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## **Decoding the Symbolic Elements of the Image of *Jahangir Embracing Shah Abbas*: An Iconological Approach**

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### **Abstract**

Noureddine Jahangir (ruling 1605-1627), king of India was one of the tasteful rulers who was interested in dream and its interpretation. He was used to sharing his dreams with others and ask for their opinion about them. He also was used to asking from his reliable painters to picture the dreams. From these images the image of *Jahangir Embracing Shah Abbas* can be addressed. The purpose of this paper is obtaining hidden deep concept of mentioned image by iconological approach of Erwin Panofsky. Panofsky believes that for recognizing the hidden meanings of artworks, considering the relationship between the details of artwork and general culture and the society that the artwork has gotten formed is necessary. In this paper it is tried to answer to this question: what cultural and political factors did have role in forming the mentioned image? The most important results of this research show that the European Christian elements which had been entered to India Mongolian Painting School was effective. On the other hand the political relations of Iran and India because of the dispute over control of Kandahar was not good.

**Keywords:** Iconology, Panofsky, India Mongolian School, King Abbas, Jahangir.

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## **Introduction**

Dream is the experiencing thoughts, images or emotions which get done by the time of sleeping. Humankind historically has attached great importance to dreams and in different ways has looked at it. For example, some considered it as a window to sanctities, past, future, and or dead world. They have found some creative answers for their mental and emotional questions was in dreams and some artists have gotten new art ideas from dreams.

Noureddine Jahangir, king of India, was interested in dreams and their interpretations. In addition to sharing his dreams with others in order to interpret them, he was used to asking from his reliable painters to draw that dreams.

Abolhassan Naderolzaman is one the most important of these painters. This expert painter have combined symbolic motifs masterly for creating symbolic environment for picturing the dreams that he only had heard and did not exist. These symbolic motifs themselves can be a part of specific cultural codes of culture. The image of *Jahangir Embracing Shah Abbas* is one of his artistic images. This paper aims to specify the effective factors in creating such environment by Erwin Panofsky iconological approach, also aims to decode the symbolic elements of image.

Panofsky's method includes three stages: pre-iconographic description, iconographic analysis, and iconology and in his point of view paying attention to historical, political, literature, religious, and other documents related to researched period or country of artwork to find the internal meaning of work. In this paper using Panofsky's three stages, meanwhile reviewing the visual elements of image in pre-iconography stage, in iconography stage the symbolic elements of image get specified. In final stage named iconology it is aimed to meanwhile specifying the hidden concepts of symbolic elements of image, the relation of these elements with life and spirit of Jahangir as the person who order the work be investigated. Moreover, the amount of impressibility of Indian Mongolian School (as the work creation platform) from Christian European art and the effect of cultural-political relation with king Abbas the Iranian Safavid king (the period of work creation) are tried to be determined.

## **Iconography and Iconology**

Iconography is an approach in studying image which emphasize on content of artwork instead of emphasizing on the form of it and believe that every artwork include a set of signs that beyond the artist is created in cultural platform of community in which the artist has lived. At the meantime iconography describes and classifies the images and considers the topic and content of the work (Deiri, 2014: 34).

Although the history of this studying method goes back to Renaissance and 16<sup>th</sup> century about reviewing the symbols and decorations in artwork of artists, as a systematic study method it can be related to Warburg school. Among them Erwin Panofsky as a prominent member of Warburg school believed that there is meaningful relation between details of artwork and cultural platform in which the artwork is created and by investigating the topic and internal elements of image the deeper meaning of artwork can be obtained. Erwin Panofsky provided the reading of images based on three stages including pre-iconographic description, iconographic analysis, and iconology (Deiri, 2014, 35).

The stage of pre-iconographic description, "which in fact is a semi-formal analysis, includes initial or natural topic and distinguishes real and expression topics by studying motifs and pure forms which contain initial and natural meanings" (Abdi, 2011: 32-33). Therefore, the artwork is reviewed in terms of visual elements such as color, form, combination, and so on and the practical experience of researcher is an unavoidable and essential issue in pre-iconographic description. However, this issue cannot be a guaranty for true specification (Panofsky, 1955: 33).

In second stage which Panofsky named it iconographic analysis, the image gets investigated in terms of conventional meanings and the researcher tries to specify secondary hidden meanings in motifs of image. In this stage the researchers attend to get closer to intention of artist using the narrative aspect of art (Deiri, 2014: 35). "Specifying images, stories, and allegories is exactly placed in domain of iconographic analysis. In fact while we speak about the issue of topic against form, essentially we attend secondary or conventional meanings" (Panofsky, 1972: 6).

The third stage in Panofsky image reading is the iconological interpretation. In this stage, the researcher beyond the analysis and by intention of reaching to existing deep meanings of work interpret the work by combining the different sources and historical, social, and other fields related to work is reviewed carefully. Panofsky believes that for understanding the internal meaning of artwork it is necessary to investigate the internal meaning existing in related documentary like political document, literature, poem, religion, philosophy, and social tendency of study case period or country (Panofsky, 1972: 6).

In iconology stage all of the forms, motifs, images, and narrations are interpreted as elements that Ernest Cassirer names them symbolic values. Discovering and interpretation of these values which usually may be unknown for artist himself and may differ a lot with whatever he decides to express consciously, is the purpose of iconology (Panofsky, 1955: 31).

Panofsky believes that for analyzing a work precisely, the three mentioned stages should be distinguished, but confesses that finally the interpretation of work depends on tools and

mental capacity of researcher (Deiri, 2014, 35). These conveying tools like "ancient coins, signs and stamps, are from the very important and effective devices in conveying and distribution of code symbols from ancient period to next periods" (Abdi, 2011: 91). It is necessary here to control and correct the process of work interpretation meanwhile preventing emotional and irrational approaches (it is at the mercy of subjective world view) and considering historical process.

