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**RESURFACING THE NONHUMAN REPRESENTATION IN ART
UNDER JAHANGIR**



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Abstract

The purpose of the following research is to evaluate the importance of animals during the period of Jahangir. He was one of the important emperors, who just not only patronized animals, but also interested in the wonders of nature and preserved it with the brush of artist. The following research provides considerate information of animals with the help of significant thirteen illustrations by following the genres of miniature painting like hunting scenes, individual portraiture of animals, and representation of animals in exotic, allegorical and in border designing. It also provides information that evaluates the species illustrated during his era.

Keywords:

Introduction

Painting and nature are adjacently associated with one another, because nature is intellectualized and covered aesthetics values, and somewhere God's artistic creativity could be recognized. Painting signifies the branding of nature (Minissale, 2009). The growth of birds, animals and plants in sixteenth and seventh century reflects the passion of Mughal aspiration towards nature and wildlife, miniature painting mainly connected with the personality of artist and patron which was the expression of their inner world to record the events around them through visual traditions, which they inherited from their Mongol ancestors. It was a combination of cultures from Iran, Central Asia and India. The art of painting that grown in Persia and Middle Eastern countries, under the influence of Byzantine, was all flounced with the Mongol annexation in Persia. Afterwards, three quarters of the century under the patronage of Mongol rulers, branch of art bloomed under Mongol rulers; because of vocational and cultural interaction with China the arts and craft produced by the Mongols in Iran had Chinese influence in their work. The art of painting received new placement, under the rule of Timur, in fifteenth century, art got its peak recognized court painters were assigned from which Bihzad, one of the masters ever produced in Persia. Percy Brown called Bihzad "Raphael of the East". He transcended the conventional forms in fashion at the time and many painters were employed into his atmosphere during the rule of Safavid dynasty (Renmani 2000).

Jahangir

Jahangir, the fourth Mughal emperor (1605-1627), his memoirs, usually known as *Tuzuk-I-Jahangiri* or *Jahangirnama*, compiled in the form of album that describes his aesthetic experiences chronically about the experiences of his reign. With his intense receptivity, these proficiencies were the source of joy for him. He paid great attention on the subject of flora and fauna, and ordered his painters to draw the likeness of the character from life. No prince has proved to be successful as both ruler and patron alike; He was not just a patron of art also a scientific seeker and a successful ruler. He considered pictorial representation a source of admiration and pleasure. He was a gifted and highly sensitive man deeply interested and curious about the world around him, proved to be one of the most engaged patrons of art. He did not attempt to fight in battle Akbar confirmed Jahangir as a successor before his death, he put up the administrative control on his father's smoothly organized foundations, and his reign was characterized by political stability, a strong economy and cultural achievements.

Character of Salim

Thirty six years old, when equestrian he throne. His appearance was vigor and strong, tall fair man with deafening eyes and flowing whiskers polite and cheerful in etiquettes, and generous hearted man. He was also fond of appealing clothing and diet, parties, amusements. His mind was formed by linguist and philosophical cultivated teachers (prasad, 1930). His personality was a compound of willfulness, cruelty, kindness, justice, caprice, refinement and harshness, good sense and juvenile behavior.

Jahangir as enthusiast of Art

He was succeeded connoisseur of the arts than Akbar. Art and culture was his the primary concern rather than valor and heroism. Lahore, Delhi, Agra and Ahmadabad became leading cities. At that time, he enjoyed the amusements of the court and harem as a heavy drinker and regular user of opium. Jahangir's deep interest in

birds, animals and flowers opened a new prospect for the artists. It gave him sufficient time to exploring his personal interest. He was a man of eclectic literary taste, also interested on the subjects of poetry, music, history, geography, architecture, painting, eager to become emperor. He takes serious interest in botany and zoology, his life history is an authentication of his exemplary acquaintance on these various subjects.

He employed painters, who promptly functioned according to his standards. Only proficient worked under him *Ktabkhana* was also an important part of the imperial atelier, where the flow of new manuscripts added to the library, where scribes, painters, and librarians, provide all stages of book production, from paper making, burnishing, calligraphy, painting, margin illumination, gilding and finally binding. His later work reflects his interest in individual portraiture, and naturalistic plant and animal themes, painters of his realm was specialist in drawing sketches the miniatures painting manuscripts gave way to liberated.

