

gainst his father at Allahabad. Firstly, hunting was a royal prerogative, and, though Salim had set himself up defiantly as *padshah* in a capital of his own, his powers were limited; illustrations of his hunts may have seemed an attractive way of proclaiming power or importance. Secondly, he twice went off to Allahabad after his father had requested him to fight the dangerous rana of Mewar; never a warrior, the prince may have sought to conceal his lack of courage by devoting himself to a virile activity. Thirdly, he may have wished to record his hunts in eastern India because the terrain caused them to be exceptional. The Beatty miniature, showing a dead lioness and four rhinoceroses, surely depicts a sportsman's ultimate ambition.

This scene records one of the most extensive and challenging kills; other miniatures of the series show only dead nilgai and antelope which were a more common quarry. Nevertheless, two further compositions also include rhinoceroses, now extinct in India proper and limited to reserves in Assam and Nepal.<sup>4</sup> One of these summarizes a large hunt, with retainers assembling piles of ready dead buck and deer in the background as one rhinoceros runs off and Salim shoots from a howdah at another that has attacked an elephant of his party.<sup>5</sup> The second composition includes one dead rhinoceros as well as one that has been captured, probably for a menagerie maintained by Salim.<sup>6</sup> The total number of animals slain by Salim during thirty-eight years of life was calculated as being 17,167, of which most were birds and antelope. Only forty-four rhinoceroses were killed, making this species, renowned for being both fierce and unpredictable, one of the quarry of illustration.<sup>7</sup>

Babur indicates that the rhinoceros was plentiful in certain areas he passed through on his march into India, and Abu'l-Fazl notes that the animals were found especially in the *sarkar* of Sambhal west of Delhi and northeast of Allahabad.<sup>8</sup> It appears that rhinoceroses, wild buffalo, and elephants ranged in the forest area south of the Himalayas at least from Sambhal in a band across eastern India.<sup>9</sup> Unfortunately, since the rhinoceros was not only slaughtered by royal hunters like Babur and his grandson but was also killed by locals for its horn and skin, days were numbered. The city of Avadh, directly north of Allahabad, was known for products made of horn.<sup>10</sup> Abu Fazl says of the rhinoceros, 'From its skin shields are made, and from the horn, finger-guards for bowstrings and so on like.'<sup>11</sup>

Although it was once postulated that these hunting scenes were by a single artist, this has proven untrue as more examples of the series have come to light.<sup>12</sup> Since the number of painters that Salim employed at his capital was limited, it is not surprising, however, that a few of the hunting scenes can be attributed to those who had also worked on the *Raj Kunwar* and *Yog Vashisht*. Haribans, an artist known by name from an inscription remaining in the *Yog Vashisht*, was the painter of one of the hunt scenes including rhinoceroses.<sup>13</sup> The feathery foliage and jagged river banks characteristic of the *Raj Kunwar/Yog Vashisht* Artist B (2, 5, 43 (?), 44, 69, 72) are repeated in a hunt scene now in the Beatty collection.<sup>14</sup> This Beatty miniaturist is clearly a specialised painter but does not seem to have worked on the *Yog Vashisht* or *Raj Kunwar*.

The Beatty scene depicts Salim in much the same pose

as the hunting miniature of this series from the Binney collection, while views of animals in certain other examples of the group are closely related. The series as a whole has remarkably similar compositions; like this work, the further known miniatures include a vertical strip of grassy landscape only ending in a horizon at the very top of the picture. All the artists have had difficulties in creating an illusion of recession since their landscapes ascend the page precipitously, but they have achieved a closer focus on subject matter than did colleagues working in the 1590s. Their figures are larger, more three-dimensional, and have a new individual importance; although still awkwardly arranged, these Allahabad illustrations reveal the naturalistic direction that their princely patron would continue to pursue during his imperial reign.

This picture is in an album altered in the eighteenth century, and, since several of the other hunt scenes are likewise in eighteenth century mounts, it is probable that Salim's series was broken up late in this century (for a description of the Beatty album see 3.31-42).

<sup>1</sup> Known paintings of the hunt series include: Sotheby's, 10 Oct. 1977, lot 28; Skelton, 1988, no. P16; Pal, 1983, no. 162; Binney, no. 45; Ray, N., *Mughal Court Painting*, Calcutta, 1975, pl. 11; Blochet, 1929, no. 177 (not reproduced, whereabouts now unknown).

<sup>2</sup> *Tuzuk-i-Jahangiri* I: 369.

<sup>3</sup> Pinder-Wilson, no. 109; Ivanova et al., pl. 19.

<sup>4</sup> *Encyclopaedia of Indian Natural History*, ed. R E Hawkins, Delhi, 1986, 470.

<sup>5</sup> Pal, 1983, no. 162.

<sup>6</sup> Sotheby's, 10 Oct. 1977, lot 28.

<sup>7</sup> Rhinoceroses have not been included in the translated list given in Jahangir's memoirs of animals he killed; however, the Persian word for rhinoceros, *karg*, is written in the same manner as *gurg*, the word for wolf. The translator Rogers was aware of the confusion and states that he merely chose to mention the species that seemed the most likely quarry to him (see *Tuzuk*, II: 270). In view of the Allahabad illustrations, a substitution of rhinoceros for wolf should be made. This duplication was first cited by Skelton, see 1988, no. P-16.

<sup>8</sup> *Babur Nama*, pp. 489-90; *A'in-i-Akbari*, II: 285.

<sup>9</sup> Habib, map 8B.