### **India Mongolian School**

Homayoun (ruling 1530-1556) the king of India after 15 years unwanted exile and residence in king Tahmasb court, got interested in miniature. When in the year 1555 by help of king Tahmasb succeed to reclaim Delhi, he took two Iranian specialists named Mir Seyed Ali [1] and Abdolsamad Shirazi [2] to India. These two took the managing the India Mongolian painting school.

One year after reclaiming the India emperor Homayoun died and fourteen year old Akbar (ruling 1556-1605) ascended the throne. He never learned reading and writing officially, but because he was intelligent, he was used to memorizing every word that was read for him and was satisfied of this teaching method. He learned some lessons about sketching in Kabul on the way of going back to India from exile in Iran and in this way loved painting.

Akbar was very keen on religion and finally by combination of whatever were the positive points of several religions in his point of view, created a new religion named Din-i-illali and his close associates and he followed the principles of this created religion. The essential factor of Mongolian emperor success in fact was rooted in his policy of compromise and tolerance in facing with his non-Muslim subjects.

Whatever is important about this emperor is having to opposite moralities. A man like him despite loving animals and desert life, was used to enjoying some dangerous sports like elephant hunting meanwhile music, poem, and painting delighted him (Crown, 2009: 220-222).

One of the most important helps of Akbar to India art is developing Mongolian painting school. He established a governmental painting workshop and about 100 artists who most of them were Hindu employed under the supervision of two Iranian masters. When Akbar died in 1605 there were about 24 thousand illuminated manuscripts in his royal library.

The first general work of Mongolian workshop was the story of Amir Hamzeh or Hamzehnameh that is a collection in Persian language and contains 14 octavo books with more than 1400 separated images. The method of Akbar is a combination of Iranian art and the noble principles of Indian art that its wide space and chaos which rarely can be found in

Iranian art leads to differences of this method from Iranian decorative samples (Crown, 2009: 220).

The best example of Mongolian paintings in addition to being realistic and illustrative includes individual portrait principles (Crown, 2009: 224).

In first period of Akbar kingdom, the Portuguese established market centers in India and in the year 1578 asked from Goa the colony of Portugal to send a group of Jesuit fathers to Fatehpur Sikri. They by the hope of turning emperor to Christian religion take some Gospels containing pictorial and religious images to him as gift.

These gifts attracted Akbar in a way that he ordered to his painters immediately to use the applied principles of these images in their works. Consequently, European realism got added to ongoing Mongolian style and even in some of images Christian themes are used (Crown, 2009: 225). Specifically, at the end of the reign of Akbar, European examples worked by Flemish masters [3] were influenced by the works of Albrecht Dürer [4] and directly had effect on his workshop's master (Rogers, 2003: 89).

In the north Europe and in the end of sixteen century not only wall-mount of Flanders had been showing the patterns and styles of the previous generation, but murals of contemporary Northerners eye-catchingly were including the same ancient styles and because were cheaper and diverse, they were used easily in India. On the other hand, these types of gifts for Mongolians were making them familiar with perspective and chromatics of Flanders samples and the small dimensions and miniature technique of this school may be copied directly (Rogers, 2003: 105-106).

Painting supporting by Akbar like his liberal religious skirmishes was faced with sever disagreement of traditional individuals of court. These traditional people following the ban of Islamic understanding in depicting every living creature, condemned portrait, but Akbar as answer to these disagreements said: "in my opinion a painter has a special tool in knowing God, since a painter in depicting every live creature should reach to this feeling that can do this work lonely, his or her mind turn to creator God and in this way his or her knowledge will be more" (Crown, 2009: 227).

Mongolian painting that is accounted as mirror of cultural combinational politics, had simple and naive start and after mixture with lively style of Rajasthan, finally ends to realism. As we read this final stage came to boom by entering European paintings and includes new characteristics like archangels with golden halo and angels above the head of the emperor, cast a shadow on the face, giving the atmosphere and space in the sights and more and more accurate use of prospect (Crown, 2009: 228).

After death of Akbar, this great emperor in the year 1605, his son Jahangir became the emperor of Mongolian territory. Jahangir (ruling 1605-1628) like his father but in his own type was a virtuoso person and he was used to rewarding the considerable works of royal workshop. It was the reason of his pride and glory that he could distinguish the work of each of artists and could say the name of artist by seeing the work (Crown, 2009: 228).

Jahangir was not so interested in writing book and he preferred to draw face and draw images of his period occurrences. Therefore, artists registered his refulgence, glory, and appearance of his court. Later it was these artists that turned to recorder of occurrences by their works that were much more honest than historians who were used to recording the history by subservience. Hunts, wars, elephants, women, commanders, and slaves all were the topic of royal charts (Crown, 2009: 230).

Jahangir had an especial moral relationship with his court painters. He was used to saying his subjective moods such as dreams and fears to them and they were depicting these moods. Therefore, painting in this period especially in end of period of Jahangir that the condition was unorganized symbolic (Motrebi Samarghandi, 1977: 61-62; Razpoosh, n.d.: 5269).

Abolhassan was a person whom Jahangir praised a lot, insofar as named him Nader Alzaman- he was the son of an Isfahanian expert and elite painter named Agha Reza Kashani [5] who got employed by Akbar in 1584. Mongolian Kings at that ages had dream to be superior to Safavid kings in terms of glory, refulgence, and world decoration. In this order gave them a prestigious and wide art institutions and they succeed to create a rich school that had Iranian base by competence and expertise with the development and integration of Safavid art that had been brought from Iran (Karimzadeh Tabrizi, 1997: 200-201).

