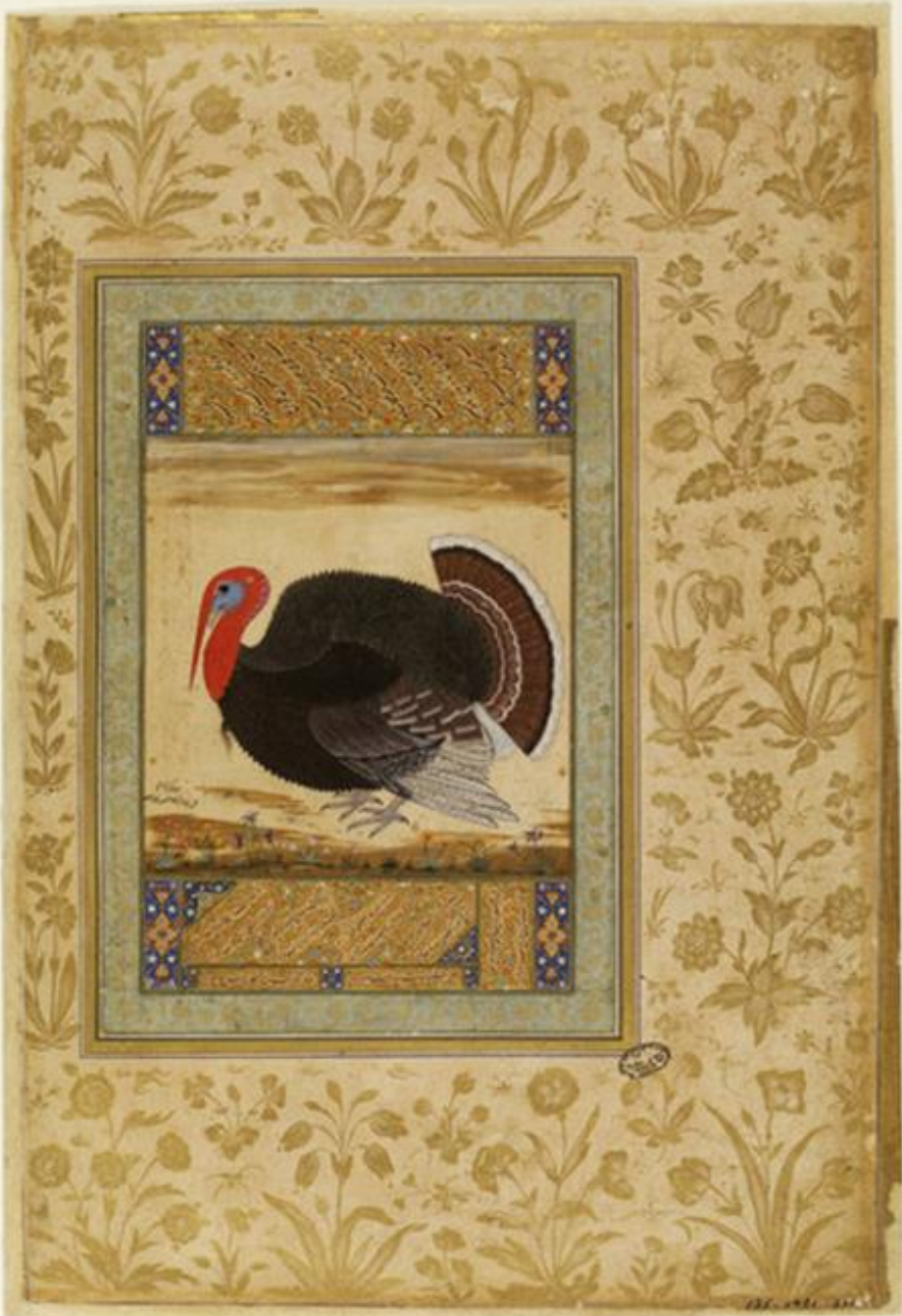


Hunters in a Forest (recto),  
Page of Calligraphy (verso), Folio  
From a Jahangiri Album  
Royal Hunting Party

Jahangir ascended the throne in 1605. He was an erudite man but much less astute as a ruler compared to his illustrious father. His enthusiasm in painting dated back to his childhood. This was definitely the aftermath of the activities of the Akbari studio. Like any other prince of the Persianate world he had his own set of artist and a studio at an early age. His rebellious phase in Allahabad culminated in the famous Jahangir studio which experimented with many subjects and forms.

Jahangir was exceptionally interested in painting. He gave immense importance to portraiture. This was a direct influence of the west and the enthusiasm of the art of portraiture was seen from the second phase of Akbar's reign undoubtedly.

In Jahangir's palaces and audience halls European religious pictures were also very popular though their subjects were incoherent at times and emblematic. Jahangir's artists were reputed for making exact copies of the European paintings that were gathered in the imperial studio which may have come as a gift or maybe they were presented to the emperor.



emperor Jahangir (r. 1605-1627) records its arrival at the court in 1612. Jahangir had asked his friend Muqarrab Khan to procure rarities of any kind at the port of Cambay, on the western coast, and in 1612 a consignment of exotic birds and animals caused a sensation. Jahangir recorded this in his memoirs, written in Persian. The English translation is by Alexander Rogers and Henry Beveridge: "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 ["Book of Jahangir", his memoirs], so that the amazement that arose from hearing of them might be increased. One of these animals in body is larger than a peahen and smaller than a peacock. When it is in heat and displays itself, it spreads out its feathers like the peacock and dances about. Its beak and legs are like those of a cock. Its head and neck and the part under the throat are every minute of a different colour. When it is in heat it is quite red - one might say it had adorned itself with red coral - and after a while it becomes white in the same places and looks like cotton. It sometimes looks of a turquoise colour. Like a chameleon it constantly changes colour." The painting, signed by the leading artist of the court Mansur, was preserved in an album, probably during the reign of Jahangir when the floral borders were added to it. At an unknown date the album was dismembered, and this page was part of a group of folios bequeathed to the museum in 1921 by Lady Wantage.

They were keen on imitation and not always followed the European technique. It was either

a practice that the artist did spontaneously and sometime ordered by the emperor himself.

The incident of copy of a gift made to Jahangir was made by the English resident Thomas

Roe.





Jahangir was far from averse to receiving as presents. These were many and elaborate, like

the illustrated copy of Yusuf and Zulaykha presented to him Abdur Rahim Khan I Khanan and

was highly appreciated by the ruler. His influence on the production of books is however,

mostly evident tinkering with earlier manuscripts both Mughal and from Persia and

Transoxiana, ordering miniatures to complete incomplete works or painting himself or Akbar

or his sons into them.



His original manuscript commission was few. They include the famous copy of the Jog

Bashisht, dated 1602, at Allahabad where in a rebellious mood before his accession

established his own court. This copy is in the Chester Beatty Library.



This copy is mention worthy because this introduced a new tonality of colour which was colder and more transparent compared to its contemporary illustrations. The composition was simple and there was an increase use of wash and line drawing or nim qalam.



This evolution shows the changes that were creeping in the taste of the patrons both Akbar and Jahangir during this period. For Akbar on his return to Lahore in 1598 took with him the famous artist from Isfahan, AqaRizaHaravi, a specialist in nim qalam, and also his son Abul Hasan, who later became one of Jahangir's most important artists



AqaRiza had been in the service of Akbar since 1584. His first dated work is the vignettes in the margins of Jahangir's Gulshan Album in the Gulistan palace library in Teheran. The earliest pages were commissioned in 1599. The vignettes in which they abound, so richly as almost to distract attention from the paintings they frame. This taste was acquired by the ruler way back in Allahabad days



Jahangir had varied taste. This varied interest was carried forward from his early youth. This

interest includes calligraphy, particularly the work of Sultan Ali Masshadi and Mir Ali Haravi.

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Whose work had given them legendary fame in Persia. He was also interested in the early

works of the Mughals including that of AbdusSamad during the time of Humayun.



European

painting, drawing and prints of religious and allegorical subject together with Mughals copies

or version of them were included in his area of interest. Deccani paintings and few

contemporary curious portrait of the time were included in the albums of his time.



Albums of his time and his successors, Shah Jahan for example (Kerovian album in the Metropolitan Museum, New York) takes care to follow that with the result that much of their contents are copies of the works in Akbari or Jahangir style. In these collections the date when they were actually made was plainly less important than the date of the original.



Jahangir's interest in Sufism and Hinduism led to the depiction of many illustrations related to the subject in these albums. Christian or Flemish and North German engraving executed in the Mughal court evoke no literary response in his memoir. Thus cannot therefore be taken as conclusive evidence of his inclination towards Christianity.



By the later part of Akbar's reign and more so during the time of Jahangir and Shah Jahan,

Mughal painting had become in the widest sense largely biographical illustrations to the

chronicles, portraits and natural history and biography proper.



Baburnama was magnificently executed in the court of Akbar from 1589 onwards. It was

again strikingly illustrated by Jahangir. Jahangir had much in common with Babur in taste for

nature. Jahangir transcribed art of the Chagatai text which then filled the historical gaps

where it may have filled the abbreviated Persian translation and he also wrote his own

biography, known as the Tuzuk i Jahangiri literally meaning the Regulations of Jahangir

covering the first eighteen years of his reign from 1605-27.

In March 1619 he ordered the events of first twelve years of his reign (volume one) of the Tuzuk to be bound up in various presentation copies to be made. The first copy went to the heir, Shah Jahan or prince Khurram as he was known. It is believed that the illustrations to them were not in the text but were bound in separate albums. The frontispiece was done by Abu al Hasan, Nadir al Zaman, showing Jahangir's accession

The possessive nature of these illustrations is well conveyed by the page in the British Museum showing Jahangir's son Khurram or Shah Jahan being weighed in gold and silver, a famous Mughal ceremony associated with the beginning of the solar year. This illustration

was done by Manohar. The rich garden landscape is mention worthy. It was first and foremost a portrait of Jahangir, his son and the important ministers around him. Jahangir pierced his ear at this time as he became a follower of the Chistiya order after his illness post 1614. The illustration was also the celebration the wealth of the Mughals during his time. It showcased the wrappers of cloth of gold, or brocaded or embroidered silks all laid  
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out on fine carpet. The illustration also showed fine European glass vessels, Vessels in agate, rock crystal, jade and Ming porcelain.

**Jahangir  
on a  
globe  
shooting  
an arrow  
at the  
severed  
head of  
the Malik  
Amber**





Shah Jahan as a master of a Globe, Work of Hashim.



**Murad and Jahangir  
receiving Jahangir.  
Padshahnama**

Autobiography in classical Islam or medieval Europe was rare. Baburnama therefore was a

rare piece of literature. Tuzuki Jahangiri was also important but lacked the literary class of

Baburnama as Jahangir lacked the training that Babur had and also his flair for language.

Even then it was an important document. The memoir was personal and very frank and

records his fascination opium or drink, which were an offence in Islam and thus were never

illustrated.

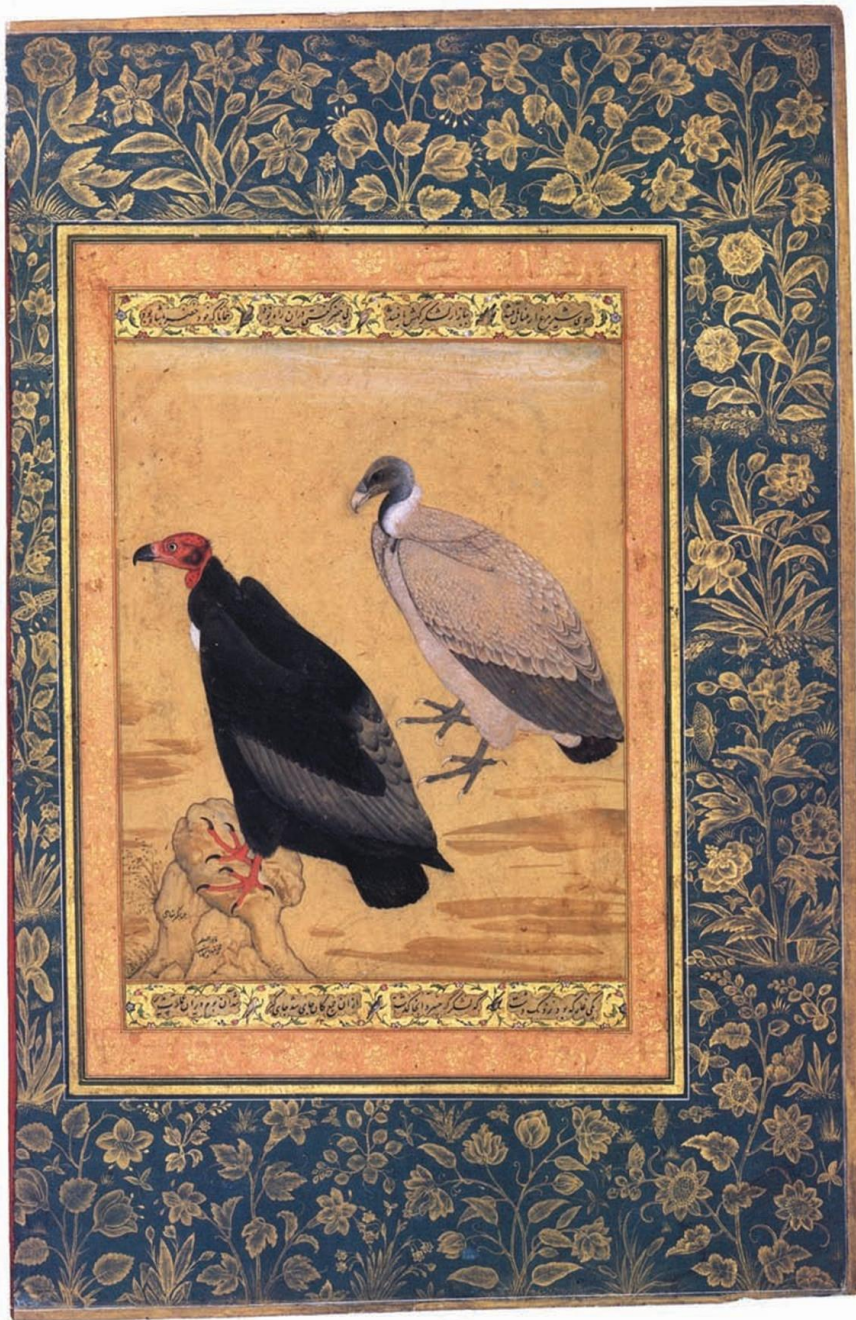
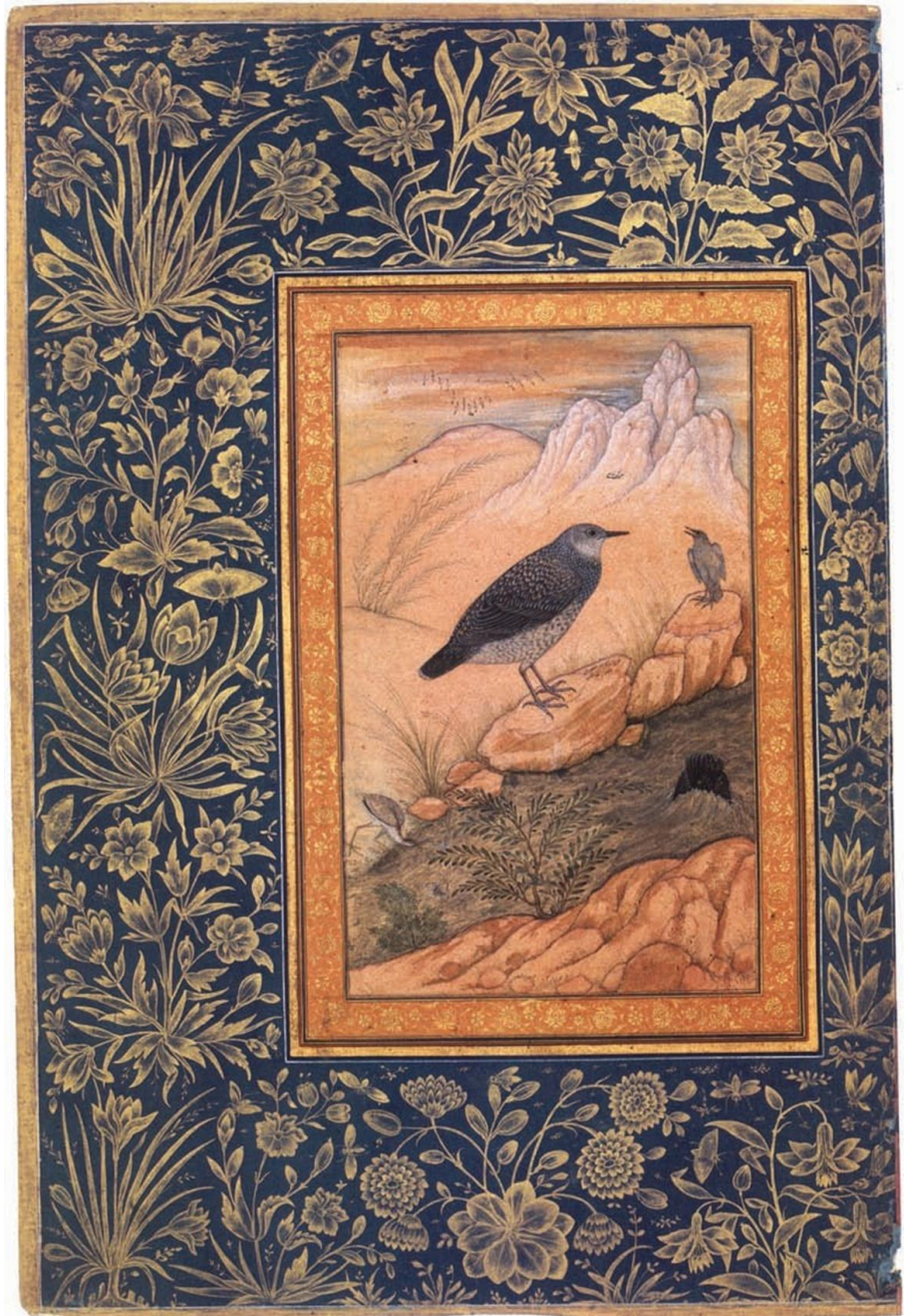