Decorated albums in the form of album called *muraqqa*, contained collection of work bound together in monumental albums, were very close to his heart he always used to carry them on his tours and campaigns as to enjoy the beauty of art, emperor enjoy aesthetic pleasure and sensibility in his leisure time on his journey. He was proficient in the art of painting, vast and intimate knowledge of painting that from stroke to brush he used to find out who the artist was of that particular painting, he could distinguished which part each artist had contributed which gave boost to miniature painting. These characteristics made him a premier connoisseur amongst the princes of India. The whole thing not only revealed the great skill of the artists who extracted them, but also the cultural, religious, literary and scientific interests of the Mughal court (Simonson 2014).

Characteristics of Jahangir's school

The main objective of his school was to focus on the incidents, interests of the emperor's life. Persian influence was found steadily missing, which was replaced by realism. Realism was an important factor in the treatment of birds and animals portraits. Jahangir succeeded the royal studio and gave way to naturalism with delicacy and refinement, technical virtuosity. Realism bloomed in his studio. His own scientific interest in diverse forms of nature broke new ground in the representation of fauna. Imperial atelier destined differently under him artist worked in distinctive moods, were simplified and more focused in modifications.

The artists, accompanied with him on the journeys or campaigns, he also commissioned to paint rare bird or animal which were brought to court. Under Akbar, these subjects used subordinately in painting. But under Jahangir the paintings of flower, birds and animals absorbed a whole picture plane, the entire individual drawing responsively hold its position on its own right. In album pictures animal figure occupy the whole space. The colors were more muted and blended well together. Jahangir preferred natural objects and used them to articulate aesthetic proportions and values (Minissale, 2009),

Advancement in Naturalism

The tradition of illustrating fables and of manuscript painting and Persian traditions were weekend emergence of naturalistic rendering of animals gave rise to emotion and feeling in their representation. Precise rendering of the subject promoted the artist to rise above the compulsory conventions leading the animal's world towards naturalistic manner with the details of individual appearance. The colors became softer and less enamel; melt harmoniously together, more naturalistic representation of landscape.

- Naturalistic color compositions, Focus on figures and faces, single figures were placed against plain backgrounds.
- Artistic individualism became more pronounced (signed individual works)

Generally, this era considered as bright age of Mughal painting. Hereditary, he got rich atmosphere of aesthetic wealth from his father, he was a gifted art critic his reign was peaceful as well as well versed in the field of literature and miniature. Jahangir took special interest on rare animals like dodo bird. He also took pleasure in getting scenes of hunting sports along with animals and birds in natural settings. He wrote intelligently about different species of animals in his possession that we can consider him as naturalist. His memories includes detailed description of about species of animals, and plants, Jahangir the naturalist Artists like Mansur, Manohar, Miskin, Govardhan, and other court artists who were specialized in wild life painting. Numerous studies are faithfully drawn like zebra, falcon, blackbuck, Turkey cock.

Jahangir says that 'I can easily distinguish the single work of the artist by a glance of their brush even when it was done under the cooperative artistic effort'. This judgment abounded him as a deep courtesan of painting, but his love of nature and wildlife was countless, whenever he came across a garden, animal, bird, unusual tree,

flower or uncommon fruit he always sensed elated and directed the artists to capture the similar image (Srivastava 2000).

Portraiture of animals

The independent studies of birds and animals generally depicted in single composition, dominating the picture plane. The drawing of single animal in composition was not intense in action. Additionally, the border designs and the pages of the calligraphy were fully decorated with a number of flowers, plants and a great variety of animals. Emperor Jahangir's vivid and accurate descriptions of several birds and animals undoubtedly presented him as a keen observer of nature and indicate his desire for realistic expression. It was thus, that with Jahangir a new era in the portrayal of flora and fauna emerged and developed. The main characteristic that achieved in animals portraiture was the precision in rendering with maximum details. Considerate attention was paid in the implementation of pigments that reflected the actual color of the subject. Physical features of the various birds and animals like hairs, ears, eyes, tail, fur or plumage realistically depicted. To dignify the subject of his painting, artist accurately illustrated the external appearance, mood and proportion of the feature (Kumar 2000).

