

ARTH364: Studies in Renaissance Art and Architecture (Summer 2023)
Final Assignment (30%)
Due date: Monday, August 14th, 11:59 PM via Moodle

Task

For the final assignment, you will write an essay contribution to Smarthistory on the topic: “Empire-Building and Art-Making in the Global Renaissance.”

Description

Smarthistory, an open-access resource for public art history, is currently seeking submissions for its Renaissance section. In an attempt to decentre Europe, the editors are particularly interested in an essay that ties together issues of power, empire, and art-making from different parts of the world in the 15th and 16th centuries. After taking this course, you are particularly well-positioned to write such an essay.

Your main question should be: **“What is the relationship between empire-building and art-making in the Global Renaissance?”** Your discussion should engage some historical and theoretical components, as well as sustained visual analyses of the chosen works. To do this, you must draw from the assigned readings and videos, the lectures, class discussions, and your insights. So that your voice as a writer shines through, please avoid direct quotations as much as possible and paraphrase instead (always citing your sources; please see below).

Your essay must include 4-5 artworks, objects, or architectural spaces from the 15th and 16th centuries. One (1) may be from outside of class, but the others must have been examined in either the readings or the lecture. Please include relevant images throughout the essay (as opposed to an annex at the end). In addition, you may also have pertinent ancillary illustrations: maps, diagrams, etc. Artworks should be drawn from at least four different geo-temporal areas covered in class: Mesoamerica, Inka, Islamic worlds, Europe, East Asia, Western and Eastern Africa, India, and colonial Americas.

Audience

Smarthistory essays are viewed by a wide variety of people: high school students, undergraduate and graduate students, museum professionals, and anyone interested in art history. With this in mind, your writing should emulate the essays we have read this semester: formal yet accessible, engaging, and conversational. The language and ideas used must be approachable.

Format

This is **not** a research assignment. Your essay should be based on the course material (assigned readings, discussions, and lectures) and your insights (visual analysis and critical reading of the texts).

The essay must stand alone: no previous knowledge of the subject should be assumed on the part of the reader. Everything in your essay must be self-contained, and definitions for specialized terms should be offered within the text, either as a short sentence or parenthetically.

The essay should be divided into subheadings (1-5 words) which organize the content into easy-to-read sections.

Length

1,250 – 1,500 words, excluding footnotes and bibliography. Please submit a PDF.

Citation

Your essay must follow the Chicago Manual of Style footnote system. For more information, please see [here](#).

Artworks

Titles of artworks should always be *italicized*. Please include all available information under each reproduction of the artwork: Artist (if known), *title*, year, medium, dimensions, location.

Sofonisba Anguissola, *Self-Portrait*, 1554, oil on poplar wood, 19.5 x 12.5 cm, Kunsthistorisches Museum, Vienna.

Sultan Muhammad, *The Court of Gayumars*, c.1522, opaque watercolor, ink, gold, silver on paper, 47 x 32 cm, Shahnameh of Shah Tahmasp I (Safavid), Tabriz, Iran

As a reminder: Artworks should be drawn from at least four different geo-temporal areas covered in class: Mesoamerica, Inka, Islamic worlds, Europe, East Asia, Western and Eastern Africa, India, and colonial Americas.

Checklist

- ☞ Essay length: 1,250 – 1,500 words
- ☞ Writing: formal yet engaging, conversational, and accessible
 - There is a concise, succinct, and appealing thesis statement that answers the question, “What is the relationship between empire-building and art-making in the Global Renaissance?”
- ☞ Starts with a “hook” to draw the learner in and make them want to continue reading
- ☞ Makes a case for why the reader should care about this topic
- ☞ The essay includes 4-5 objects, with images, and spans over four different geo-temporal areas covered in class
- ☞ Specialized terms are defined
- ☞ Content is object-based. Biography, historical context, and other information flow from the discussion of the object
- ☞ Short, engaging subheadings (1-5 words) are included that organize the content into easy-to-read sections.
- ☞ Time is spent on formal analysis that invites the reader to carefully examine the work of art by referring to details we can illustrate.
- ☞ Footnotes are included for paraphrased material as well as direct quotes
- ☞ A succinct but compelling conclusion is included (just a few sentences)