**Dancing  
Dervishes,  
by Abu'l  
Hasan**



**NilGai, by  
Mansur  
from  
Jahangir's  
period**

Jahangir's affection for his pets and animals and birds in general was exceptional. Thus he took interest in illustrating them. Ustad Mansur as a painter was employed by him for this reason and he was an exceptional painter of his time. Curiously it is beyond recon as to why he commissioned for the illustration of ailing Inayat Khan. This weird painting was done by Govardhan. There are two copies of it one in the Museum of Fine Arts in Boston and the other in the Bodleian Library.



Red  
headed  
vulture  
and  
long  
billed  
vulture  
by  
Mansur



Great  
Hornbill,  
by  
Mansur





JahanGir  
with his  
father in  
law  
'Itimadud  
aula'h'.  
by.  
Manohar



Jahangir  
And his  
father,  
Akbar  
By,  
Balchand

Jahangir's passion for nature was unrestrained. Like Babur he was never too occupied to build a garden and his descriptions of landscapes show a powerful graphic imagination. His interest was well laid out in the depiction of exotic flora and fauna in the copies of the Baburnama made for Akbar. These types of illustrations also appear in the Jahangirnama. Thus in this mood a zebra from Abyssinia was illustrated in 1612. He also records on a peregrine falcon sent to him as a gift which died in the way. A pineapple as a fruit came with the advent of the Portuguese and then made its way to the Mughal garden. A turkey cock from Goa in 1612 was also depicted. These were mostly done by Mansur. A strange tailless monkey was also illustrated along with a pheasants bred in captivity

Painter Mansur was famous for life like depiction of this sort and was given the title Nadir al Asr or the Rarity of age. This was time of natural history painting at its finest. Mansur is known by his work signed or authenticated by his patron Jahangir or Shah Jahan. By the time of Baburnama of 1590 in the British Library he was established for the studies of birds and three figural scenes attributed to him. The albums of 1599 for Jahangir are also has his contributions. His illustrations were copied well during his time by him or his contemporaries and continued to be copied till the nineteenth century.



The constant experimentation during this time posed various problems for the study of the Mughal painting as it made the volume of the work elaborate and complex. Added to this was their interest in the European subject of the time some of the versions of the European prints look like facsimile version of the original. These were done definitely on the order of the patrons. The Mughal painters option to modelling, stereoscopic perspective and the use of sfumato and other European techniques for depicting distance by use of colour is marked in the treatment of themes of non-European origin including natural history painting for Jahangir and some European themes show that they had indigenous innovations of the time.



This to the mind of the experts led to the decline of the quality from the time of Akbar. The style was a kind of fusion of Indian, Persian and European. This gave Mughal painting a unique individuality and motion rare in contemporary Asia.