He preferred individual painting themes like the pleasure and pastime of court life, portraits, bird study, animals flower, scenes, and his concentration also worked for scientific interests in nature. With this, he also maintained a huge aviary and a large zoo, kept a record of every specimen on systematized experiments, setting the subjects carefully supervised. The execution, active patron of art guided the work of artists to a marked degree, curiosity for animals and birds but also interested in their emotions. He was also fascinated by the exotic and commissioned his servant to buy rarities from the Portuguese, who had established a colony in Goa on the west coast of India in the early sixteenth century.

In 1612 a consignment of animals and birds arrived at Jahangir's court from Goa, and he ordered his artists to include 'portraits' of these beasts in his illuminated biography (Royal Collection Trust 2018).

Jahangir as a Naturalist

Jahangir was the kind of man, who took his interests and pleasures seriously. Jahangir was also a naturalist; maintaining a rich menagerie and an aviary, manned by proficient officials and a group of employees under his personal supervision. Regular records and facts were kept of each individual specimen, as also such information that he desired to acquire.

Once, a Zebra was transported in India at Jahangir's court in 1621. His keen eye observed the titillating memos between the design of pattern and stripes of the zebra and the tiger. Since some doubted that the black stripes had been painted onto its body, an inquiry was instantly ordered. After inquiry into the truth, it became certain that the white and black lines were drawn naturally by the creator of the world, which makes this hoofed species different from others (Christensen 2012).

He was fond of the splendors of nature, flowers, foliage, streams, rivers, dells and mountains. He was also profound to communicate about the flowers, vegetables and fruits which came across in his trips and journey. There are many descriptions about the metropolises, towns, villages, parks, excursions, invasions, reformations, tournaments, vacation, traveling fair, festivals, religious practices, dogmas, duties, rites, rituals etc. in his memories. The exertions on the one hand gave a clear hint of his affection towards plants, fruits, birds, animals, precious stones, gardens etc. being an admirer of beauty (Ulamparambath 2016).

He maintained a rich menagerie and an aviary managed by experts officials and servants under his personal supervision, that also played a crucial role in the management, treatment and breeding of the birds and animals. He maintained a big aviary and a menagerie, carried observation, tests and experiments. He often ordered to dissect a specimen in his appearance and keep the records of ascertaining. He is interest in animals was well known, and as a result the visitors to his court brought gifts of animals from different continents a zebra from Malaysia, a mottled polecat from Afghanistan, Himalayan pheasants, dodo bird, Tibetan Yak, and even European domesticated turkey. He was fond of hunting and traveling and the artists of his atelier like Mansur and Manohar traveled with him during his expeditions. He wished that whatever the words describe should also be visualized by the reader in the form of paintings. Whenever he spotted a rare bird or an animal, he immediately got it painted. He also believed in a detailed study of the birds and animals with maximum characteristics drawn almost like a biological study rather than for adornment. In this manner, a vast collection of study of animals, birds and even flowers were collected (Kisling 2000).

All the animals that Jahangir encountered, and many were gifted to him from foreign places. He records with the same meticulousness. Involving animals viewed with observant eye, he mentions the peculiarities of many animals and birds, watched their habits with perseverance trees, gardens, and plants also came under his observation, also drew the scenario with the charms of the environment with the description of wind, sky, rain, rivers, plants, leaves, spring, flowers like roses, saffron of Kashmir animals like alligators, elephants, ponies, horses, mules, cattle tigers birds hawks, falcons. Fruits like apples, pineapples, melons, grapes, pomegranates, plants from his private garden from Kashmir (H.M.Elliot 2006).