Abolhassan showed his Iranian ancestry in the images that were worked considerably by Safavid method; but as Jahangir acknowledged his talent and skill was much higher than his father not so outstanding skill. He drew a sketch of the St. John's (figure2) by the year 1600 when he was 13 years old that was From Dürer and named apostolic in the year 1511 (figure 1). Here his talent illustrated itself in a way that it seem had been formed from before (Rogers, 2003: 115).



Figure 1: Dürer, apostolic, 1511 Metropolitan Museum of Art, New York.  
Source: [www.tribuneindia.com](http://www.tribuneindia.com)



Figure 2: Copy of Dürer, Abolhassan Nader Alzaman, 1600-1601 Ashmolean Museum,  
Oxford. Source: [www.tribuneindia.com](http://www.tribuneindia.com)

Although all of his works were according to will of Jahangir, he improved because of his talent in portraiture especially in the figurative type. He was used to drawing the dreams of Jahangir for conquering the world his superiority to society of sheikhs and Sufi to attach importance to the Kingdom. Figurative in faces of Abolhassan are more European than Islamic and the selected ones may be was the taste of Jahangir (Rogers, 2003: 115-116).

From the strong evidences that show that Abolhassan was close to Jahangir is a portrait in library of Rampur state that based on the idea of pundits belongs to famous wife of Jahangir named Nurjahan who got married with Jahangir in 1611 and in the next years of reign almost got the reign. She was an expert archer and was used to associating Jahangir in his hunting trips. Therefore she rarely could live in harem. Here she is shown in masculine clothes where she is holding a big ancient gun with head toward back and this was a perky manner from a topic that was unusual in Islamic paintings (Rogers, 2003: 116).

Jahangir in the final years of his reign lost his dominance gradually. His addiction to alcohol and opium not only decreased his physical force, but also took his ability of sovereign state. Some of considerable paintings that are drawn in the end of his period indicate his pitiful and tragic condition clearly (Crown, 2009: 230).

The main importance of official miniature during Jahangir period like Akbar period, got cleared by redecorating mansion of Jahangir in 1620 in Noor Afza the gardens located in Lake Del Kashmir. A glory place that is decorated by images of Homayoun and Akbar despite of images of Jahangir himself and his brother first Safavid king Abbas. Then some images from inbred ministers and princes such as king Danial the real brother of Jahangir can be seen that died when he was young because of using alcohol and opium in year 1602 (Rogers, 2003: 122).

Briefly the characteristic of miniature by the time of India Mongolian emperor can be seen in following table:

Table 1: Characteristic of miniature by the time of India Mongolian emperor

<b>Baber</b> (1526-1530)	The rise of naturalism, the implementation of Epopee Mohammad joke
<b>Homayoun</b> (1530-1540) (1555-1556)	Organization of the Mongol Empire school by Mir Sayyid Ali and Abdus Samad Implementation of a parrot, the oldest version of an illustrated Mongolian (Combining elements of Safavid style, Hindu, Jain and Soltanieh style combinations)
<b>Akbar</b> (1556-1605)	Timurid and Safavid mix style in the early rule paintings, writing books Genghis letter, schedule, Akbrnamh Employment of Hindu and Muslim painters together and establishing the specific nature of Mongolian painting



	<p>Picturing landscapes full of war themes and dust associated with monsters and beasts and demons</p> <p>Combination of Iranian figures with dark and crowd background of Indian or before Islam paintings</p> <p>Implementation books on the subject of the stars, botany, medicine, cosmology and geography</p> <p>Running Divan-e- Hafez, Saadi, Nezami, Ferdowsi, Panchatantra, lights Soheili and a copy of the <i>Nafahat al-Uns (Breaths of Fellowship)</i> of Jjami</p> <p>Running an illustrated version of Hamzanama</p> <p>The importance of depicting historic occurrence in orders of Akbar</p> <p>The massive influx of Flemish and German samples printed by missionaries to India</p> <p>The influence of northern European art, using sfumato and perspective technique (European realism)</p> <p>Destroy of the elements of Persian style gradually</p>
<b>Jahangir (1605-1627)</b>	<p>Painting by continuing the painting style of period of Akbar, authored by Tuzak Jahangiri</p> <p>Producing biography illustrated with pictures of the events, portraits and natural history</p> <p>Depictions of animals, plants, etc. in realistic form</p> <p>Unity in the style of painting in the Royal albums</p> <p>Destroy the elements of Persian style gradually</p>
<b>Shah Jahan (1627-1658)</b>	<p>Continuing Jahangir's painting style at the beginning of period</p> <p>Reduced European, Islamic, Hindu paintings linking elements because of Shah Jahan's commitment to Islam and decreased interest in Hindu elements. Run the chronicles as a padeshahnama</p>
<b>Aurangzeb (1658-1707)</b>	<p>Freezing thought in the way of royal style, innovation in drawing on the work of non-professional; small sample and simplified example of Royal examples for religious, ethnic and social groups</p>

### Pre-iconographic description

The mentioned image in this paper is worked on paper by techniques of Watercolor, ink, silver and gold. This image belongs to India Mongolian School (about 1618) and is signed by Abolhassan Nader Alzaman. The margins of it is drawn by Mohammad Sadegh [6] about 100 years later. This work is kept in Freer Gallery of Art in Washington, DC, the U.S. (Figure 3).