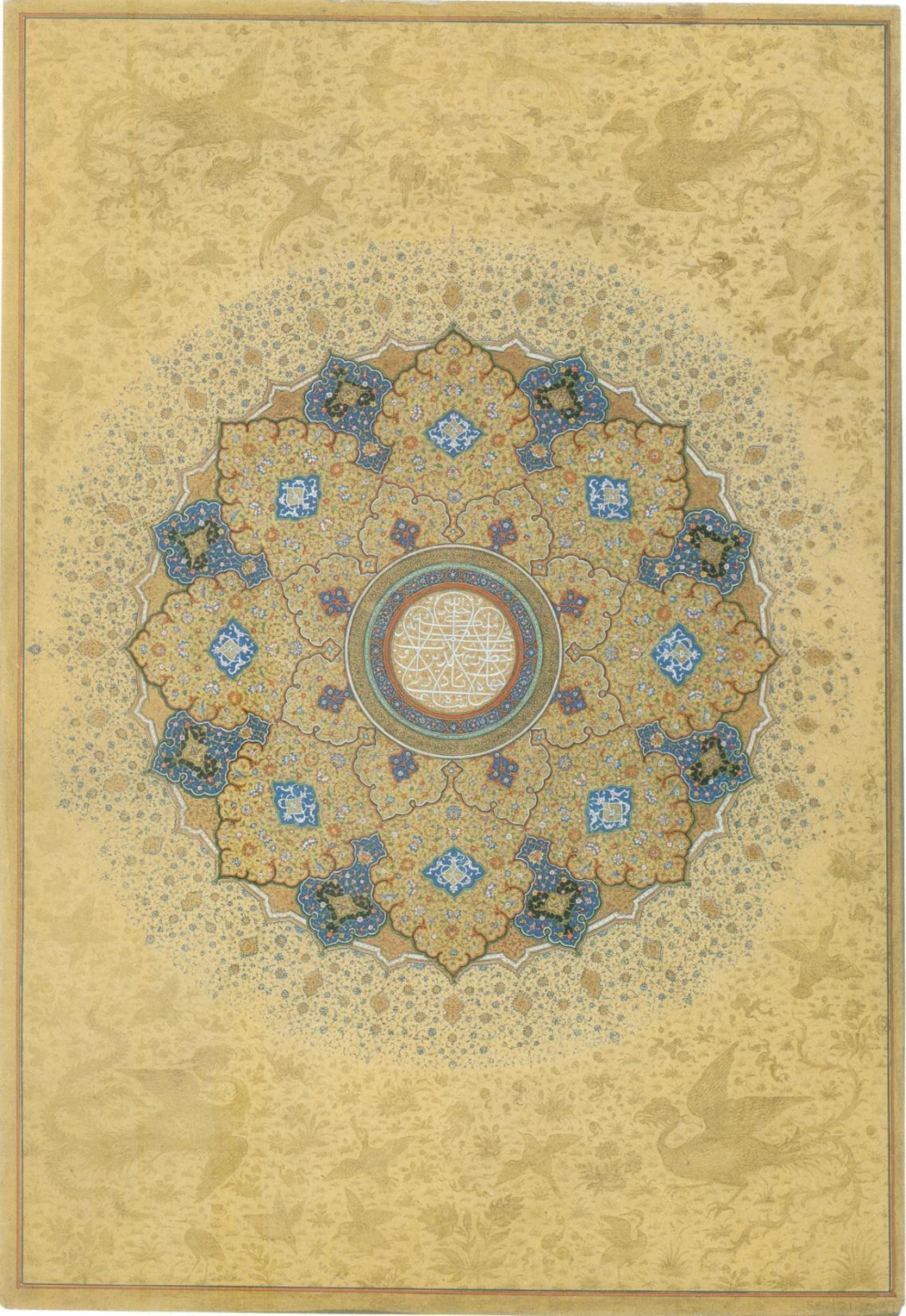






عمل نور دین









## MAJNUN WITH WILD ANIMALS

Mughal, Jahangir period, dated A.D. 1614-15

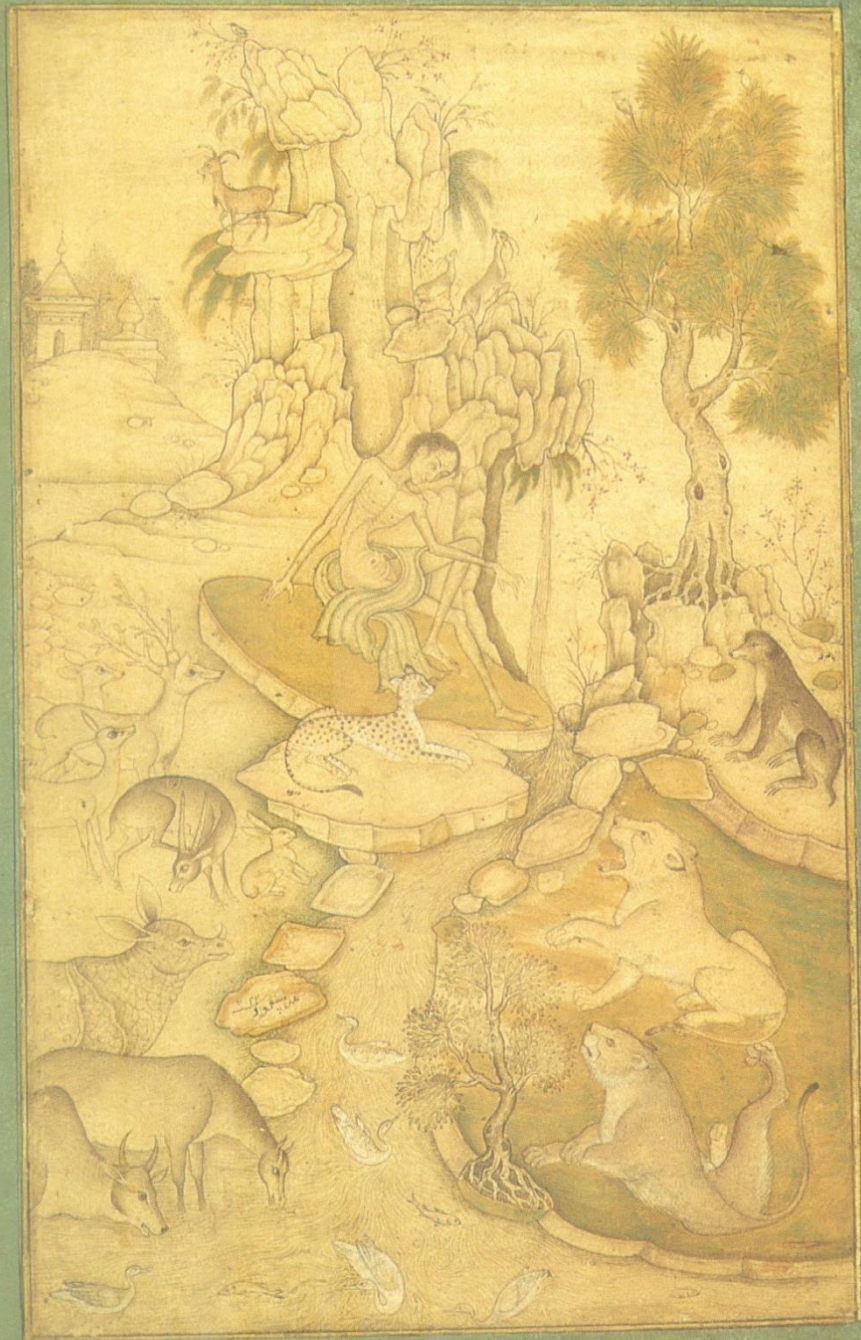
Paper, 24 x 15.5 cm, Artist: Masood

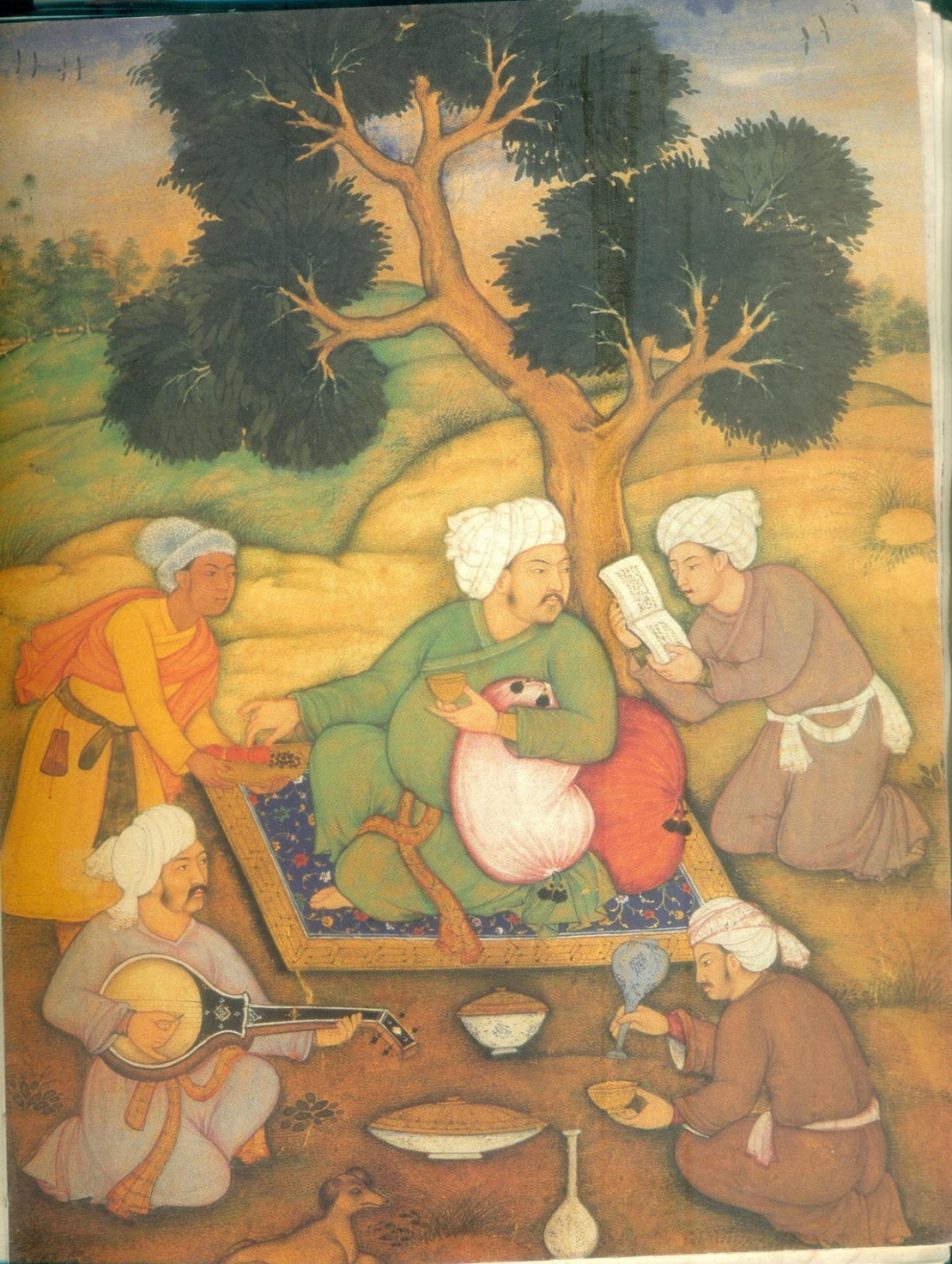
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Having lost his love and, as a consequence, his interest in life, or rather his will to live, Majnun, the romantic hero of the famous tale of Laila and Majnun, is said to have retired to the forest wandering there in wilderness intending, perhaps, to end his life by throwing himself before the wild animals. Instead, the wild animals show compassion, proving that while men may betray and torture a man in distress, animals never betray a loving heart. Even the most cunning and unreliable among wild animals, the *cheetah*, here shown resting beside a skeletal Majnun, indicates the concern the beasts share for his welfare.

In drawing the animal figures, the artist has strictly followed the tradition and the models of the fine animal paintings of the Mughal court of his own period. He has used the Laila-Majnun theme for recreating an elaborate animal world populated with a lion and lioness, wild bear, *cheetah*, horse, bull, deer and antelopes, rabbits and spotted rhinoceros besides different kinds of fish, ducks and aquatic birds. Three goats on the distant peaks help provide dimension and space to the painting. The landscape with its finely drawn hill, a rivulet with various kinds of fish and ducks etc., trees, a far-off temple-like structure and







بادشاہ جهانگیر

۵۱۱





**III.17** Detail of figure III.16 showing Mansur's decoration along the throne edge.

The throne is designed spectacularly in gold, decorated with elaborate enamelwork. On the panels along the edges of the throne which are decorated with knotted cloud bands and lion



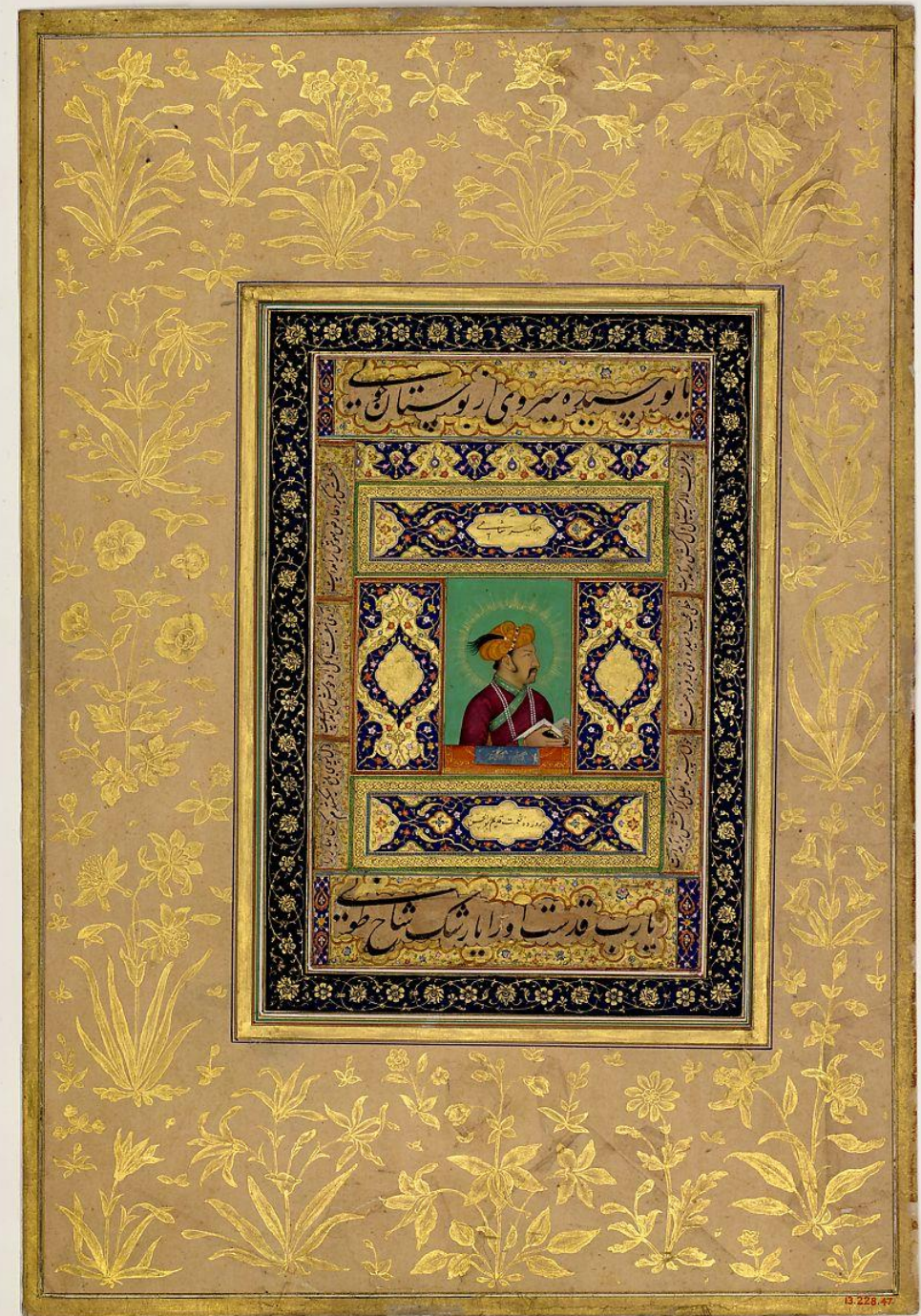


This Mughal tile was one of a group bought from Richard Poyser, a Veterinary Major with the Army Veterinary Department at Meerut. They were collected from Lahore and the surrounding area. Originally on tombs, according to Major Poyser, some had been acquired from "a Mohammadan priest - within the precincts of an important tomb ... where they had been set up edgewise to form square holes for pigeons to breed in: others from another tomb whose priest had paved for himself a seat with them... Another lot were purchased from a native shopkeeper who lived near a celebrated tomb & he fished them up out of a deep cellar under his shop. Two very fine specimens I secured in Delhi and you will find them so marked on the back". On the back of this tile, written in pencil, are the words: 'Tomb of Asaf Khan who died 11 November AD 1611'. Asaf Khan was the brother of Nur Jahan, who married Jahangir, and Shah Jahan's father-in-law. He actually died in 1641 and his tomb, built by Shah Jahan, was finished in 1645. The upper part of the external arches round the tomb were decorated with tile mosaic, but below this were panels of cuerda seca (or Kashi) tiles with floral designs, of which few now remain.

## Portrait of Emperor Jahangir

ca. 1615–20

Jahangir was an exacting patron who worked closely with the artists in his employ. The style of portraiture created during his reign changed dramatically with the influx of European prints into India. He had many of these prints copied, so closely that the visitors who had brought them could not distinguish the originals, and this zest for accuracy is reflected in the painting here. A straightforward likeness, this portrait is very different in tone from the allegorical portraits of emperors that were also popular. No putti herald the emperor from the heavens and there is no representation of his vast domains in the background. Rather, Jahangir is presented as a lover of books, a no-nonsense ruler squarely in the line of those listed in the chart on the back of the painting, which gives his genealogy stretching back to Timur.









Border from a Farhang-i Jahangiri Manuscript  
India, Mughal empire, circa 1608  
Paintings  
Gold, black ink, and red ink on paper  
13 1/2 x 8 3/4 in. (34.29 x 22.23 cm)  
The Nasli M. Heeramaneck Collection, gift of Joan Palevsky  
(M.73.5.537)





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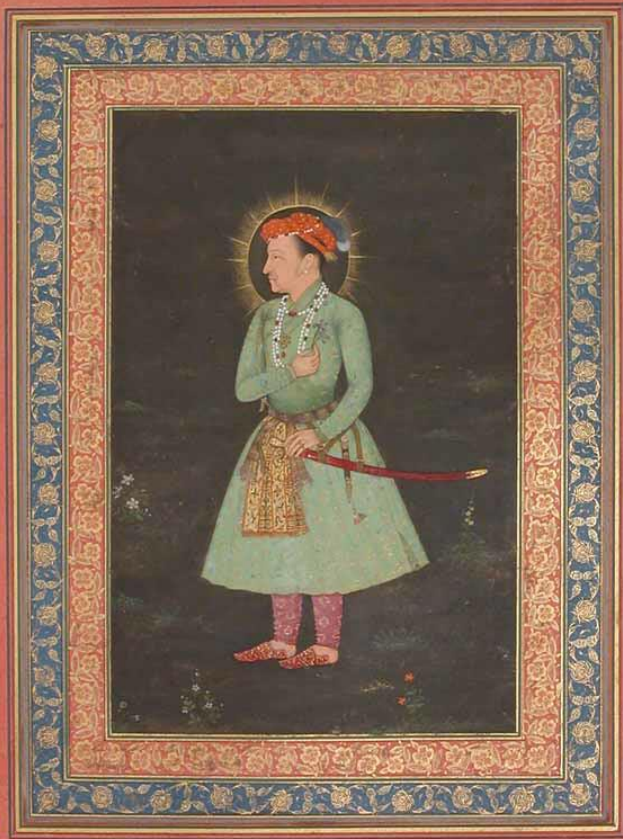


Portrait of Emperor Jahangir Praying  
early 17th century

This work, completed shortly before the high point of Mughal portraiture, shows the emperor Jahangir (r. 1605–27) praying. It was painted near the beginning of his reign and is paired with a portrait of his father Akbar, also in the Museum's collection. Although neutral tones dominate, Jahangir's jewelry and the sash around his waist are accented in red and blue. The underdrawing, especially visible at Jahangir's feet and legs, indicates that the artist departed from his original plan in the process of executing this portrait.

Dying Inayat  
Khan  
Attributed to:  
Balchand (Indian,  
active about  
1600–1640)

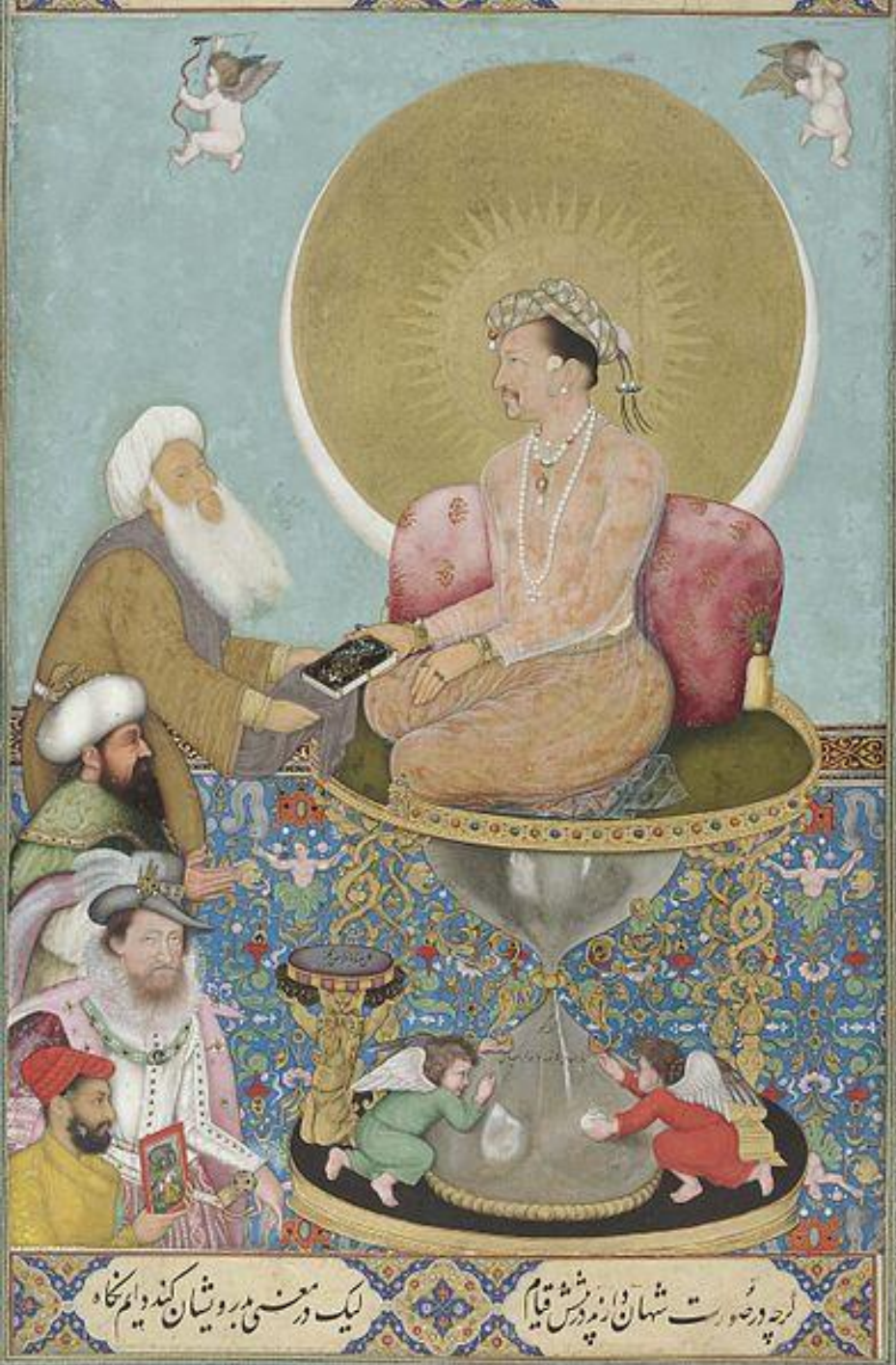




"Portrait of Jahangir Holding Flower", Folio from the Davis  
Album  
ca. 1604

Akbar and Jehangir with falcon





Bichitr, Jahangir Preferring a Sufi sheikh to Kings, c. 1620. See it up close at the [Google Art Project](#).