Jahangir inherited his powers of observation and his passion for flora and fauna. He kept a large menagerie and an aviary and nothing pleased him more than adding to them with gifts from his courtiers and neighboring rulers. His approach was both aesthetic and scientific. Specimens were often dissected to examine their innards, while his artists were commissioned to depict rare birds, animals and flowering plants in the minutest detail. The peacock appears frequently in Mughal painting, as do mynas and pigeons. Mansur painted falcons and hawks, vultures and cranes and even imaginary birds in a riot of fantastic shapes and colors. The Emperor was much taken by the strange appearance of the turkey-cock and the way it spread its tail feathers and changed color 'like a chameleon' during its mating dance. He ordered Mansur to paint its likeness for inclusion in his memoirs, resulting in one of the artist's most admired works. On a visit to Kashmir, Mansur painted more than a hundred species, but despondently only few are left.



The Emperor Jahangir returning from a hunt (Art Gallery NSW)

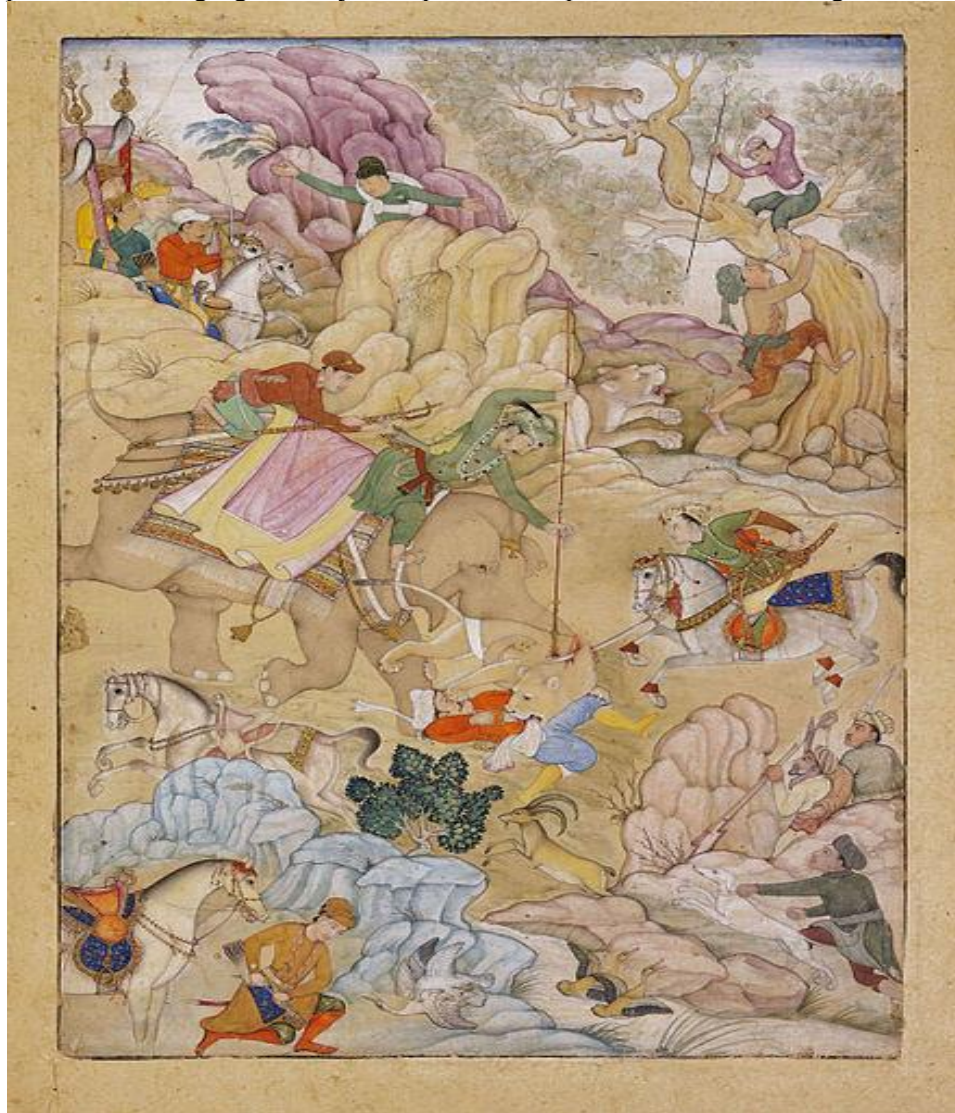
Prince Salim at a Hunt, c. 1600-04 Folio from a *Shikarnama* (Hunting Album) Painting: Opaque watercolor, gold, and ink on paper, by Muhammad Nasir al-Munshi. In this image Jahangir straddling on elephant, the scene configuring his hunting accomplishments. Animals depicted naturalistically with delicate silhouette and subtle shading. In more distant foreground of the painting, a leopard attacks its prey, probably a blackbuck in green rolling hills, with part of the emperor's attendants visible on the right. The hunters have