For a sample essay, you may refer to the following ones we have read:

- ☞ [Mesoamerica: An Introduction](#)
- ☞ [The Medieval and Renaissance Altarpiece](#)
- ☞ [Alberti's Revolution in Painting](#)
- ☞ [Confronting Power and Violence in the Renaissance Nude](#)

Artworks
Description for students
The artworks chosen are pertinent to the question and are drawn from the course material. They are properly inserted and referenced throughout the essay.
Description for Markers
One artwork max may be from outside the course materials
Maximum score 2
Writing
Description for students
Writing is formal yet engaging, accessible, and conversational. There should be few to no spelling mistakes, and care should be taken to avoid grammatical errors. Specialized terms are defined.
Description for Markers
Maximum score 6
Format
Description for students
The length of the essay is appropriate (1,250 – 1,500 words excluding footnotes and bibliography). The Chicago Manual of Style footnote system is used, without error, for all instances of paraphrasing and direct citations. Subheadings are used to divide the essay into easy-to-read sections. There is a succinct yet compelling conclusion.
Description for Markers
Maximum score 4
Argument and Evidence
Description for students
The essay begins with a hook and makes a case for why the reader should care about this topic. There is a concise, succinct, and appealing thesis statement that answers the question, “What is the relationship between empire-building and art-making in the Global Renaissance?” Overall, the student supports their answer to the question with ample evidence drawn from artworks, readings, and lectures from the course. There is evidence of critical thinking: not merely a regurgitation of readings and lectures, but an actual engagement with the primary sources (artworks) and creatively drawing from texts in support of their argument.
Description for Markers
Maximum score 10
Visual Analysis
Description for students
Time is spent on formal analysis that invites the reader to carefully examine the work of art. Content is object-based: biography, historical context, and other information flow from the discussion of the object. The student connects information from the readings and the lectures with the material and visual dimensions of the chosen works.
Description for Markers
Maximum score 8

An annotated Smarthistory essay:

Still Life with Peaches

By Dr. Lea Cline

[View this essay on Smarthistory](#)

Hostess Gifts

When I was growing up, my (proper, Southern) mother always insisted that I bring a **hostess gift** [popup: A hostess gift is a gift given to the host or hostess of an event by guests.] to my friend's parents when I spent the night at their house. A typical teenager, I thought she was annoyingly old fashioned. This painting, *Still Life with Peaches and Water Jar*, proves that she was old fashioned...really old fashioned. It turns out that the practice of presenting hostess gifts dates back to the ancient Greeks; in antiquity, though, it was the host—not the guest—who presented the gifts. This small fresco is an example of how the Romans played the hostess game and how this generosity was captured by ancient Roman artists.

this essay begins with a subheading (optional)

the essay opens with a “hook” that gets the reader interested, and any vocabulary that might be unfamiliar is defined with popups (which we will format as such on the website)

tells us why we should be interested in reading about this work of art

House of the Stags, Herculaneum

Archaeologists discovered *Still Life with Peaches and Water Jar* in the House of the Stags in Herculaneum, once a wealthy, seaside town on the Bay of Naples just a few miles north of Pompeii. Like Pompeii, Herculaneum was destroyed by the eruption of nearby Mt. Vesuvius on August 24, 79 C.E. The House of the Stags, named after two sculptures of stags (or male deer) found in its **peristyle** [popup: A peristyle is a row of columns surrounding the perimeter of building or a courtyard.] garden, was among the fanciest houses in town, oriented to take full advantage of Herculaneum's panoramic sea view. Archaeologists believe that the house was owned by the wealthy merchant Q. Granius Verus since his stamp was discovered on a loaf of bread, amazingly preserved by the volcanic ash, unearthed in the house. (Stamping bread was a common practice because Roman houses, unlike most modern houses, did not have private ovens. Ovens were dangerous and hot so most Romans took their bread out for baking after preparing the dough at home. You stamped your loaf so it would not get mixed up in the ovens or claimed by someone else.)

the essay is divided into subsections with short headings

dates are used sparingly, only when crucial for telling the story

specialized terms are defined using popups or parentheticals

sentences are relatively short and the words used are descriptive but accessible; language is even somewhat colloquial or casual at times.