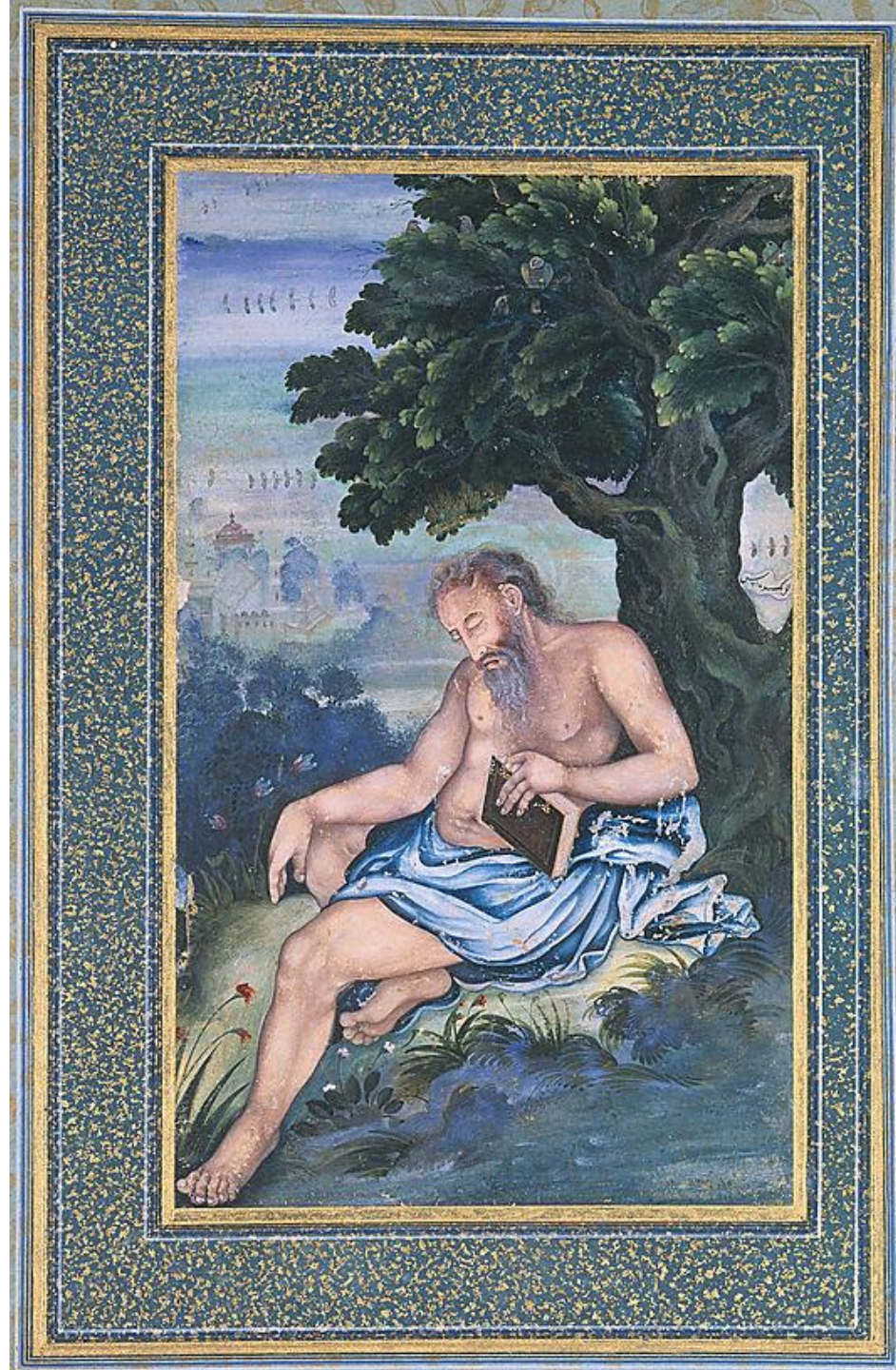
King James I (top) and the artist Bichitr

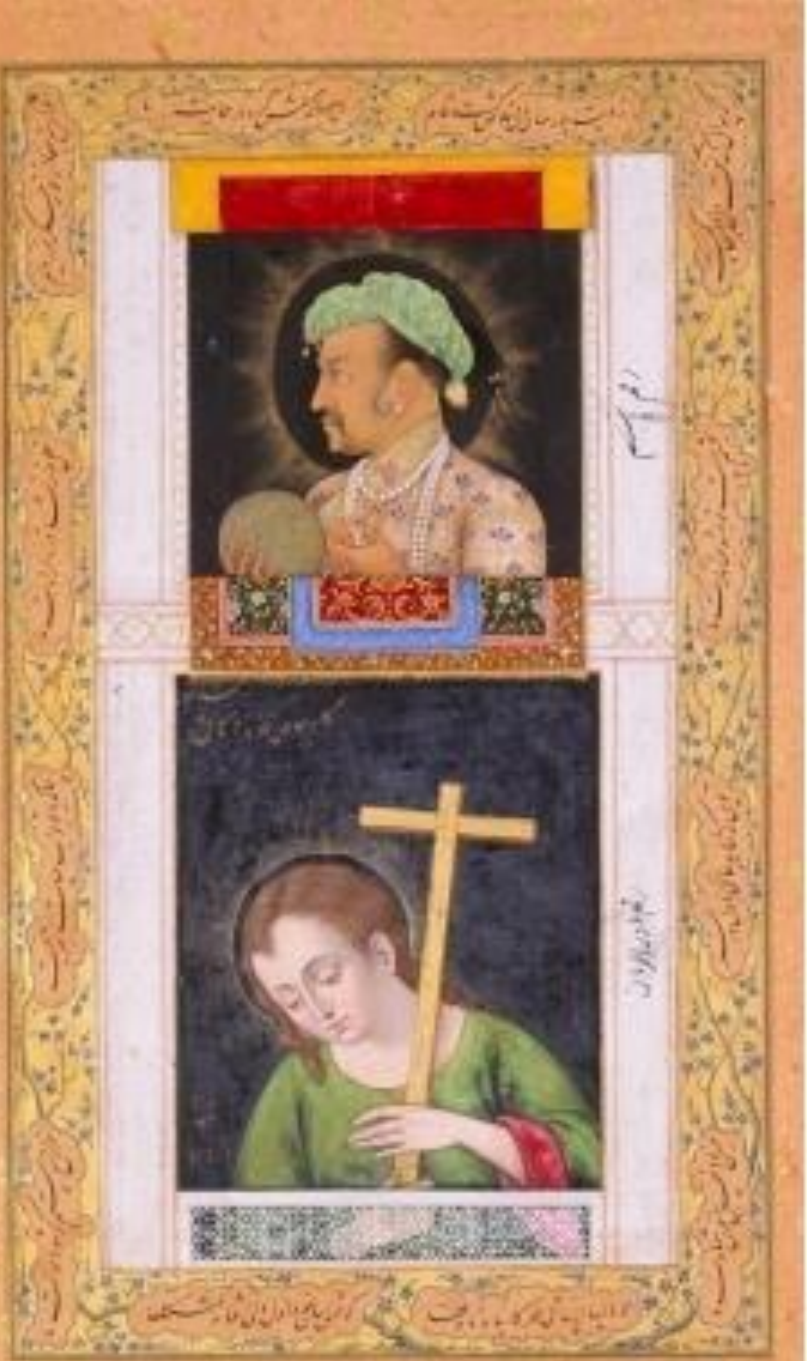




Virgin & Child, 1600-25

Keshav Das, St. Jerome, 1580-85





Jahangir and Jesus. Hashim, Jahangir, c. 1615-1620. Abu'l-Hasan, Jesus, c. 1610- 1620.

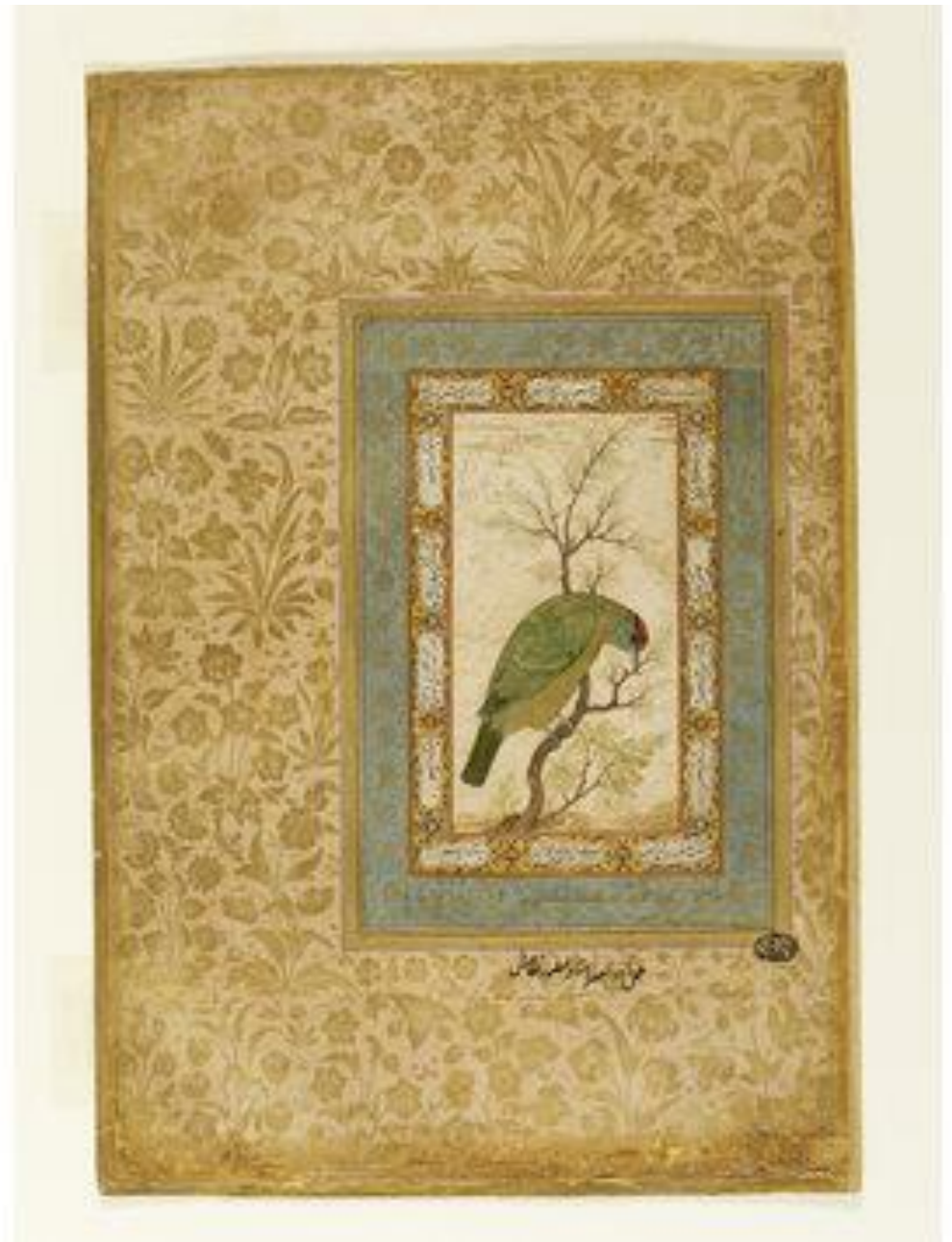
The zebra in this painting (Burchell's Zebra, *Equus quagga burchelli*) was presented to the Mughal emperor Jahangir (r. 1605-1627) by Mir Ja'far who had acquired it from Turks travelling to the Mughal empire from Ethiopia. Jahangir wrote on the painting (in Persian, the court language) that it was: 'A mule which the Turks [rumiyan] in the company of Mir Ja'far had brought from Ethiopia [Habasha]. Its likeness was drawn by Nadir'ul-'asri [Wonder of the Age] Master Mansur. Year 1030 [ie 1620-21], [regnal] year 16'. Jahangir's memoirs, the Jahangirnama (Book of Jahangir) make it clear that the animal was presented to him during the extensive Nowruz, or New Year, festivities in March 1621. When Jahangir had carefully examined it, and ensured that it was not, as some thought, a horse on which someone had painted stripes, he decided to send it to Shah Abbas of Iran, with whom he often exchanged rare or exotic presents. He does not mention ordering the animal to be depicted in a painting, and the inscription is the only evidence for Mansur's encounter with this exotic beast. The painting was almost certainly intended to be an illustration for his memoirs

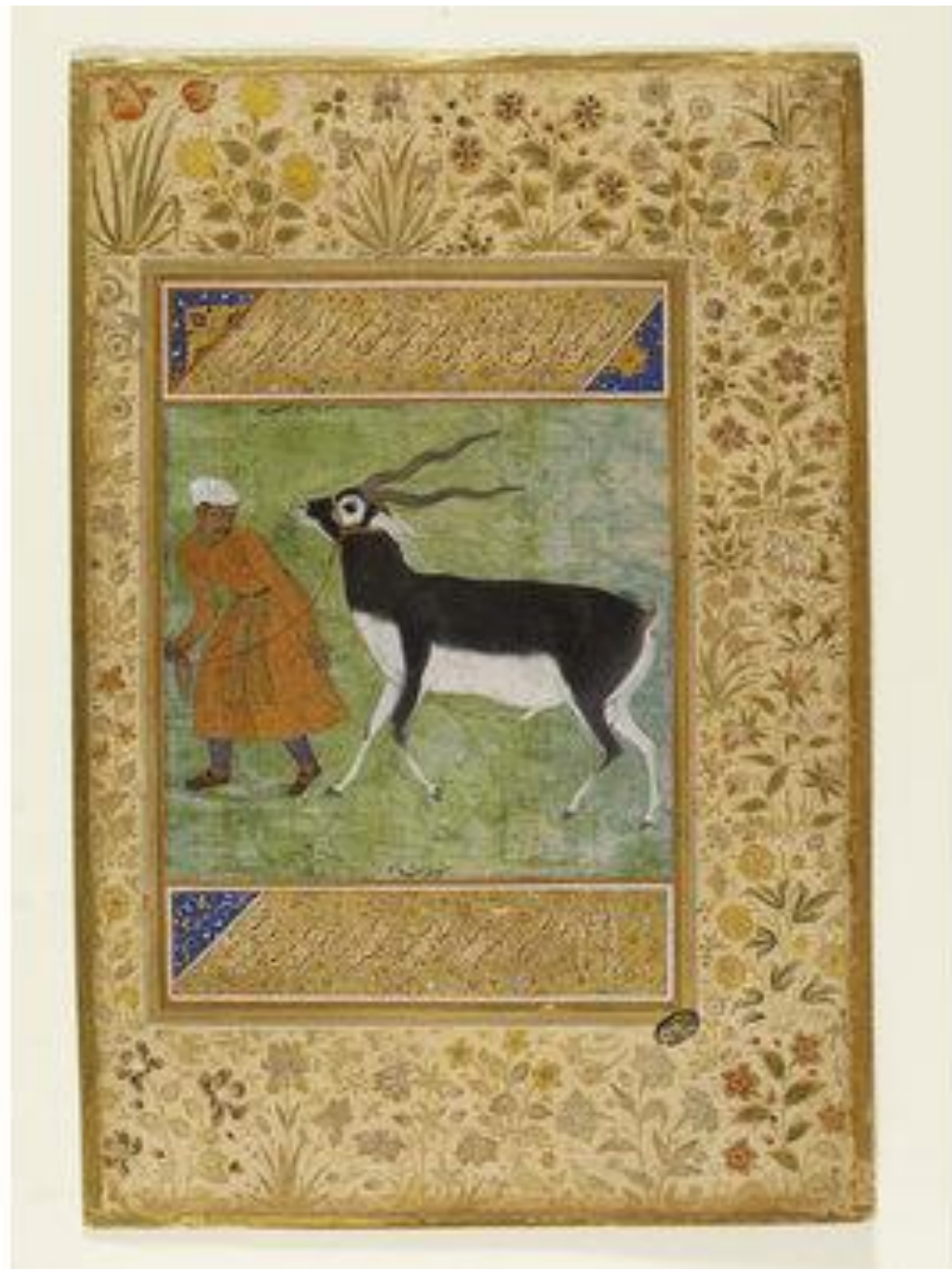




The Himalayan Cheer Pheasant may have been seen by the artist in Kashmir, a province which Jahangir loved and frequently visited, especially in the last years of his reign. The borders of densely arranged gold flowering plants on indigo-dyed paper probably also date to the reign of Jahangir.