Figure 3. The dream of Jahangir, Abolhassan Nader Alzaman, Mohammad Sadegh, 1618. Freer Gallery, Source: <http://www.asia.si.edu/explore/worlds-within-worlds/zoom/jahangir-embracing-shah-abbas.asp>

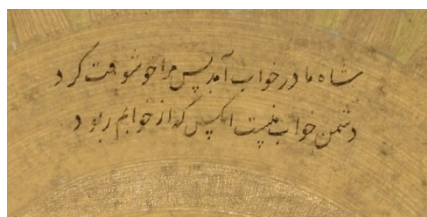
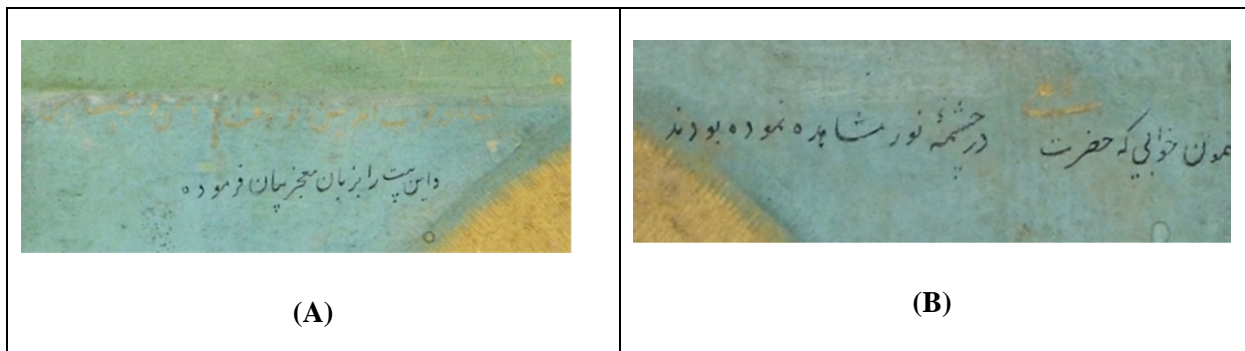
In this image Jahangir the emperor of India with larger physique is standing on a sitting lion on the right side and king Abbas the king of Iran in Safavid period with a smaller physique is standing on a sitting sheep on the left side is drawn. The sum of mentioned visual elements are placed on earth planet and at the behind of them the sun and moon is seen simultaneously. Two winged angels have come out from under the moon and each of them is placed behind the main characters of image. The sphere which two kings are standing on it is the most accurate map that had been up to that time. This map includes rivers of India that is divided by Portuguese. South Asia, Europe, Africa, and Asian cities are named in Persian language (Figure 4).



Figure 4: The most accurate map designed by Portuguese. Source: [www.asia.si.edu](http://www.asia.si.edu)

From the points that may be a verification for presence of Iranian in India court also the power of Iranian, in this image, the terms that are written by a hand writing close to Iranian nastaleeq script and in Persian language can be addressed (Sajadian, Gorbani, 2014).

This script on sun can be seen on the right and left sides of image. On the right and left of the box and on the above the head of the two characters the content of dream of Jahangir is addressed exactly. It is written in the right part of image that "the sleep samples that Supreme Holiness had seen in the light source" (Figure 5-A) and in the left part a distich of Jahangir is written by golden color that is not readable and only the sentence under it written by Abolhassan can be observed clearly: "and this distich is said into the language of miracles" (Figure 5-B) in the part of above the head of two character this sentence is written "our king slept so made me please the person who kidnapped from my dream is the enemy of my dream" (Figure 5-C).



**(C)**

Figure 5: A part of Figure 3, the written text on sun and around it. Source: www.asia.si.edu

In the down part of image two sings can be seen. One time his name and one time his nickname is expressed (Figure 6-A). More over since he had never seen king Abbas he says in his image that he has drawn him by others description: "and I searched the face of king Abbas from people who had seen him and by help of artisan analogy and symmetry all of them confirmed that it is like the face of king in a way that image is more familiar" (Figure 6-B) words like supreme, king Abbas, and the distich of Jahangir is written by golden color. In addition in the down part of image Abolhassan addresses that "because the Newruz was close, it is made in a hurry" (Figure 6-C) possibly since the New Year and Newruz days was close he had tried to do the work fast to be able present it to King Jahangir.