We cannot be sure whether the family of the Granii were the original builders of the house (likely during the reign of the emperor Claudius, from 41-54 C.E.) but they seem likely to have undertaken a major renovation not long before Mt. Vesuvius erupted. In the years immediately preceding the destruction of Herculaneum, all 25 rooms in the House of the Stags were repaired and redecorated in the newest

contextual information about the style of painting and the architectural context are

style of painting—the Fourth Style; only the old atrium, with its historic frescoes, remained untouched as a sign of the house's historic importance. So, although the house survives today only as a ruin, when the Granii family woke up on that fateful morning in 79 C.E., they would have experienced a home resplendent with freshly painted walls and colorful mosaic floors, terrace fountains filling the spaces with the sound of trickling water, and gardens filling the house with wafts of sweet fragrance carried in by the sea air. It is too bad the day did not end as nicely.

Still Life with Peaches and Water Jar was one small part of this house's decorative scheme, not meant to be seen in isolation. It was part of a series of at least ten roughly-square still-life compositions, painted together in a row, sharing decorative borders. This series of paintings presents a variety of fruits, crustaceans, fish, fowl, meats, vegetables, and drinking vessels set against a neutral brown background, sometimes with a step, shelf or wall niche on which the artist arranged the display.

Still Life with Peaches and Water Jar features five unripe peaches (one only barely formed), their branch cascading off a shelf, and a glass jar of water in the foreground. One of the peaches has been pulled from the branch and bitten open, revealing a reddish pit and white flesh that contrast sharply against its yellow-green skin. The glass jar shows the artist's ability to register two types of transparency at once: the clear glass vessel and the clear liquid that it contains. While the patron may have wanted the glass, among the most expensive luxuries in Roman Italy, included as a display of their wealth, the artist turned it into an opportunity to demonstrate his skill at depicting these visually complex attributes in perspective.

clear and contribute directly to our understanding of the artwork

content is object-based; formal analysis is used to connect the object to its context

Xenia (hospitality)

Still Life with Peaches and Water Jar, like the small scenes that accompanied it, belongs to a category of still life paintings known as *xenia*, drawing on the Greek word for "guest-friendship" or hospitality. *Xenia* (hospitality) was shown to guests who were far from home by accommodating them and by presenting them with the means to be comfortable (a bed, food, a bath, etc.). This was not just a matter of being polite, but was considered a religious obligation for the Greeks—an idea preserved in both Homeric epic and mythology. The Greeks believed that Zeus Xenios, Zeus's role as protector of guests, wandered in disguise with travelers, testing the capacity of hosts to be generous and tolerant. Although the devotion with which the Greeks pursued the quality of *xenia* was not matched by the Romans, the Romans nevertheless took pride in their ability to provide hospitality to guests, especially those whose social favor they wanted to earn (those

vocabulary is defined either with popups or in parentheses

contextual information clearly connects to building our understanding of the work of art

who were more wealthy and socially important). *Xenia*, for the Romans, was more about the display of hospitality for appearance's sake than it was a religious devotion.

The small *xenia* paintings at the House of the Stags are not unusual; many rich houses, especially houses and villas located along the coast where visitors from Rome might want to travel to escape the summer heat (or political turmoil), were outfitted with special guest quarters. *Xenia* paintings are frequently found in these rooms, announcing to these guests that they would be lavished with the finest foods and service while in the house. The ancient Roman architect Vitruvius suggested that the *xenia* include, in particular, "poultry, eggs, vegetables, and other country produce" as a way to highlight the experience of getting out of the city and into the countryside (*de Architectura* VI.7.4). The *xenia* at the House of the Stags, as Vitruvius might have liked, present fruits and fish (known as area specialties) along with the standard fare.