Painting in opaque watercolour and gold on paper depicting a Himalayan blue-throated barbet perched on a branch.





The study of an Indian black buck being led by its keeper was painted by the Mughal court artist Manohar, who signed his work on the green ground at top and bottom of the painting. The posture of the keeper who bends one knee, crouching slightly, while looking over his shoulder, is conceivably inspired by the figure of Joseph in Albrecht Durer's engraving *The Flight to Egypt*. Engravings by, or after, Durer reached the Mughal court in the late 16th and early 17th centuries, brought mainly by the Jesuits who came from Portuguese Goa, and in several cases were copied directly by the imperial artists. Little is known of Manohar, but contemporary ascriptions to manuscripts attest to his having entered royal service under the Mughal emperor Akbar (r. 1556-1605) and he became one of the most important artists of his son and successor, Jahangir (r. 1605-1627). Floral borders were added to his painting late in the reign of Jahangir or early in the reign of Shah Jahan, and the page was preserved in a royal album which became dismembered at some unknown date. This folio was bequeathed to the museum by Lady Wantage in 1921.

by Mansur  
Jahangir Period  
17th century AD.

Jahangir was a naturalist. He was fascinated by the flora and fauna of India. Whenever he would come across a new or strange flower or animal, he would ask Mansur, his favourite painter, to paint it.

The first Zebra was brought to Jahangir's court. It aroused everyone's curiosity. In the Jahangirnama, he says "some people imagined that it had been colored... (but) after minute inquiry into the truth, it became known that the lord of the world was the creator thereof."



اما خواص اجزائه فالدودة التي في دماغه اذا علقت على احد جية لا يغلبه النوم ما دامت معه  
اكل لحم يورث توليدا لقمل شحم يداب مالمح الاندراى ويطلقه الكلف والرص والجرب فانه  
يزيلها **زرافه** حيوان يقال له بالفارسية اشتركا وملك

راسها كراس الابل وقرنها كقرن البقر وجلدها كاللحم  
واظلافها كاللبق طويل العنق جدا طويل اليدين قصير  
الرجلين وصورته بالبعير اقرب وجلده بالبير اشبه  
وذنبه كذب الطباء قالوا الزرافه متولدة من  
الناقة الجبشيه والبقره الوحشية والضبعان  
بيلا والحيت يشهدا لناقه فيحي ولدين  
الناقة والضبعان فان كان



ولذلك

## Jehangir with his pet lion

Jehangir was fond of giving animals as gifts to his well wishers. Very elaborate gifts were expected on Nauroz. But gift-giving was reciprocal, and the givers usually received in excess of what they gave, even if the award of a pair of elephants from the emperor might be viewed with some skepticism, given the cost of maintaining elephants.

His brother Prince Daniyal was fond of animals too and hence Salim sent him exotic animals and horses as gifts often

### Quote from Jehangirnama

Danyal was a young man of fine stature, with a pleasing build and good-looking. He was very fond of elephants and horses. It was impossible for him to hear that anyone had a good horse or elephant and not get it.

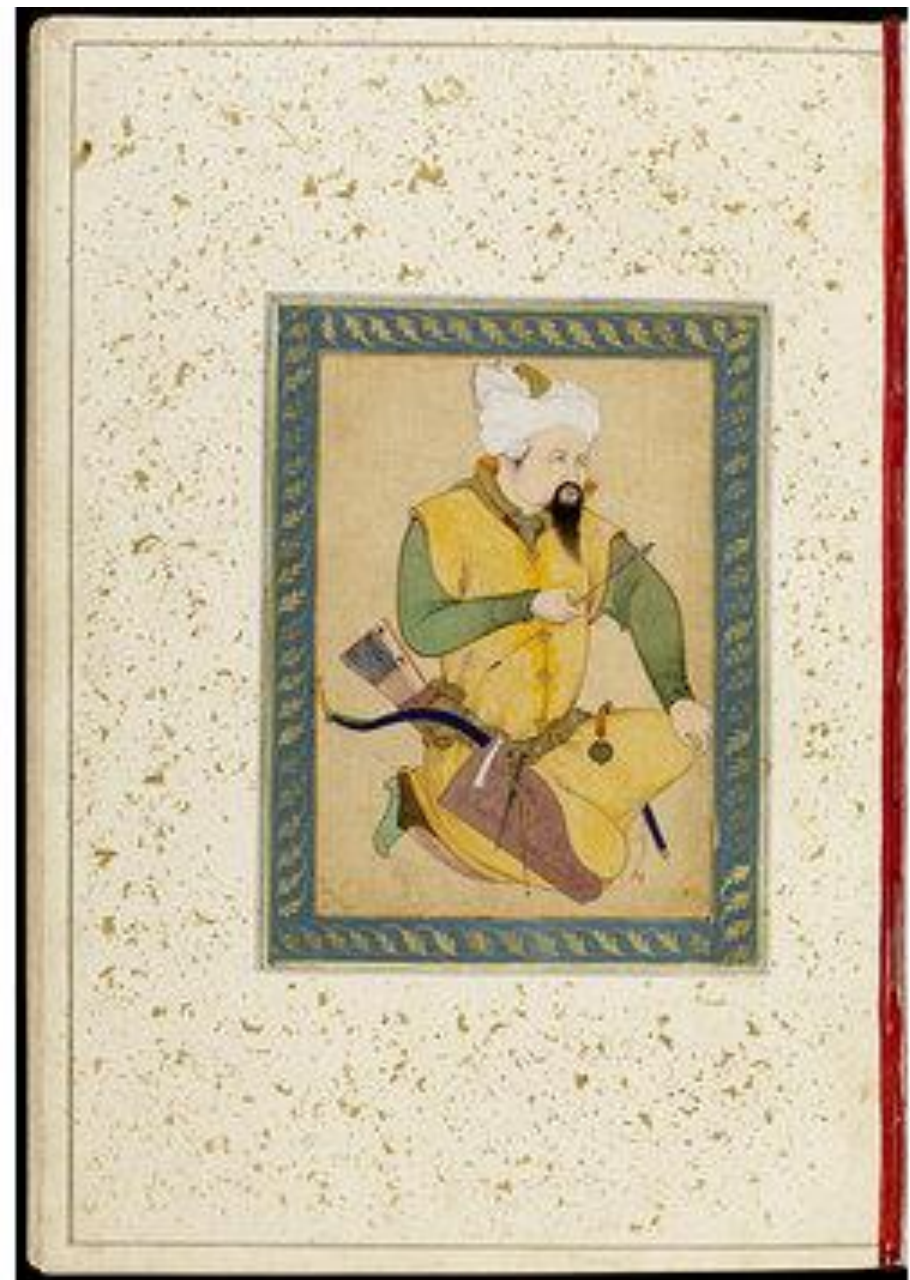
Emperor Jahangir's court boasted a 100 lions, tamed and perfectly trained. Lions must have been bred in the emperor's 'Royal Lion House' and were plentiful in the Mughal menageries. In 1619, Jacques de Coutre, a Flemish merchant, experienced this first-hand in Agra when he walked into a patio of lions. One even caught his leg in its jaw but did no harm.



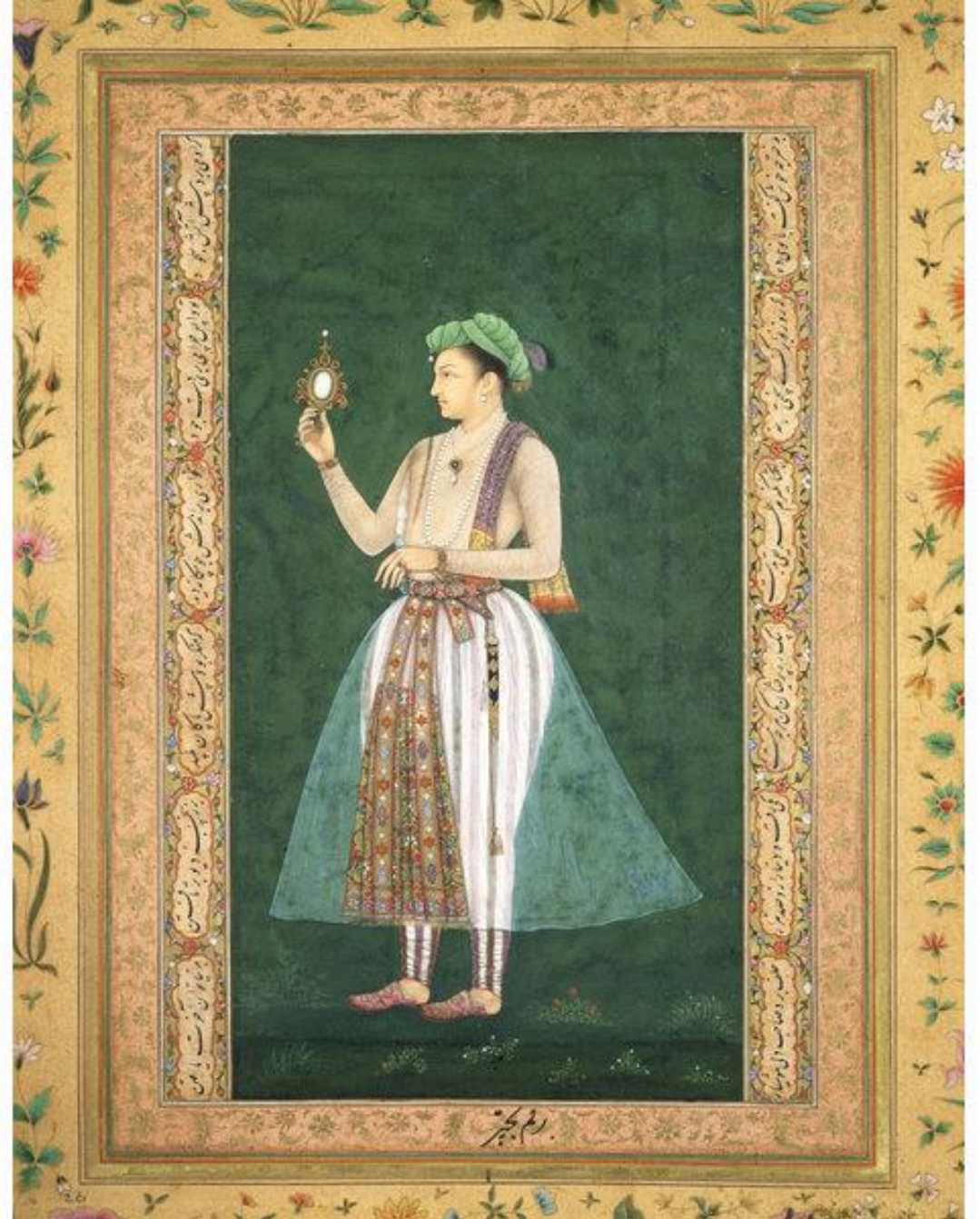


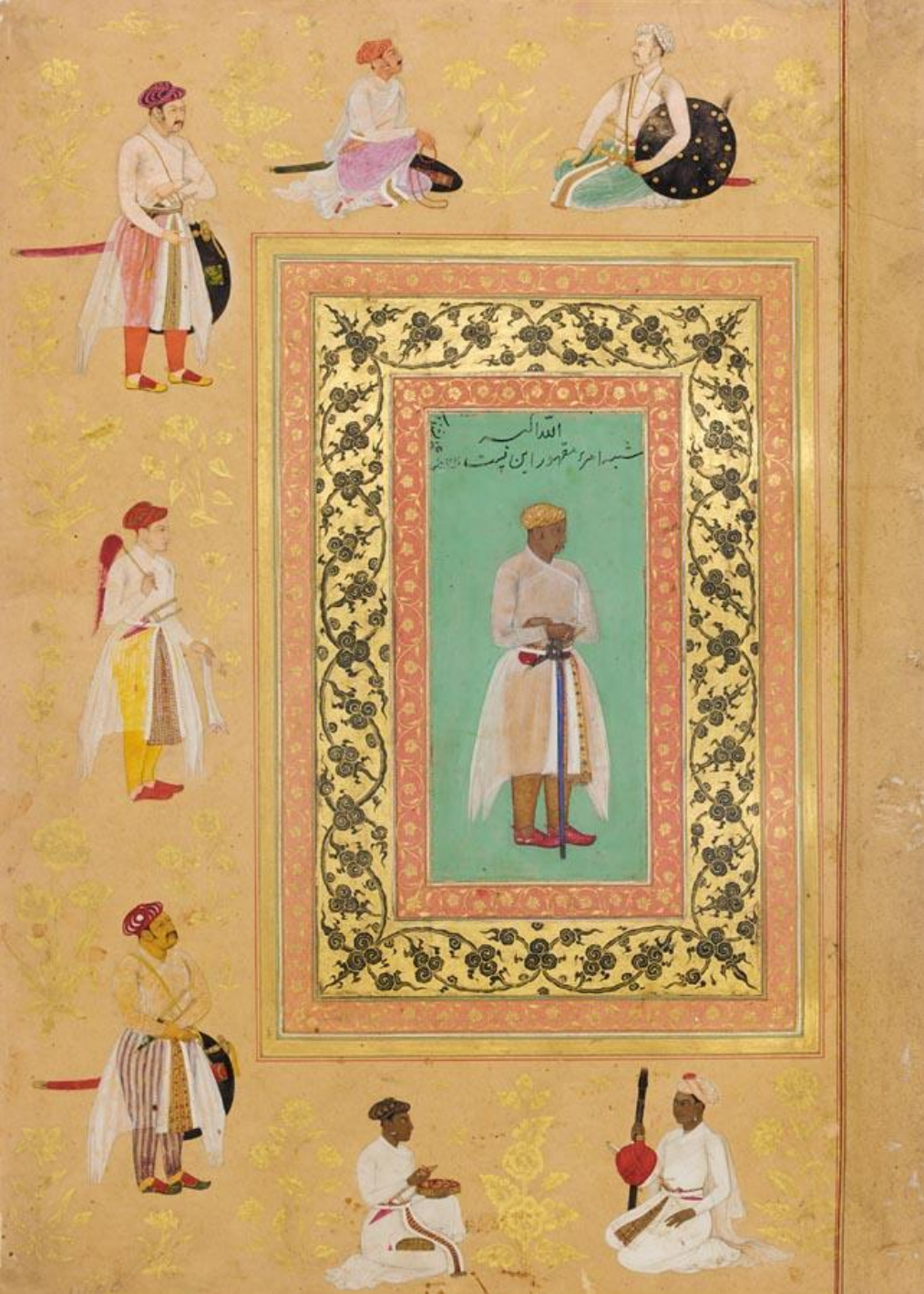
Malik Ambar was born in Ethiopia in 1548 with the name Chapu and was sold into slavery. He was eventually bought by a leading member of the Nizam Shahi court of Ahmadnagar, one of the fragile sultanates of the Deccan. The slave became a soldier, and eventually a commander of the Nizam Shahi army, leading it against the Mughal army of the emperor Akbar. By 1600 he had become Regent of the Kingdom, effectively ruling Ahmadnagar until his death in 1626. His army scored significant victories against the Mughals during the reign of Jahangir. The Mughal army was led by Jahangir's son, Shah Jahan, who rebelled against his father in 1624 and sought support from his former enemy. It is likely that Hashim was sent with Shah Jahan's envoy and painted this naturalistic portrait after seeing the subject at first hand.