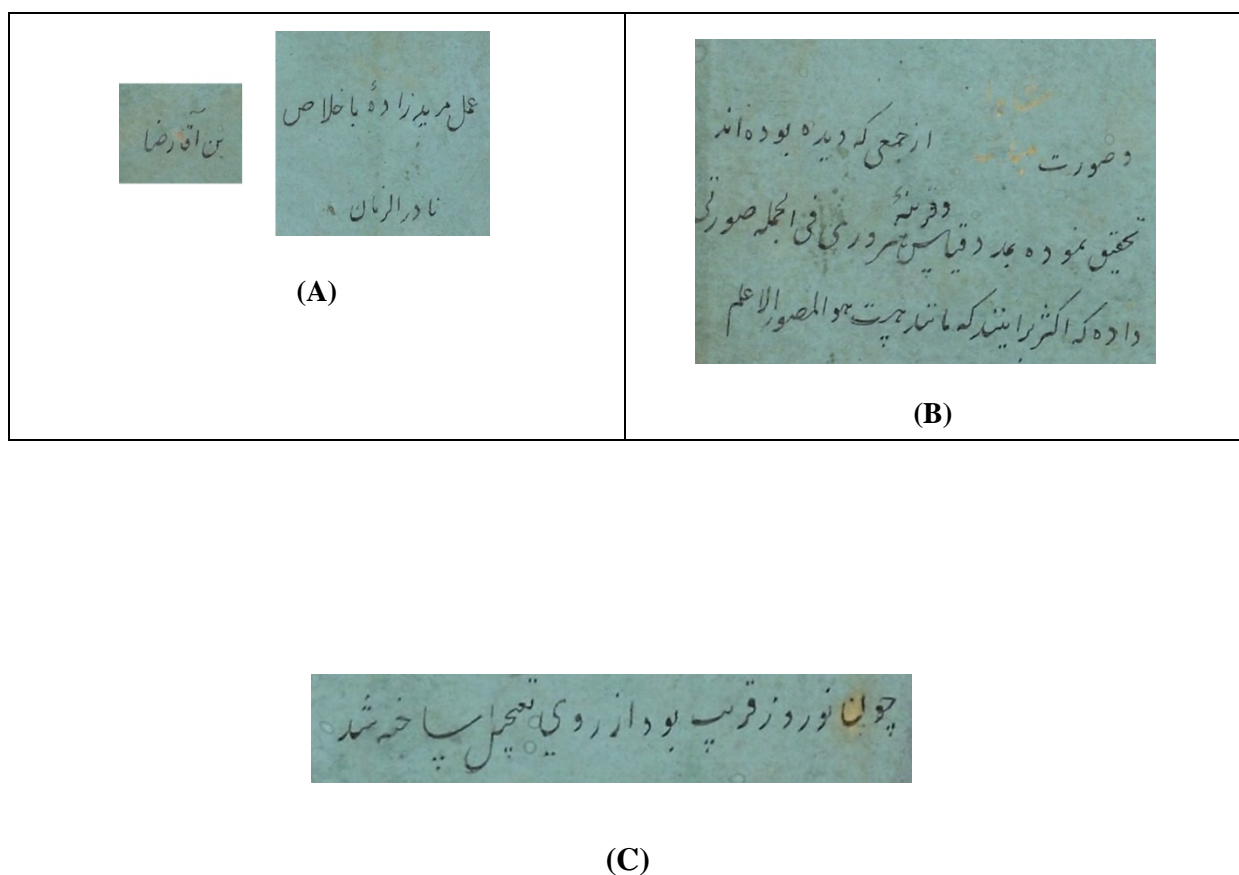


Figure 6: A part of figure 3, the texts of down of image, source: www.asia.si.edu

### Iconographic analysis

The sun is the symbol of light origin, intellectual and mental strength and a source of natural resources. In Indian holy books sun is the center of universe. As in Mahabharata [7] we read that: "Sun is gate and the road journey to the gods." In Indian myths, sun in its way put darkness and evil forces away of the world, is the reason of life, growth, and survival of creatures, and guide the ghosts of dead people to other world.

Moon is against the sun in a way that sun shines directly while moon reflects the light of sun. Therefore, one of them is active principle and the other one is passive principle. By attention that the sun is the sign of intuitive knowledge and the moon is the sign of reflective or rational knowledge. Consequently, sun and moon are related with nature and spirit respectively and their place will be heart and brain (Knight and Gerber, 2008: 121-122).

Moon is a star which gets filled and declined and disappeared; it is star which its life is function of universal being and becoming, birth and death rule... This turning of moon to its first form, this eternal frequency, has made moon a star that absolutely is the star of life rhythm... Moon is worshiped not only because of being moon but because it was the symbol of holiness meaning that because of the power concentrated in moon and because reality and eternal life which moon was the symbol of that it got the idol and worshiped of people (Eliade, 1997: 161-164).

The moon and sun behind the head of Jahangir also remind us the big luminous corona of Mathura Buddha in Gupta period (Figure 7).



Figure 7: Standing Buddha and sun, Gupta period (source: [www.pinterest.com](http://www.pinterest.com)).

Lion has especial place in believes and myths of nations and in art and culture of most of nations is considered as symbol of fire, piety, beam of sun, victory, braveness, spirit of life, voracity, kingdom, prowess, intellect, pride, power, power of God, power of breath, care, and protection (Yahaggi, 2007: 530-533). Lion is the symbol of reign power, a patrician and linked to sun force (Knight and Gerber, 2008: 178). Although it is the symbol of power, intellect, and justice, meanwhile it is the sign of the end, pride and selfishness. Moreover, it is



the symbol of justice and based on this guaranty the material and spiritual powers (Knight and Gerber, 2008: 111-112).

Lion in the most ancient images, lion related to sun worship—was God. Lions were the symbolic guardians of temples, palaces, tombs and it was considered that their rapacity cause detrimental effects to be far off. Lion with its fiery nature is symbol of sun heat, force of sun, and light (Cooper, 2000: 235).

Lion in art of India is depicted a lot that the most important of them the quadruple capital Patna lions can be addressed which implicitly refer to the Buddha. Lion and sun in myths of all of the nations are implied. Among them the reliefs of ancient Persia can be addressed which refers to the religion of Mithraism. In this relief Mitra goddess of sun is depicted standing on sword. Later symbols of Mithraism religion entered to Christian art (Figure 8).



Figure 8: [www.crystalinks.com](http://www.crystalinks.com)

Angels are winged messengers which communicate between Gods to humankind (Hall, 2004: 260). Sometimes have the role of fighters and guardians. Meanwhile the affectation of is different, most of artists have drawn them like humankind. In folk beliefs angel is a symbol of purity and benevolence.

In Islam religion, however angels are non-material beings, usually they are mentioned by images and allegory. In Quran, the angels are defined with double, triple, and quadruple wings which expresses their several abilities. Muslims believe that always there are two angels with human that record his or her right and wrong deeds. The angel who records wrong behaviors is placed on left shoulder and the angel who records the right deeds is placed in right shoulder. These two angels are named Keram al-Katebin in Quran meaning two honorable writers.

As in time of Jahangir the western paintings especially the work of Flemish painters were exchanged a lot in India the influence of his period artists from mentioned works is unavoidable. Therefore, in images of this period cupids [8] of European paintings can be seen several times (Figures 9, 13, and 15).