Xenia paintings or mosaics also appear in more public areas of houses where clients (people who depend on the homeowner's business) and less-wealthy visitors might see them. In these cases, the *xenia* spoke to the wealth of the family, and the level of generosity that they could afford to show to those lucky enough to be invited (even if the viewers did not belong to that chosen group). I suspect that my mother had a different idea when sending me with hostess gifts: more an apology for whatever trouble I might get in than a display of wealth and social importance. Still, her insistence that I present myself with hostess gift in hand demonstrates that showing our best and accommodating guests with grace has never gone out of style.

Additional resources:

[Roman Painting on the Heilbrunn Timeline of Art History](#)

Joanne Berry, *The Complete Pompeii* (London: Thames & Hudson, 2013).

Roger Ling, *Roman Painting* (Cambridge: Cambridge University Press, 1991).

Donatella Mazzoleni and Umberto Pappalardo, *Domus: Wall Painting in the Roman House* (Los Angeles: Getty Trust Publications, 2005).

Umberto Pappalardo, *The Splendor of Roman Wall Painting* (Los Angeles: Getty Trust Publications, 2009).

Illustrations:

citations are only used when directly quoting someone; here the author has included a parenthetical citation, but we can also create a footnote

this essay concludes nicely by returning to the introductory hook

Resources for this essay include a link to contextual information from a museum, and a short bibliography

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House of the Stags, Herculaneum (photo: [Cornell University](#))

Still Life with Peaches and Water Jar, detail of a Fourth Style wall painting from Herculaneum, Italy, c. 62-69 C.E., fresco, 14 x 13 1/2 inches ([Archaeological Museum, Naples](#))

Still Life with Hen (left), Still Life with Two Cuttlefish, a Silver Jug, Bird, Shells, Snails and Lobster (center), and Still-life with a Hare and Grapes (right), Fourth Style wall painting from Herculaneum, Italy, c. 62-69 C.E., fresco, 14 x 13 1/2 inches ([Archaeological Museum, Naples](#))

Still-Life with Chicken and Hare (left), Still Life with Partridge, Pomegranate and Apple (second from left), Still Life with Thrushes and Mushrooms (third from left), Still-Life with Partridges and Eels (far right), Fourth Style wall painting from Herculaneum, Italy, c. 62-69 C.E., fresco, 14 x 13 1/2 inches ([Archaeological Museum, Naples](#))

site.

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An annotated Smarthistory essay:

Illustration from the *Akbarnama*

By Katrina Klaasmeyer

[View this essay on Smarthistory](#)

In these small, brilliantly-colored paintings from the *Akbarnama* (*Book of Akbar*), a rampaging elephant crashes over a bridge of boats on the River Jumna, in front of the Agra Fort. He is so out of control that his tusks, trunk, and front leg burst through the edge of the frame. Several nearby men scramble to get out of the way, clinging to the edges of their boats or leaping into the water for safety. The accompanying right page shows a swirling mass of onlookers, each expressing distress and astonishment at the event unfolding before their eyes.

the essay opens with a “hook” that gets the reader interested - a description can be a good way to begin

The scene is a royal elephant hunt where the Mughal emperor, Akbar, has mounted Hawa’i—an elephant known for its wild and uncontrollable disposition—to fight the equally fierce elephant Ran Bagha, who leads them on a wild chase across the river. The most prominent onlooker is the Prime Minister Ataga Khan, who holds his hands in prayer for a peaceful resolution to this chaotic scene. In the midst of the turmoil, we see Emperor Akbar, upright and unfazed, riding barefoot on the royal elephant—the very embodiment of majestic strength, courage, and faith in divine protection. These illustrations encapsulate, both symbolically and literally, the significant achievements of this remarkable man as told in the *Akbarnama*, the book he commissioned as the official chronicle of his reign.