<sup>10</sup> *Ibid.*, p. 33.

<sup>11</sup> *A'in-i-Akbari*, II: 285.

<sup>12</sup> Welch, 1963, p. 228; Beach, 1978, p. 183, 'The Allahabad Manuscripts', note 6.

<sup>13</sup> Sotheby's, 10 Oct. 1977 can be attributed to Haribans who painted the same distinctive faces, often with heavy black moustaches, in scenes of both the *Yog Vashisht* and *Raj Kunwar*.

<sup>14</sup> Sotheby's, 8 Oct. 1979, lot 8 can be attributed to Artist B of the *Yog Vashisht* and *Raj Kunwar*.

## Six detached leaves of Jami's *Nafahat al- Uns*

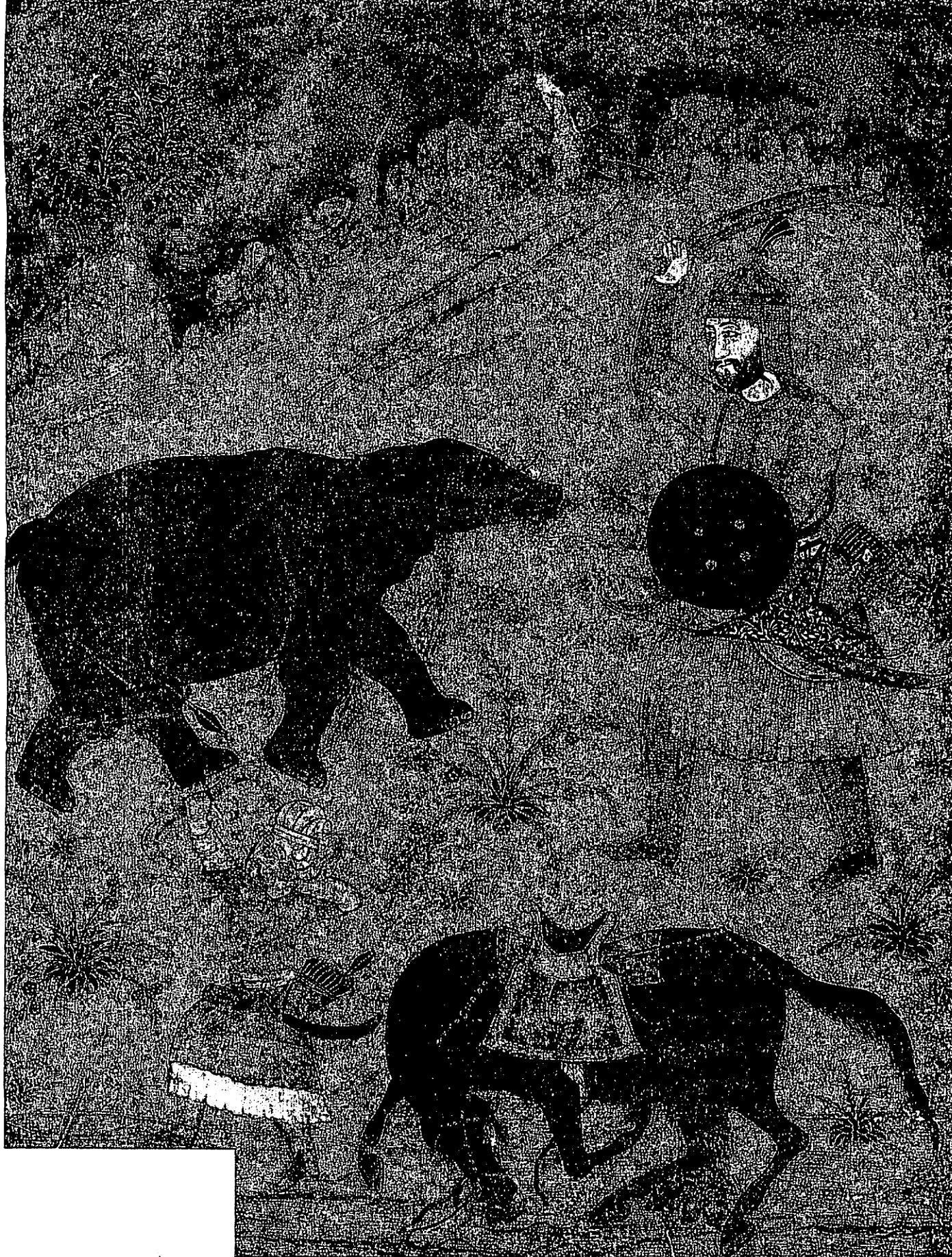
Agra, 1604/5

**Present arrangement:** These leaves are stored along with others mounted by modern dealers on pages of Jahangir's dictionary. This classification was made soon after the folios were acquired by the Library because they were thought to illustrate the dictionary. These six pages were only later recognized as a group detached from the *Nafahat al- Uns*.

**Borders:** All but two of these seven works (2, 174, 175) have been mounted over pages of Jahangir's dictionary so that the original text of dictionary definitions is obscured. Unaltered pages of the dictionary, also purchased by Chester Beatty, are discussed below (2, 178-192).

**Note:** The majority of the *Nafahat al- Uns* is owned by the British Library and consists of a text with seventeen illustrations. Since the last of these miniatures bears the number 30, it is evident that at least thirteen paintings are





1.31 Gustasp kills a rhinoceros, *Shah Nama*, Kangra, 1695

Leach 1997  
vol. 2 p.1040 Shah Nama, 1695