Painting on album page, in paint on cotton, Large Clive Album, a Turkic or Mongol chief seated holding an arrow, signed Reza Jahangir shahi.



Painting, in opaque watercolour and gold on paper, a young prince, Prince Salim (later Emperor Jahangir) holding a mirror in a jewelled frame of European design. The knife (kard) suspended from his belt has a knob in the form of a slightly tilted human head.





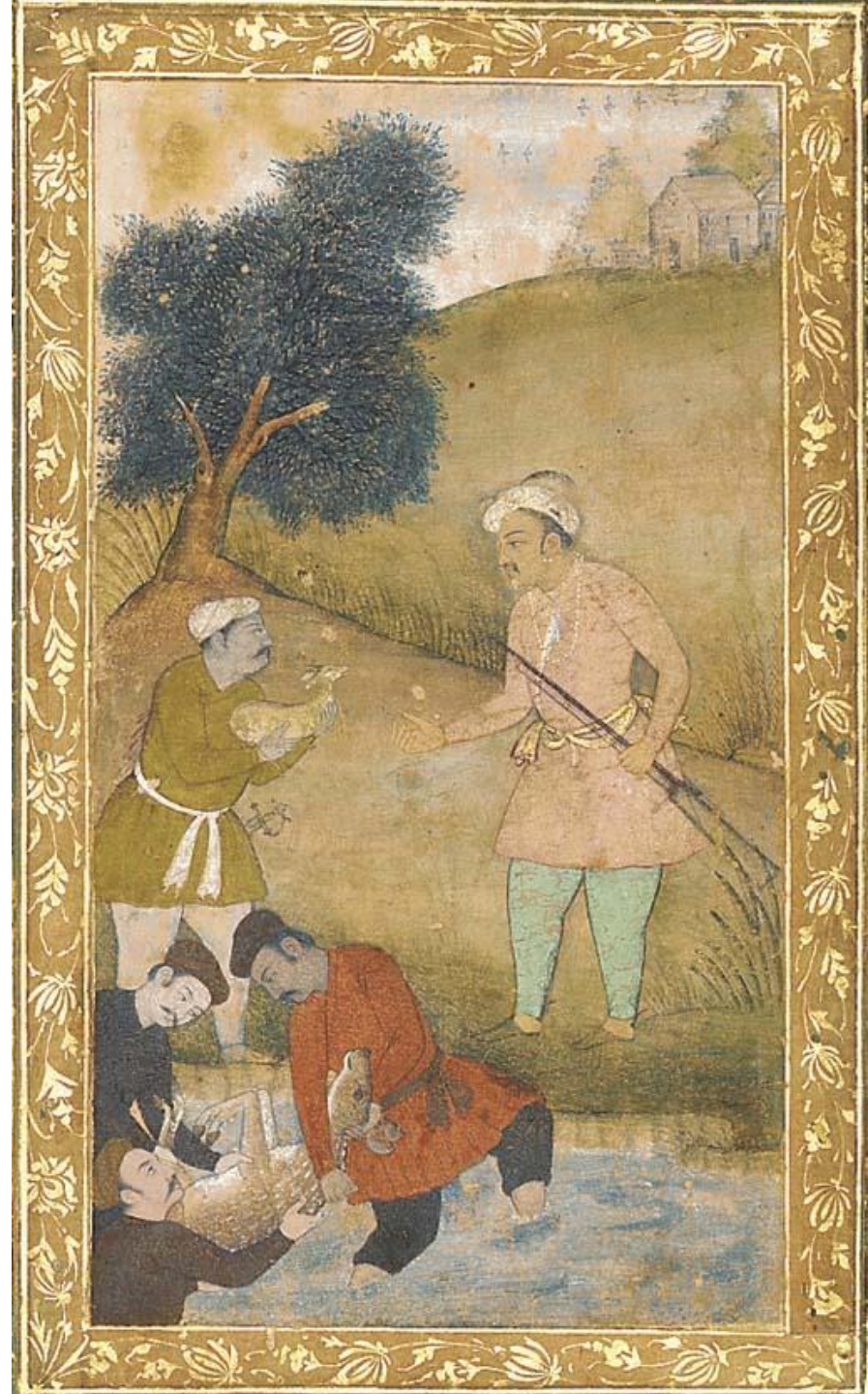
A painting attributed in Jahangir's own handwriting to Bishin Das, c.1624

"PORTRAIT OF AMR SINGH OF MEWAR, ATTRIBUTED IN THE HAND OF THE EMPEROR JAHANGIR TO THE ARTIST BISHIN DAS AND DATED A.H. 1034/A.D. 1624, VERSO WITH CALLIGRAPHIC PANEL SIGNED BY MIR 'ALI, IRAN, 16TH CENTURY, MUGHAL, INDIA, CIRCA 1645-50. Measurements note: panels 23.5 by 16.5 and 14cm. leaf 38.5 by 27.5cm.

DESCRIPTION: gouache heightened with gold on paper, the recto with central portrait on mint-green ground, bordered by alternating bands of foliate motifs and cloud scrolls in black against a gold ground, within plain gold outer border, on buff leaf painted with seven figures and floral sprays in gold, verso with 5 lines of elegant black nasta'liq calligraphy signed by Mir 'Ali, in cloud bands reserved on gold with scrolling foliate motif in colours, margins with floral sprays in colours highlighted with gold.

Jahangir hunting deer, with a rifle

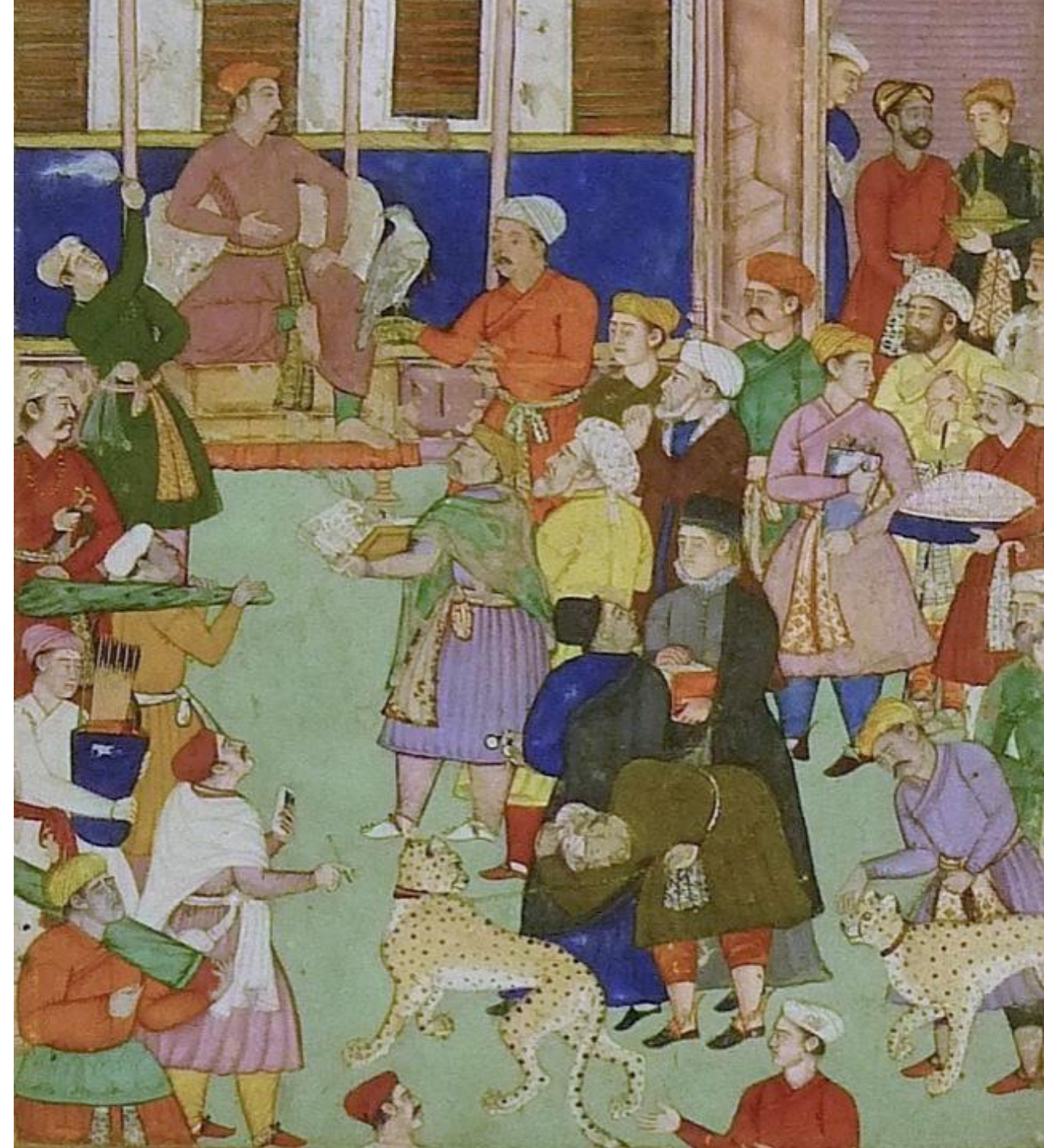
JAHANGIR HUNTING. Mughal India, probably Allahabad, early 17th century. Gouache heightened with gold on paper, the Shah standing in a landscape holding a gun and being presented with a young fawn, the body of its mother being carried out of a river by attendants, areas of retouching including most faces, mounted on card with blue margins with gold floral meander. Folio 11 $\frac{3}{4}$  x 8in. (29.9 x 20.3cm.); miniature 6 $\frac{1}{2}$  x 3 $\frac{3}{4}$ in. (16.5 x 9.5cm.)."

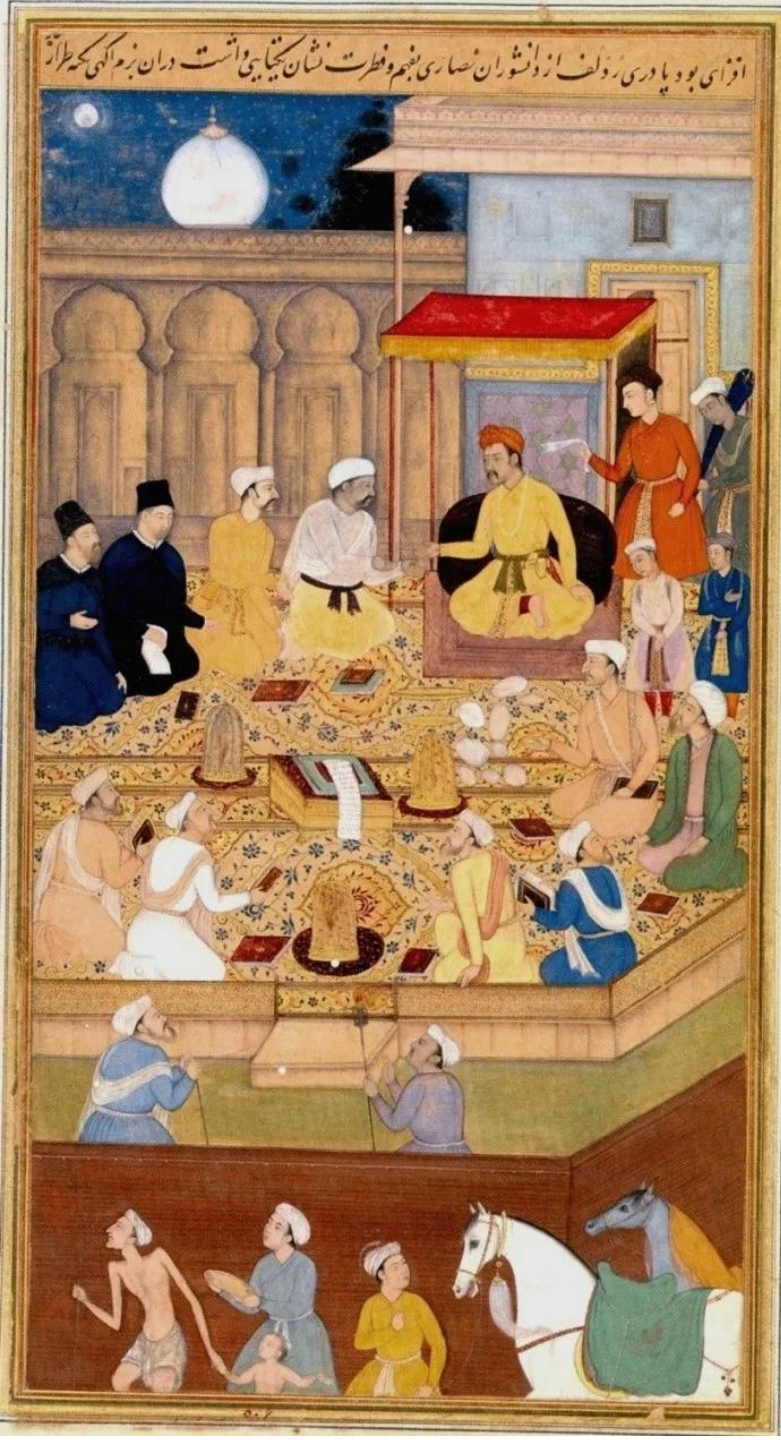




Jahangir on a lion hunt, c.1615; from the collection of the Aga Khan Museum ([\\*more information\\*](#)); [click on the image for a large scan](#)

Akbar receiving gifts; two jesuits presenting a bible : Johnson Collection, London





Jesuit Fathers: Acquaviva and Monserrat (in black) participating in interfaith debates at Fatehpur Sikri.