the work of art itself is given immediate priority in the essay

Akbar the Great

Abū al-Faṭḥ Jalāl al-Dīn Muḥammad Akbar was the third emperor of a new dynasty, the Mughals, a Muslim empire established in India in the early sixteenth century by Babur, a descendent of Genghis Khan. (The name itself, Mughal, attests to this legacy, as it is the Persian and Arabic word for “**Mongol**” [popup: The Mongols were a nomadic people who ruled much of Central Asia and parts of the Middle East from the twelfth to the seventeenth centuries (Genghis Khan was the founder of the Mongol Empire).]). Upon Babur’s death in 1530, the new empire was left to his 22-year-old son, Humayun, who quickly lost control of the majority of his domain as sultans fought to regain their land. In 1543 Humayun was forced to flee India and leave his young son Akbar in the care of his family at Kandahar.

tells us why we should be interested in reading about this work of art

the essay is divided into subsections with short headings

any vocabulary that might be unfamiliar is defined with popups (which we will format as such on the website)

dates are used sparingly, only when crucial for telling the story

These events could have led to the end of both the fledgling empire and their lives, yet circumstances took a turn that had a profound impact on

vocabulary is defined either with

the destiny of the Mughals, and in particular that of Akbar. The **Safavid** [popup: The Safavids were an important ruling dynasty in Persia (Iran) from 1501 to 1722.] Shah Tahmasp I welcomed Humayun to his court in Persia (present-day Iran), not as a fugitive, but as an equal, granting him protection and military support. Immersed for two years in the refinement and splendor of the arts and culture there, Humayun was exposed to an opulence and sophistication unlike anything he had ever seen in his father's military encampments. As a result of his stay in Iran, the original language of the Mughals was abandoned in favor of Persian, monumental architectural forms were adopted and refined, and an imperial workshop of painters in the Persian miniature style was founded. Reunited with his son in 1545, Humayun eventually regained control of India before dying suddenly in 1556. When Akbar inherited the Mughal territories at 13 years old, he was surrounded by rivals on all sides: there was no stable government, no art the empire could call its own, and not much hope for a future. However, within less than 50 years, Akbar created all of these things and succeeded in bringing together the diverse peoples and cultures of India to form an unprecedented, cooperative whole. Akbar was instrumental in the formation of a powerful empire that lasted over 200 years.

Across many cultures and time periods, a ruler's control over the natural world is a defining symbol of noble power, and Mughal India was no exception. Akbar's regal authority, military prowess, and personal courage are visibly celebrated in this painting through his complete control of an elephant—an animal with a long history in Indian culture as the embodiment of majesty, power, and dignity. Yet this illustration shows us Akbar's great triumphs in more than just the subject matter: the innovations in the work's artistic style are also reflective of the acute intelligence, voracious curiosity, and enthusiastic artistic sponsorship for which Akbar is remembered.

Mughal painting under Akbar the Great

Akbar was a champion of new styles in literature, architecture, music, and painting. Although he was illiterate, at the time of his death in 1605 the imperial library contained 24,000 volumes, and the number of painters in the imperial workshop had expanded greatly. Much like his political policies, which encouraged tolerance, Akbar's court included artists from all regions of India, creating a melting pot of techniques and styles. As a result, Mughal painting under Akbar the Great is known for its unique blend of indigenous Indian, Persian, and Western traditions.

This page from a **Kalpasutra** [popup: The *Kalpasutra* is a religious text that details the life of important Jain figures. Jainism is an ancient religious tradition of the Indian subcontinent.] manuscript from the fourteenth century beautifully illustrates the basic qualities of the Indian

popups or in parentheses

contextual information about the patron's life and the history of the empire are all contributing to our understanding of the artwork

even if the content is complex, language is accessible and descriptive. Sentences are relatively short.

new ideas are illustrated through discussions of specific works of art

tradition, with its use of bold primary colors and its horizontal format.