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releasing their cheetah after the prey. The center dominated figure of Jahangir holding a gun, instead of a sword or spear. His figure is slightly hefty in size, his attention caught by the attendant holding rhinos; and in the foreground dead rhino and antelope lying lifelessly. the gleaming green scene which contrast richly with the metallic grey of the elephant; the use of relative scale to convey the significance of the subjects; and the interlocking hills interspersed with figures that delineate a kind of perspective. This hunting scene is treated differently in technique and modeling figures, objects, apace as compare to Akbar's hunting scenes.



Jahangir's lion hunt, circa 1615, Aga Khan Museum, Geneva ([htt](#))

Lions have been hunted since ancient time Mughal emperor Jahangir was fascinated by the natural world around him, he also enjoyed hunting as well. In ancient Assyria, lion hunting was a ritualized activity assigned for kings. The Assyrian kings hunted lions for political and religious dedications, to determine their power. The king would exterminate the lion by using a chariot with his bow and arrow or spear. These hunts were representation of the ruling emperor's liability to protect and fight for his people. In fact the "royal lion hunt", was staged and ritualized. These adventurous activities were essential for a dedicated warrior and ruler. Unlike group hunting, solo lion hunting is usually not prearranged experience, that only the bravest and strongest warriors take part. Solo lion hunting needs confidence and radical innovative hunting skills.

Descriptions of the Mughal hunt are found primarily in the official histories of the emperors and their illustrations. More than any other hunt, the hunt of lion and tiger expressed the emperor's authority to overcome the powers of immoral. Akbar, Jahangir, and Shah-Jahan felt pride as they confronted the lion and tiger, by means

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of the direct particular fight. These representations in literature and painting show the imperial hunter as a heroic act. The painting representing Jahangir's lion hunt, circa 1615, Aga Khan Museum, Geneva. This figure in the painting above, is delicately rendered, Jahangir attend this hunt with hunting weapons and attendants. The painting offsets diagonally, with particular slope of mountain. Indulgent colors, spongy rocks, tilted tree and oblique angles shove the composition. Poignant gestures of monkey, antelope, hound, ducks, lions, elephant, and horses gagged the hunting scene.

Hunting and Hawking

Falconry and hawking, is a popular past time activity, mostly reserved for nobility. It is an ancient hunting sport employed by falcons, hawks, eagles and buzzards. It has taken thousands of years to develop this practice that externalized the world cultural history. Taming and training a bird for hunt has an intimate relationship with politics and power. It was popular among the aristocrats, even common people merchants, adventures, aristocrats became familiar with falconry. A skill of the falconer recognized by the way they trained the hawk and the partnership between them during the hunt. A young hawk was taken from nest and raised in captivity. Jessed are leather straps, fastened around the legs of a hawk retained that it on the gloved fist. The straps helped to control the bird and permit the falconer to choose when is to be released the bird. Before releasing the bird the leather hood has taken off from the falcon's head (Encyclopædia Britannica 2014).

Khans practiced falconry for food and for sport. It attained high level of refinement on the military battles. Hawking was done by falconers on horseback often involved hounds. These trained birds used for preying the small animals and birds rather than weapons. It deeply impressed the observers, also used to symbolize and publicly demonstrate military power and dominance over the land. The horse has been an essential ally; the horse became a central part of the hunting traditional, it facilitates hunting over long distances (International Association for Falconry and Conservation of Birds of Prey 2018).