Madonna and Child with Angels (painting by a Portuguese artist), the central image of a folio from an album of Emperor Jahangir; mounted with an ornamental border by a Mughal artist. From the Harvard Art Museum

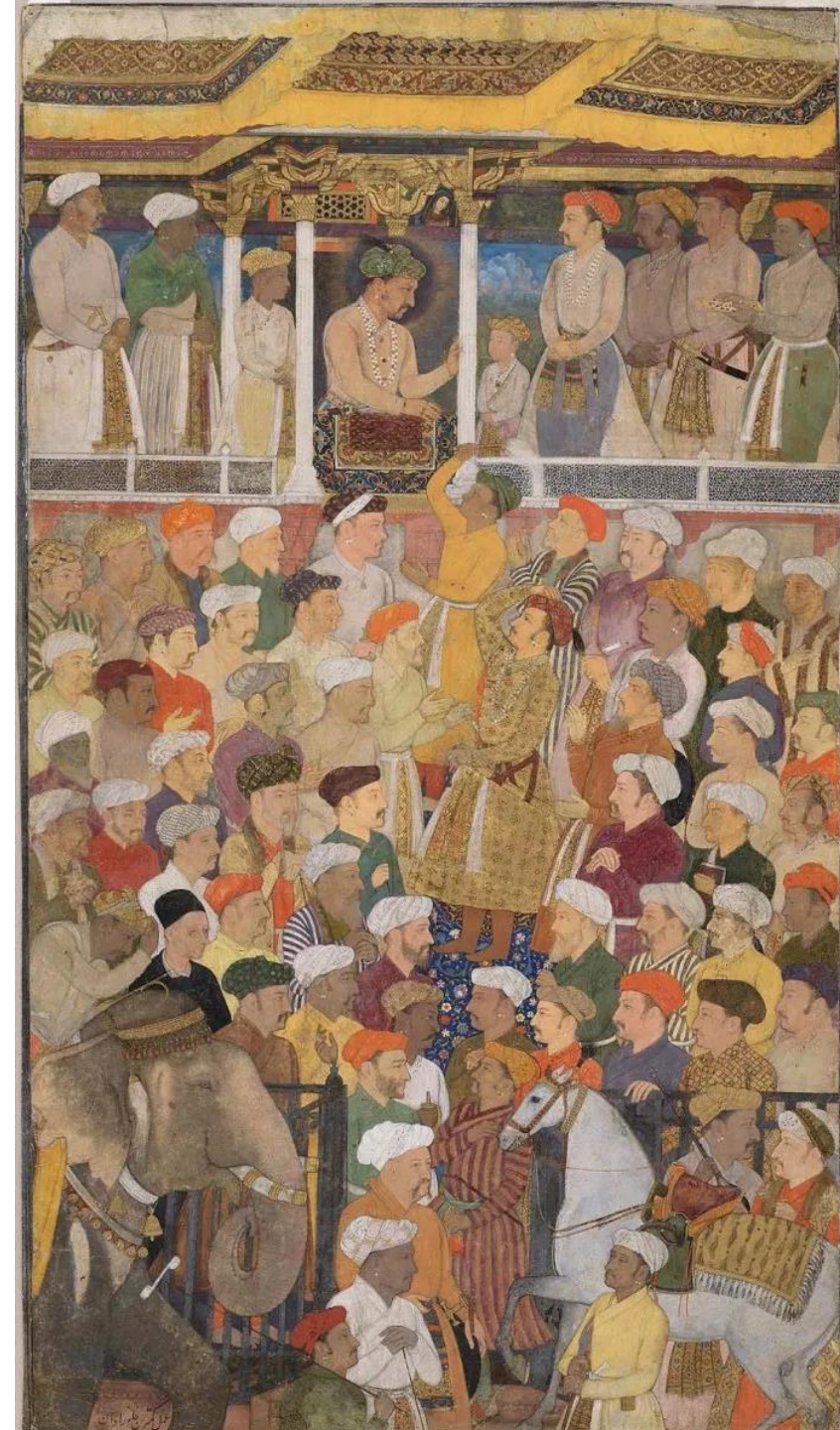




Madonna and Child visited by Elizabeth and John the Baptist, Mughal India, c.1610 [From the Bridgeman Collection]

The following is a painting of Jahangir in his court. If you looked closely, you'd see an image of Mary on the top right side, adorning his chamber.

Durbar of Jahangir : Museum of Fine Arts, Boston.



نصویر پر ناز و طفلانہ درستی

دل از مردیے بوسی ندارد  
اگر سودا سی دل بوی ندارد

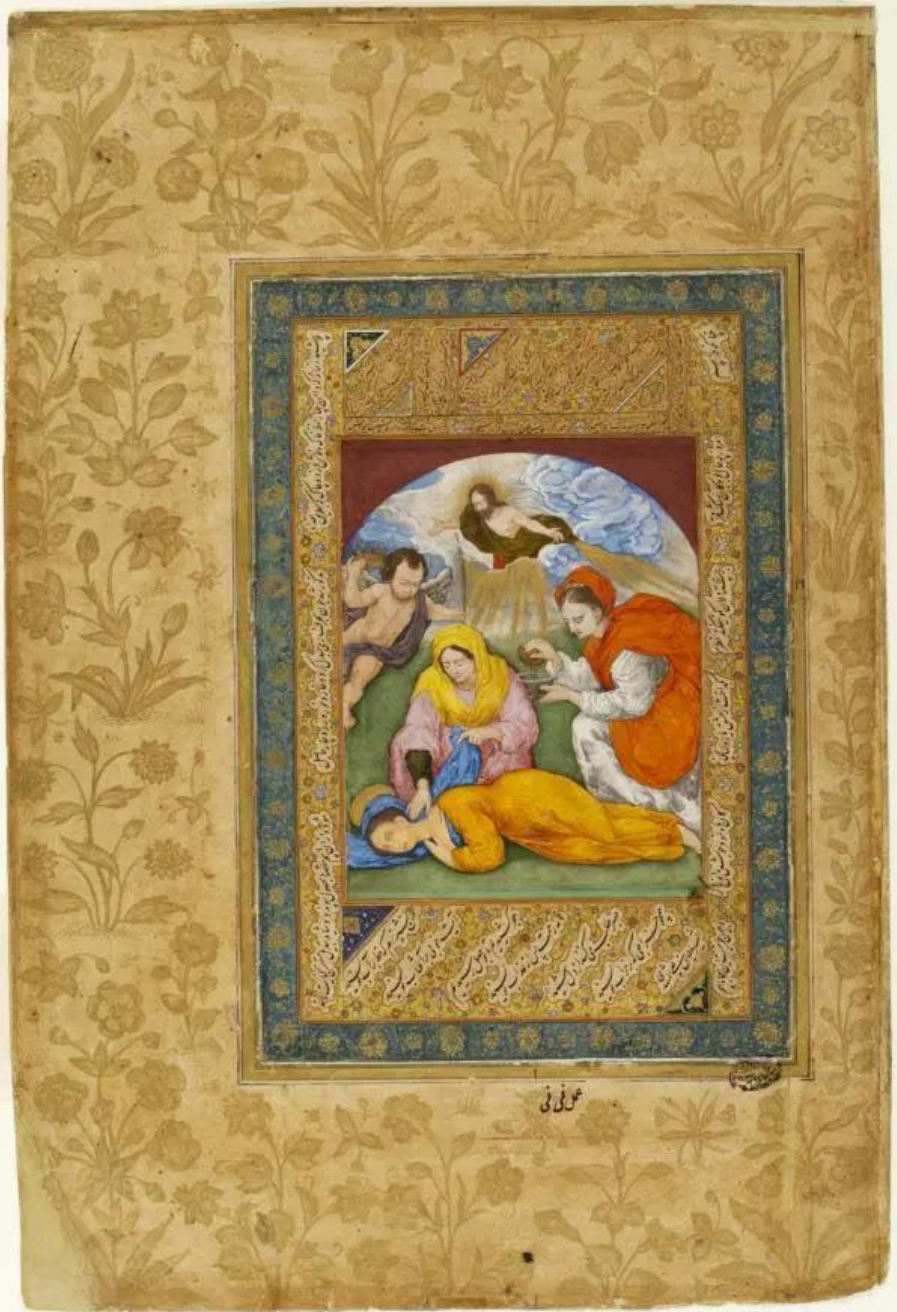


حرامت باد عمارت موسی کل  
حریفی و لب جو سی ندارد

Tobias and the Angel (c 1590) : Bharat Kala Bhavan

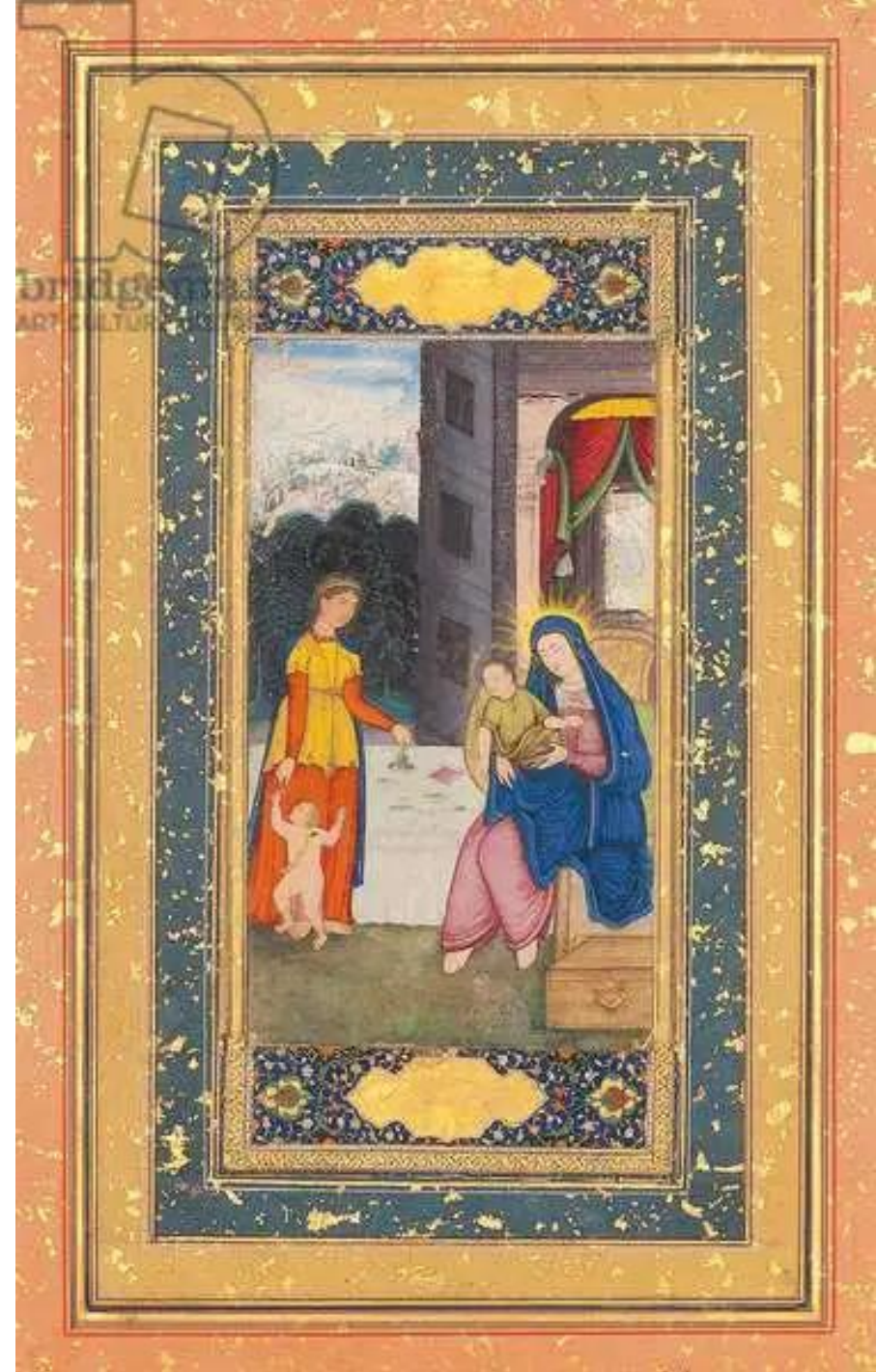
Madonna and the Child – Basawan [San Diego Museum of Art]





عزلی فی

Madonna and Child visited by Elizabeth and John the Baptist,  
Mughal India, c.1610 [From the Bridgeman Collection]

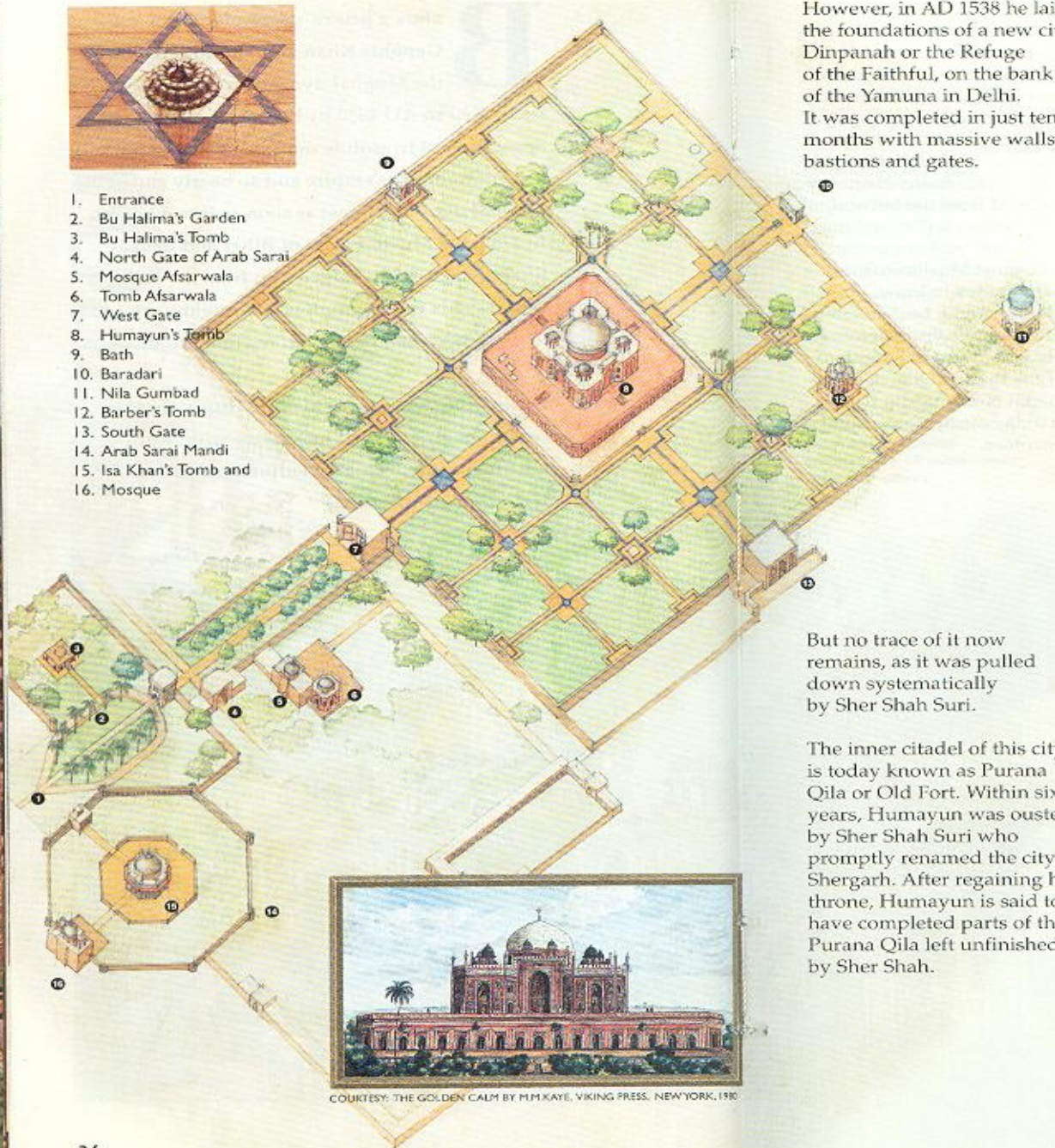




Madonna and the Child – Basawan [San Diego Museum of Art]



1. Entrance
2. Bu Halima's Garden
3. Bu Halima's Tomb
4. North Gate of Arab Sarai
5. Mosque Afsarwala
6. Tomb Afsarwala
7. West Gate
8. Humayun's Tomb
9. Bath
10. Baradari
11. Nila Gumbad
12. Barber's Tomb
13. South Gate
14. Arab Sarai Mandi
15. Isa Khan's Tomb and
16. Mosque



However, in AD 1538 he laid the foundations of a new city, Dinpanah or the Refuge of the Faithful, on the bank of the Yamuna in Delhi. It was completed in just ten months with massive walls, bastions and gates.