The visual emphasis is on the text, which occupies roughly two-thirds of the page. Although the illustration (which shows King Siddhartha speaking to an astrologer who will foretell his son's birth) takes up the smallest portion of the page, the size of the figure is very large in relation to the picture plane, with the king's form filling up the space of the frame.

In contrast, the Persian tradition preferred a vertical format, with greater emphasis on landscape and decorative elements. In "The Concourse of the Birds," an illustration of a mystical poem made around 1600, the color palette is much more subdued, with a preference for pastel colors like pinks, soft blues, and soft greens. The figures in the painting are relatively small, completely embedded within a scene that is rendered with painstaking detail. The subject matter of this type of manuscript—typically poetry or the pleasures of courtly life—was meant to illustrate the elegance and refinement of the ruler. How could it be possible to blend two such disparate artistic traditions?

To further complicate matters, Western missionaries made contact with Akbar in the late sixteenth century, bringing with them European artworks and religious texts illustrated with engravings. Akbar and his expansive atelier of painters were intrigued by the illusion of depth achieved through linear perspective, as well as by novel visual attributes such as halos on religious figures. Some scholars have characterized these Western artistic traditions as the ultimate goal to which Akbar and his painters aspired; however, many Islamic artists instead integrated this new visual vocabulary into their own rich traditions. In "Lovers in a Landscape," a miniature made by Mir Kalan Khan in the eighteenth century, the two figures on the left are distinctly Persian in style, with three-quarter views of their faces, slender, swaying bodies, and densely patterned clothing. By contrast, the woman on the right is seen in profile, with hints of Western-style depth and volume such as the gentle folds of drapery. Through the balance of seemingly contradictory styles, the artist has created a scene with two levels of reality: it is as if the female musician on the right, reciting a traditional Persian love story, is singing the fictional couple into physical existence.

The elephant hunt: a blend of styles

The artists in Akbar's atelier were equally proficient at blending elements from Indian, Persian, and Western traditions, while developing a distinct style of their own. In the illustration of the elephant hunt from the *Akbarnama*, they have retained the vertical format favored in Persian painting, as well as its traditionally intricate patterning of nature,

seen in the rhythmic pulsing of the waves. In the right panel, the onlookers express fear and awe through the standardized Persian gesture of lightly pressing a finger to the lips. Yet many other figures are seen with their arms thrown overhead in distress, or with their bodies positioned off-balance, demonstrating the artists' independence in choosing whether or not to utilize standard gestures.

The vibrant hues, on the other hand—especially the deep reds and yellows—call to mind the Indian tradition and its preference for saturated primary colors. The scale of the figures in relation to the picture plane is also much larger than in the Persian style, demonstrating a preference for the Indian tradition's emphasis on the human form. Elements from Western artistic traditions are also present, most notably the indication of depth and distance achieved by rendering the boats and buildings as increasingly small as one looks to the top of the page.

Clearly, these artists enjoyed a remarkable degree of freedom to experiment and develop new artistic amalgams under Akbar's patronage. Akbar's court historian, Abu'l Fazl, noted the intense personal interest taken by Akbar in his workshop, where he personally commissioned specific subjects and conducted regular viewings of new work each week. In the illustrations of the elephant hunt, we can see his preference for depictions of heroic personal feats. From the sharp diagonal placement of the elephants upon their precarious bridge of boats, to the depiction of the thrilling story at its climax, this scene is full of vigor, action and excitement.

Other examples of such themes abound in Mughal art, such as a hunting scene from the *Akbarnama* which shows the decisive moment the cheetah tears into its prey, or the scene of a prison break from the *Hamza Nama* manuscript, with blood spurting from the necks of those recently beheaded. Yet the elephant hunt illustration is also more than a dynamic illustration of a charismatic emperor. In it we can see the new, innovative style distinct to Akbar and his court, where the personality of the ruler and a cosmopolitan blend of styles resulted in art that was unmistakably Mughal.