Falcon

Those animals which could not be easily caught or snared were captured with the help of trained birds like hawk or falcon. Hunting was a form of exercise in Mughal era both Muslim and Hindus linked this exercise for good health, hunting on horseback was a way to improve equestrian techniques, flying hawks swiftly hunt pheasant, partridge, rabbit etc. These birds were famous for their muscular wings and piercing eyes considered as the best eyesight in the animal kingdom. Jahangir was very fond of falcons. Concerning about the liking of falcons many drawings of this bird was to be made during his period in various forms and compositions, he was also an admirer of its swiftness and marking of the plumage. The exemplary illustrations are given below, in the form of portraiture and composition.



Portraits of falcon (the british musuem).

The painting above showcases a portrait of a falcon resting on red perch; a rigid profile has painted by Mansoor. He intelligently highlighted the bird and background with contrasting hues; simply imply yellow background against brownish-black feathers. The bird is composed in center position with fine precision of inner

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details. The artist captured the physical expression of bird including the fierceness in the eye and the sharpness of the razor strident preying beak, is a point of wonder that gave evidence of the keen perception of artist. He utilized the violent penetrating gaze through the eyes not able to hide the cruel nature of the bird. Single page painting mounted on detached album folio, surrounded by blue and gold border with motifs. The background is plain in contrast also slow proficiency of the figure and composition. The falcon is drawn with its inner transcendent approach and mood.

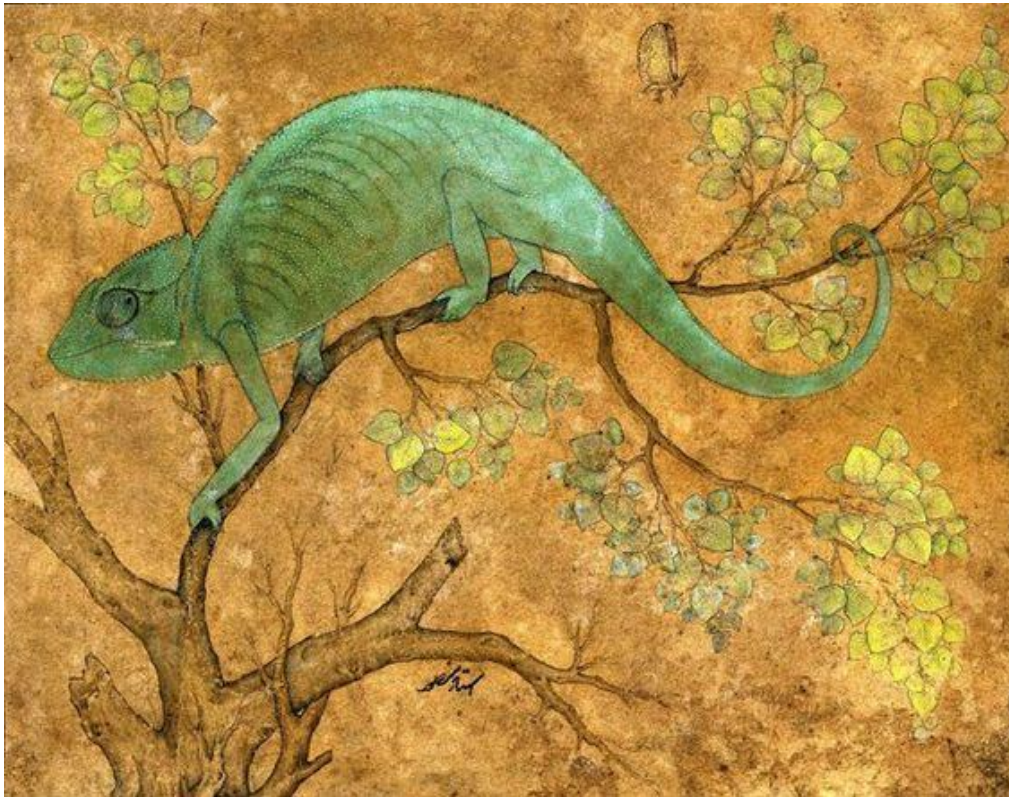
The painting below depicts Akbar sat against a purple bolster, inspecting the falcon, seated under a canopy looking aged. He examines a trained falcon of the type that the Mughal used in hunting. This falcon appeared to be from his son, Prince Salim, who stands before him in a gesture of gift-giving. A stately black antelope, a wild animal probably blackbuck also known as the Indian antelope, is an antelope found in India, now presented here as a pet, harnessed and wearing a beaded bell, crouches at the foot of the steps leading up to the canopied platform. Black buck and falcon, the two important species were frequently seen in paintings. This miniature is present in Cleveland Museum of Art.