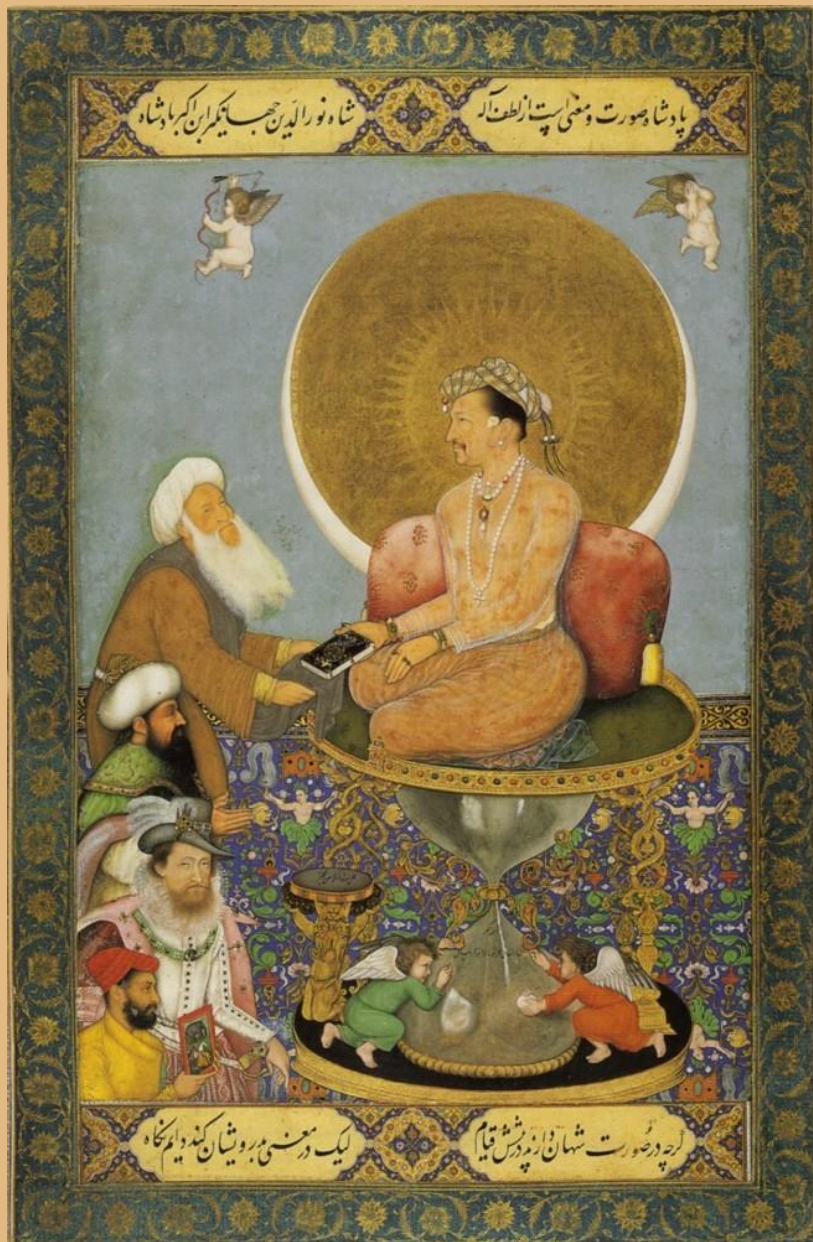
But no trace of it now remains, as it was pulled down systematically by Sher Shah Suri.

The inner citadel of this city is today known as Purana Qila or Old Fort. Within six years, Humayun was ousted by Sher Shah Suri who promptly renamed the city Shergarh. After regaining his throne, Humayun is said to have completed parts of the Purana Qila left unfinished by Sher Shah.

# P L A N 4 B A G H

Emperor  
Jahangir  
holding a  
portrait of his  
father, Emperor  
Akbar / by  
Akbar Hashim  
and Abul Hasan  
(artists) / India /  
Mughal period /  
17th cent. CE ...





Allegorical  
portrait of the  
Emperor Jahangir  
seated on an  
hourglass throne /  
by Bichitr (artist) /  
India /

Allegorical portrait  
of Emperor  
Jahangir  
Triumphing over  
Poverty /  
attributed to Abul  
Hasan (artist) /  
India /Mughal  
period / 17th cent.  
CE / watercolor ...



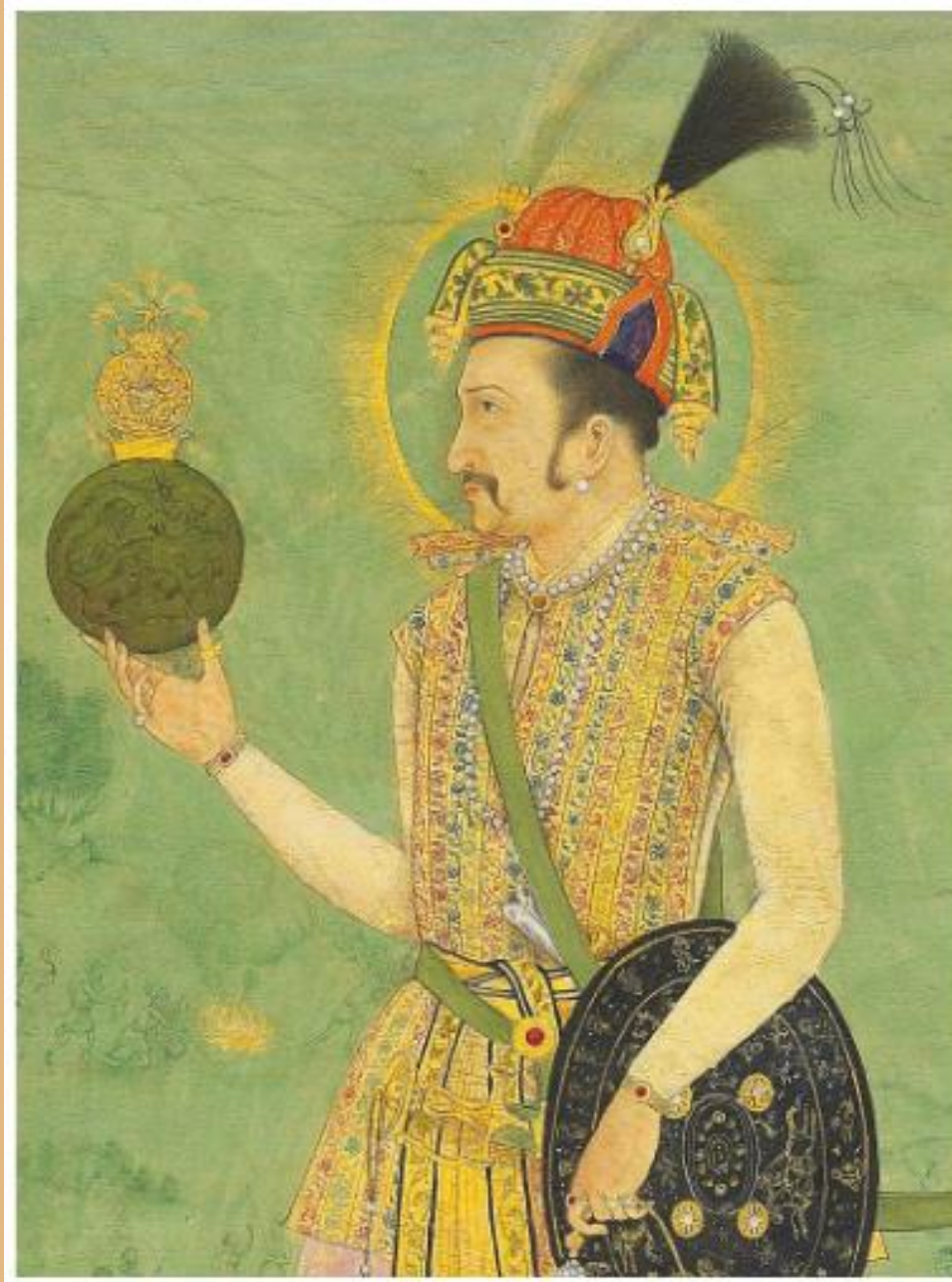


painting  
Jahangir's  
Dream (around  
1620) by Abul  
Hassan showing  
Abbas I (Shah of  
Persia, left) and  
Jahangir  
(Moghul  
Emperor of  
India, right)

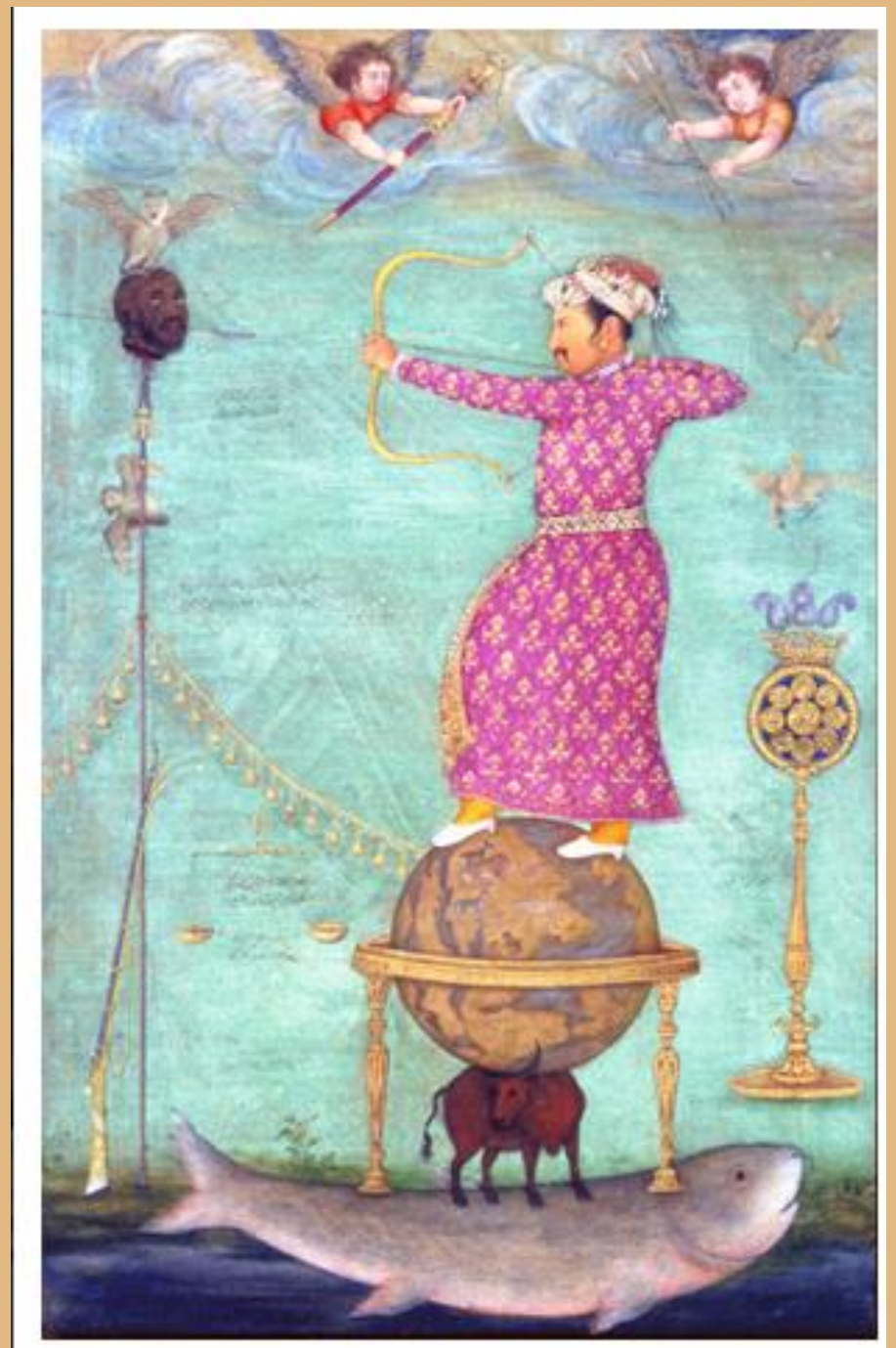


VICTORIOUS ALLEGORICAL  
PORTRAIT OF THE  
EMPEROR JAHANGIR  
MUGHAL INDIA, MID 17TH  
CENTURY

Gouache heightened with gold on paper, the nimbate Emperor Jahangir stands upon a gold dais wearing elegant gold embroidered striped tunic, gold embroidered patka and elaborate headress, held to his body with a green sash is a gold damascened shield decorated with hunting scenes and a gold hilted shamshir, in his left hand he holds a pearl tassel and in his right an orb surmounted by his gold seal, the background filled with small-scale ghost-like armies involved in fierce battle, a gold nasta'liq identification inscription along the upper edge, laid down within gold and blue borders, minor areas of scuffing, the reverse with an English identification inscription in an 18th or 19th century hand, in royal



The emperor Jahangir shooting an arrow through the head of Malik Ambar. A 19th century version of the painting by Abu'l Hasan, dated 1616; Mughal.





Shahjahan  
on globe,  
mid 17th  
century



1st-art-gallery.com  
This watermark does not appear on the painting