Additional resources:

See the left and right pages of this work at the Victoria and Albert Museum

<http://collections.vam.ac.uk/item/O9408/akbar-painting-basawan/>
<http://collections.vam.ac.uk/item/O9403/akbar-painting-basawan/>

"The Art of the Mughals before 1600" on The Metropolitan Museum of Art's Heilbrunn Timeline of Art History

http://www.metmuseum.org/toah/hd/mugh/hd_mugh.htm

the conclusion quickly summarizes the essay

resources are links to the artworks and contextual information from educational institutions and museums

Illustrations:

"Emperor Akbar on an elephant hunt," Basawan and Chetar, illustrations from the Akbarnama, c. 1586-89, Mughal Empire, opaque watercolor and gold on paper, each page 33 x 30 cm (Victoria and Albert Museum, London)

<http://collections.vam.ac.uk/item/O9408/akbar-painting-basawan/>

"Ran Bagha crossing the River Jumna" (detail), Basawan and Chetar, illustration from the Akbarnama, c. 1586-89, Mughal Empire, opaque watercolor and gold on paper, 33 x 30 cm (Victoria and Albert Museum, London)

<http://collections.vam.ac.uk/item/O9408/akbar-painting-basawan/>

Basawan and Chetar, "Akbar" (detail) from the Akbarnama, c. 1586-89, Mughal Empire, opaque watercolor and gold on paper, 33 x 30 cm (Victoria and Albert Museum, London)

<http://collections.vam.ac.uk/item/O9408/akbar-painting-basawan/>

Emperor Humayun, 18th century, Mughal Empire, opaque watercolor on paper, 18.3 x 11.1 cm (Victoria and Albert Museum, London)

<http://collections.vam.ac.uk/item/O433927/emperor-humayan-painting-unknown/>

"Emperor Akbar chasing Ran Bagha across the River Jumna," Basawan and Chetar, illustration from the *Akbarnama*, c. 1586-89, Mughal Empire, opaque watercolor and gold on paper, 33 x 30 cm (Victoria and Albert Museum, London)

<http://collections.vam.ac.uk/item/O9408/akbar-painting-basawan/>

"King Siddhartha Listens to an Astrologer Forecast the Conception and Birth of His Son, the Jina Mahavira," from a *Kalpasutra* manuscript, late 14th century, India, opaque watercolor on paper, 8.6 x 35.1 cm (The Metropolitan Museum of Art, New York)

<http://www.metmuseum.org/art/collection/search/39490>

"The Concourse of the Birds," from Habiballah of Sava, *Mantiq al-tair* (*Language of the Birds*), c. 1600, Iran, ink, opaque watercolor, gold, and silver on paper, 25.4 cm high (The Metropolitan Museum of Art, New York)

<http://www.metmuseum.org/art/collection/search/451725>

"Lovers in a Landscape," Mir Kalan Khan, 1760-70, India, miniature pasted on an album leaf, 22.2 x 15.2 cm (The David Collection, Copenhagen)

<https://www.davidmus.dk/en/collections/islamic/materials/miniatures/art/50-1981>

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“Ataga Khan and onlookers praying for a peaceful resolution” (detail), Basawan and Chetar, illustration from the *Akbarnama*, c. 1586-89, Mughal Empire, opaque watercolor and gold on paper, 33 x 30 cm (Victoria and Albert Museum, London)

<http://collections.vam.ac.uk/item/O9403/akbar-painting-basawan/>

“Hunting a cheetah,” La’l and Kesav Khord, illustration from the *Akbarnama*, c. 1586-89, Mughal Empire, opaque watercolour and gold on paper, 33 x 20 cm (© Victoria and Albert Museum, London)

<http://collections.vam.ac.uk/item/O9759/akbar-painting-lal/>

“Prison Break,” illustration from a *Hamza Nama* manuscript, 1562-77, Imperial Mughal school (Brooklyn Museum)

<https://www.brooklynmuseum.org/opencollection/objects/23163>