Figure 9. Western influence

Lamb is a sacrificing animal in the most of the ancient religion that we can see it in Jewish funerary art in the Roman Crypt. The especial lamb of Passover of Jews got adopted as symbol of Christ by first church which got sacrificed for saving humankind. In the allegory renaissance, lamb is portrayed with association of innocence, patience, humility and other virtues (Hall, 2001: 34). Presence of lion and lamb especially in Christ art and in narratives of the Bible is expressed which they used to live together peacefully. All of the existing symbols in images are used in order to explain the condition of two characters of images.

### **Iconology interpretation**

In the stage of iconology interpretation this question is expressed that which concepts do the existing elements in image convey? Are implemented symbols taken from local symbols or under the effect of European art? By Imagination of matching the image with Jahangir dream, what factors did have effect in placing two character related to each other? In a level do the political relations and religious believe of two characters had effect on forming such an environment?

If you notice in the image, even without drawing an assumptive line drawn from middle of image, the existing contrast can be specified. The contrast of moon and sun, the right angel and the left angel, lion and lamb, land and water on earth, whether or not guide the viewer of image to contrast of two main characters of image.

Winged angels take care of might of Jahangir. The painter has depicted their picture artistically in gold weaving of his vest. The right angel looks directly to viewer of image and its detail of wing is done (Figure 10).

In return, king Abbas with a bent, humble and modest condition is depicted Jahangir in arms of Jahangir. Presence of lion and lamb represent a relative peace and it seems that by a small tingle this peace will be disrupted.



Figure 10: A part of figure 3, winged angels depicted around the kings, source: [www.asia.si.edu](http://www.asia.si.edu)

The sleeveless vest of Jahangir is symbol of a military society which shows his kingdom power and his victory in wars. Meanwhile Jahangir has welcomed his peer with dirk (Figure 11).



Figure 11. A part of figure 3, dirk of Jahangir, source: [www.asia.si.edu](http://www.asia.si.edu)



In other existing images of Jahangir, generally Jahangir is depicted in right of image while sun is behind his head and other persons and other elements of collection are in left side of him (Figures 12, 13, 14).

The head of Jahangir is exactly in the middle of sun which is in the possible biggest size in relation to page to picture and can be a refer to name of emperor, Nureddin (light of religion), meaning that Jahangir is the cause of life and source of natural force. He is the person who shines the light of life to allover of the earth and every thing is in his hand. The existing of moon is strong emphasis on the complete power of Jahangir because moon gets its light from sun.

Even it can be said that depicting sun in a form of complete circle against the moon in crescent form and down the sun can be a refer to more power of sun and consequently the king of Mogul; also can be said that the power of king Abbas always is possible at the mercy of power of Jahangir and no one else (Sajadian and Gorbani, 2014: 17-18).

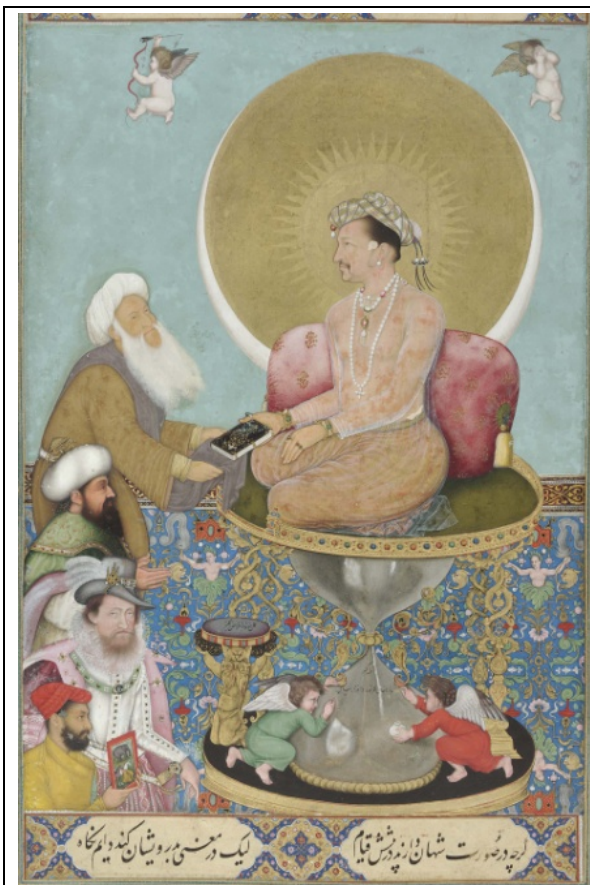


Figure 12. Jahangir Preferring a Sufi Shaykh to Kings, Bichitr, 1615-18, Freer Gallery.

Source: <http://www.asia.si.edu/explore/worlds-within-worlds/zoom/jahangir-preferring-sufi-shaykh-to-kings.asp>



Figure 13. Jahangir holding globe



Figure 14. Jahangir



Figure 15. A part of figure 3, lion lays on India and Iran source: [www.asia.si.edu](http://www.asia.si.edu)



Figure 16. Jahangir shooting the head of Malik Ambar, Abul Hassan Naderoljaman. Source: Freer Gallery of Art



Figure 17. Jahangir aims poverty, Abul Hassan Naderoljaman, 1620, Los Angeles County Museum of Art, Los Angeles

The sphere of earth that can be seen at other images related to Jahangir (figure 16 and 17) are shown with two dark and light brown. The painter had not used blue for showing seas and oceans. He depicted lion laid on India and Iran intelligently and somehow convey the dominance of Jahangir over both regions (Figure 15).

Jahangir sent his royal painter Beshndas [9] to Isfahan for doing a diplomatic mission in order to portrait king Abbas. Although the small image that he had been depicted was a little bit different from the Safavid images of king, but this image by the time was very useful that Jahangir got suspicious about the fraternity (Roger, 2003: 122-124) (figure 18).