Akbar and Jahangir Examine a Falcon while Prince Khusrau Stands Behind (The Cleveland Museum of Art).

The painting below portrays a Chameleon, which is in the Royal Library collection at Windsor Castle, U.K. The picture plots the study of chameleon on a branch. Its eye rotated back directed slyly backwards at a tiny flying butterfly. This is a fine example of Mansur's insight that he captured the impression of lizard and the quarry. The end of its tail is frizzed round a branch with dark pale stripes of leaves elaborated with the details of nubs and knobs. The figure is delicately balanced on a section of thin twiggy tree. Mansur handled the green lizard naturalistically, facing profile to left. Advancing the figure in proportion highlighted with details isolate it from background is a special dignity to his object of painting. With the application of original hues he extracted the shaded green dote and scales of the rough skin. The artist exploring new dimensions in the drawing preferring

points of colors and line, rather than following earlier Persian manuscripts, his name inscribed underneath the branch.



The painting portrays a chameleon (Royal Collection Trust).

It has been claimed in the painting below that *Squirrels in a Plane Tree*, was drawn with the cooperation of Abul Hasan and Mansur, present in (c. 1610) British Library. Different species of flora and fauna composed together in tranquil scene which is a renowned example of Jahangir's natural history. Due to the emperor's encouragement, the two major artists worked in this image with the amalgamation of nature and animal kingdom. This beautiful scene captures the swift movement of squirrels with proportions and gestures. These realistic squirrels have drawn from deep observation. The trunk of the tree is three-dimensional and rounded. Under the thick branches of Chinar tree, a huntsman posed to climb the tree as to catch them.

Everything in this image below is convincing and active: the leaves are autumn-tinted in green and gold colors, seasonal beauty of star-shaped leaves, branching out to fill the top of the painting; squirrels cavorting in the foliage; and deer browsing in the shade with pleasurable activities. Other species of birds framed in gesticulation like flying, twitting in pairs on branches, rocks and natural settings enhance the scenic beauty of the site.

Six different species have been clearly distinguished. Species of winged beauty like crane, doves, partridge, Hoopoes, Pheasant, *Bulbul*, Indian *mayna*, found in this rich culture landscape. Wild animals depicted in fresh naturalistic representation due to the innate interest of the emperor. This image is a vibrant example of the undaunted impartiality of nature. Artist composed the expression in a manner of his vast diversity of wondrous and range of uniqueness. The distinction that makes this composition unique is the soothing mood, myriad colors and precision of microscopic vision. Mansur and Manohar's draftsmanship skillfully transfer the inner and outer spirit of animal with their ecosystem. Their name included in loyal painter court, which was a uniform house of elegance that closely absorbs nature sensitivity.

Jahangir has brought Mansur with him on his trips that polish the artist to observe the animal live in action in its natural habitat. This practice helped the artists to capture the lively spirit in animal representation. Mansur was also a capable portrait artist. Due to his particular skill he was regarded as a natural-history painter that the emperor Jahangir called him the "Wonder of the Age".

Mansur's precise observation paved the way towards creative conventions. Also gave a new perspective of imagination and erratic excellence to Jahangir atelier. He was a keen absorber of nature that produced art on the appreciation of zoology. He was seemed to be appearing in late Akbar period, with the ability to preserve likeness that engage the emperor's attention. He also worked on independent studies intended to be gather into imperial albums. His deep empathy for his subject matter the creatures and plants of India captures the wonders of Jahangir curiosity and aesthetic pleasure (John Guy 2011).