Figure 18: The portrait of king Abbas, Beshndas, 1613-1619, British Museum, source

[http://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=265939&partId=1&searchText=portrait+of+shah+abbas&page=1](http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=265939&partId=1&searchText=portrait+of+shah+abbas&page=1)

Visualization of his sense of revenge is clear in mentioned image. Especially if we compare the studied image with other images worked by Abolhassan that exactly is depicted in the same year of creating the first image (in some of sources this work has been attributed to Bshndas, but in opinion of author it is due to simulation of the image of king Abbas by Abolhassan which was drown by Bshndas this mistake has been occurred).

In second image two kings are placed face to face too, but the way of their pose is expressing the hospitality of Jahangir associated with tribute of king Abbas (figure 19). Above the head of king Abbas it is written: like my brother king Abbas, which indicates the sense of rely of Jahangir to king Abbas (figure 20).





Figure 19. The welcoming of Jahangir to king Abbas, Bishandas, 1618, Freer Gallery of Art, Washington, DC [http://www.asia.si.edu/collections/edan/object.php?q=fsg\\_F1942.16a&bcrumb=true](http://www.asia.si.edu/collections/edan/object.php?q=fsg_F1942.16a&bcrumb=true)



Figure 20. A part of figure 19, "like my brother king Abbas", Written behind the head of king Abbas.

Although Jahangir in terms of religion was liberal, he did not want all the religion be unified and the unified religions were raised. He preferred the faiths of each religion be in his or her religion and be steadfast on whatever they believe. He writes in Jahangirnama that “in stage of my reign the religion is free and each person can believe to whatever he or her want”.

William Finch who were in India from the year 1608 to 1611 says to us that in general Jahangir auditorium (General Court) in both of them Agra and Lahore in addition to his images and his brothers and sons images he had some images of Christ and Mary. We do not know that Muslim officials what had thought about this case but it seems they were not so extremist in facing with this case. Because Christ was from messengers whose name was in Quran and Mary was very respectful in Islam (Rogers, 2003: 95).

Religious tolerance of Jahangir led to his real religion not to be clear. He was familiar with Islamic theology, philosophy of Hinduism and Christianity (Prasad, 1973, 120). Some of Europeans like Sir Thomas the British ambassador in India accounted him atheist and some others considered him Christian. Apparently his attention to different religions had more political reasons in comparison to religious account (Smith, 1958: 373; Prasad, 1973: 37-38).

Safavid kings were expressing love and devotion to imam Ali (AS). King Abbas had the true faith to that imam and his family from bottom of heart (Parsadust, 2009: 514). King Abbas named himself the "vassal of King of wardenship" and "dog of shrine of Ali" and had provided his stamp with this title (Parsadust, 2009: 514).

King Abbas was belonging to Shiite religion extremely and was greedy for strengthening its pillars and applied the maximum of his abilities to promote the Twelver Shiite religion. From the showings of this intense efforts of interest was holding all of the Shiite ceremonies such as the birthdays of imams of Shiite and holding mourning for their death or martyrdom and every year from the day 19 to 27 of Ramadan was holding ceremony for martyrdom of Imam Ali as he was holding ceremony in ten first days of Muharam and eve-night of Ashura (Falsafi, 1966: 6).

This allegorical image in addition to representation of religious differences (never expressed clearly between them), was drawn by the time that Jahangir and king Abbas was competing together to seize the Kandahar and Mogul emperor was intended to control and dominate this important city.

When the first king Abbas put the crown on his head, the general condition of country from every aspect was worrying and depressing. In addition to occupying a big portion of Iranian land by Ottoman Turks and Uzbeks, the reminding of Iran was divided into pieces and in each part a rebel Ghezelbash was ruling. King Abbas in beginning of his kingdom was reigning in a small part of wide Iranian land (Parsadust, 2009, 71).

The first king Abbas managed to raise the Safavid dynasty to pinnacle of power, glory, and grandeur by prioritizing the several problems. Establishment of security, recognition of Iran, simplicity of personal and court wealth, economic prosperity, and reception of foreign ambassadors, were the highlights of Shah Abbas.

Untiring tries of Shah Abbas for prosperity of country and providing suitable condition for prosperity of all fields of economy: trading, agriculture, industry, and perfusion of every kind of materials and food and provender made a country that was appearing beautiful, and lovely for every foreign visitor and in this way the intention of foreigners was increasing for seeing (Parsadust, 2009: 849).

India government in the beginning of king Abbas reign dominated the Kandahar after asylum of the governor of Kandahar to India court in 1594 (Velayati, 1995: 248-249). Kandahar was the center of transportation of trading caravans between India, Transoxiana, and Iran and Arab, Turk, and Indian caravans and Jewish and Armenian merchants and a lot of traders from other countries were passing from this city. In fact Kandahar was the main point of overland trading between Iran and India (Cambridge, 2009: 265).

Iranian wanted to dominate this city because of several military and strategic purposes which the most important of them are:

1. Controlling the acts of Afghan tribes specially the powerful tribes of Abdali Ghalzaee
2. Controlling the military acts of Uzbeks and monitoring the acts of some rebel Baluch tribes (Riyadh al-Islam, 1994: 38)
3. Security of the important ways of Iran-India and Transoxiana (Riyadh al-Islam, 1994: 38)
4. Security and protecting the east borders of Iran (Moshiri, 1990: 9)
5. Protecting Iran's realm in today Afghanistan meaning Herat, Bast, Zamin davar.
6. Controlling the government of the Mughals of India in a part of today's Afghanistan territory og Kabul, Ghazni and some parts of Balochistan and controlling the military bases of Mughals of India borders of subcontinent.