A descriptive study of the animal paintings by Mansur, on such painting of Zebra will leave no doubt that Mansur was as successful in portraying animals as birds. The stripped Zebra was offered by Mir Jafar taken it from Turks, while travelling from Ethiopia who obtained this animal for Mughal emperor. The painting was certainly intended to be illustrating for his memoirs. The animal was presented to him during the *Nowruz*, or New Year festival. He carefully inspected it and confirmed that it was not, a hooped horse on which someone had coated fine black stripes than he decided to refer it to Shah Abbas of Iran, with whom he often exchanged infrequent or exotic offerings. The study of this exotic beast was well defined in terms of form and detail. The linear and curve shades of black strips give the figure three dimensional and maculate effects. The artist has left this strange depiction of beast on this ornate geometric folio. Its representation was drawn in a manner of naturalism which was an exercise of symmetry, balance, order and harmony. These individual portraits of animals were the product of the emperor's fascination with natural history.



The zebra (V&A).

This painting below shows a turkey cock a native of North America had done by Mansur c. 1612 was the chief painter of natural history subjects. He masterly rendered the plump of this creature and heightening its stance naturalistically, preserved in the album with floral vegetal borders mounted around it. The Turkey bird was introduced into Europe about 1600, and from thereafter into Asia. The account of its arrival was mentioned in his memories that one of his chief brought it from the port of Goal. He wrote about turkey that "Its body is larger than a peahen and smaller than a peacock, they are among the largest birds in their varieties. The head of male is featherless have puffy fancy tail, and the upper neck is red to blue, purple or white. A fleshy snood projects from the brow above the beak. Figure below portrays plumage in brilliant metallic bronze with gold, red and green reflections. In meager light, the turkeys appear brownish. A reddish beard hangs from mid breast.

In fact, this is a capture confronting experience of exotic nature with the brush of Indian brilliance. Jahangir kept an extensive menagerie of exotic creatures and he felt elated in recording their behaviors. Mughal art also broke new grounds in the use and representation of the floral usage in painting; especially on mounted

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borders were a common and an integral part of design. It was only with the emergence of the Mughal School that it became the subject of paintings, rather than embellishments. This is one of the most fine-looking representations of exotic turkey brought to the Mughal Emperor Jahangir's court menagerie by a European embassy.

The painting below shows a Dodo and other exquisite birds, dated 1625, possibly painted by Mansur, Hermitage Museum. Jahangir's most valuable contribution is the foreign aspect of animals that leads to the knowledge of zoology. Portrait of the flightless Mauritian dodo bird, (*Raphus cucullatus*) painted with minute detailed was the main contribution in the advancement of duck family. This primal bird had become extinct by the end of the seventeenth century. This image was preserved by Jahangir's interest that taken by the representation of this bird accurately documented the form of Mughal painting. This bird have been presented to Jahangir by a foreign visitor, this inquisitive bird is one of the most accurate surviving representation of the bird in Indian history by means of naturalist excellence. It seems to have been drawn from a living model.



The painting above portrays exquisite birds (htt1).

Conclusion

Jahangir albums arranged in volumes, the earlier acknowledged example is *Gulshan* album. The edges of pictures were surrounded by narrow decorated with floral design filled with animals and birds figures tendrils broad gild border with figures conventional background. Border decoration was entirely the work of different painters who specialized in design. Akbar border painting was limited. The style developed further in Jahangir period who included single features of birds, animals or flowering plants, geometric patterns, bird motifs, architectural design, animal fight, hunting scenes, Chinese dragon, all depicted in border design, could be admired as he was a real lover of beauty in nature and art, his acquaintance with flora and fauna of the country seemed scientific, his memories are a gazetteer of natural history

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More common from his era, were the lavishly decorated in finished albums containing paintings, assorted scrolls and calligraphy. Illustrations mounted in consistency and harmonized onto pages with decorative borders and then tidily bound imprinted covers and gilded or painted in attractive lacquered leather (Sardar 2005).

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