On the other hand this city was important for Mughals of India too mostly since:

1. Protecting Mughals government and security and their military benefits in today Afghanistan like Kabul, Ghazni, and some parts of Balochistan (Riyadh al-Islam, 1994: 37).
2. Controlling the acts of rebel tribes of Afghanistan and controlling the Baloch tribes.
3. Controlling Uzbek tribes and their acts
4. Protecting north borders and east north emperor and protecting the security of Iran and India trade lines.

Therefore it can be understood the pride and self-confidence of Jahangir against a powerful king like Shah Abbas. Since Shah Abbas had friendly relationship with Jalal-al-din to the extent that was saying father to him, avoided attacking to Kandahar. Only in a letter which sent to him addressed the case of Kandahar indirectly. But Jalal-al-din Akbar neglected this clever reminding and friendly ask of Shah Abbas and did not give back the Kandahar. Shah

Abbas was respecting Akbar like father and never said and did anything by the time he was alive (Falsafi, 2011: 810)

When Jahangir rose, there was friendly relationship between to government and Shah Abbas and Jahangir were writing personal or official friendly letters together continually which had an ask. Shah Abbas by sending ambassadors was speaking un-directly about getting back the Kandahar but Jahangir did not pay attention.

Administration and court of Jahangir was like the time of Akbar but the administration concentration was less and the power of local governors and rulers were more. The court system had gotten more upscale and duplicity and intrigue and corruption were greater than before.

Iranian Nure Jahan after getting married with Jahangir, by help of his brother Asef Khan, took office in a way that Jahangir had nothing of reigning except a name. Jahangir added nothing to territory of Akbar and only kept the lands including the east border of Iran up to west borders of Assam and Burma (Prasad, 1973:72-75).

On the other hand Shah Abbas in addition to dominance to internal condition and improving the foreign politics, managed to make free the regions including Tabriz (first Safavid capital city) and Azerbaijan, Yerevan, Nakhchivan, Maku, Badkoobehi, Darband, Shamakhi that were seized by Ottoman Turks and again add them to the Iran (Velayati, 1995, 248) and after 3 years of drawing this image they gave back Kandahar to Iran too.

With this said, if we say the sense of competition and perhaps envy and superiority (because of having Kandahar) of Jahangir related to Shah Abbas is clear in this image, we have not say wrong.

## **Conclusion**

In this paper it is tried to investigate the symbolic elements of image of *Jahangir Embracing Shah Abbas* by attention to symbolism of India Mongolian School during the time of Jahangir by implementing Erwin Panofsky method.

Results show that the influence of European Christ elements entered to India Mongolian painting school by the time of Akbar is clearly observable. Symbolic elements like sun, moon, winged angels, lion, and lamb are Christ elements entered to India Mongolian Art. Of course all of the mentioned elements there were in the myth of past civilizations like Iran and India and surely by appearance of Christianity, its elements have entered to art. Moreover, it seems that the symbolic pictorial elements matching with the dream of Jahangir, because of skill of painter, had chosen skillfully and are place next together artistically to illustrate the sense of



revenge and supremacy of Jahangir related to Shah Abbas. On the other hand, the environment of symbolic elements of image and the way of their placing next together clearly shows that the political relation of Iran and India was getting dark due to the dispute over control of Kandahar.

*Notes:*

1. Mir Sayyid Ali (Iranian painter and poet 1504-1567), from the most prominent painters of the second generation of Tabriz school and established the Indo-Iranian schools by help of Abdul Samad.

2. Abdul Samad Shirazi (Shirin Ghalam (sweet pen)) (Iranian painter, 1514-1591). He is from the founders of India and Iran school. He got trained by Shirazian Professors. Latter he joined to Tabriz artists and got close friend specially with Mir Sayyid Ali (Royin Pakbaz, Arts Encyclopedia).

3. Flanders was a big region of France and Belgium but now it is from Belgium.

4. Albrecht Dürer (147-1528) was German painter, Engraver, and mathematician of Renaissance. He was the greatest engraver of his time and by engraving over wood and metal created unique works that was hand-spun all over the occident and fixed his widespread influence on art of 16<sup>th</sup> century of Europe (Art History / H. V. Jansn).

5. Agha Reza Mosavvar Kashani (with nicknames of Agha Reza, Agha Reza Mosavvar, Agha Reza the Jahangir sincere disciple) was from Kashan and from the artists of court of Shah Abbas and latter Ebrahim Mirza. He is the son of Ali Asghar Kashani who was one of experts and famous painters of his time. Reza grew up on the lap of his artist father and other experts of that time such as Abdul Samad Shirazi and by time passing got a young artist and got familiar with secrets of imagery art. Agha Reza had lived with dignity and respect in court of Shah Abbas and got the nickname of Mosavvare Khasseh (special painter) (Monshi, 1987: 150-151).

6. Mohammad Sadegh (Agha Sadegh) Iranian painter and penner decorator was working in end of 18<sup>th</sup> century and beginning of 19<sup>th</sup> century. His painting was the connection ring between the wines of 18<sup>th</sup> century and court iconography. He was working since Karim Khan Zand to the beginning of the reign of Fathalishah.

7. Mahabharata is an epic anthems from the fifth or sixth century before Christ in Sanskrit language and associated with Ramayana is one of two epics of India ([www.wikipedia.com](http://www.wikipedia.com)).

8. Cupid is god of love in Roman myths and like Ares in Greek myths. The story of his love with Psyche in Roman art was the topic of a lot of paintings and sculptures of Renaissance up to 19<sup>th</sup> century.

9. Beshndas with the real name of Bishandas was a Hindu famous painter and one of skillful Portrayers of Mongolian India School in first half of 11<sup>th</sup> century.

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