

Received: 26 Oct. 2013

Accepted: 12 Mar. 2014

The *Tuti Nama* of Cleveland Museum of Art as the Base of Maturation of the *Hamza Nama*'s Mughal Style in Miniature Painting

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Abstract

By studying the formation of miniature paintings of Mughal dynasty and specially Mughal style, we find the role of Mughal emperors and the traditions of Persian paintings so essential in it. *Hamza Nama* (The adventures of Hamza) is one of the greatest masterpieces of Islamic miniature as well as the most valuable manuscript of Indian Mughal court. This manuscript with many exclusive qualities such as large format of paintings, using cloth instead of paper and large number of paintings, has no other competitors among the world of Islamic manuscripts. But to achieve the mature style of painting that can be seen in the *Hamza Nama*, the Mughal style indebted to many experiments of native and non-native painters of Mughal courts; in this case, the *Tuti Nama* of Cleveland Museum as an explanatory illustrated manuscript reveals the perfect process of Mughal style. The *Tuti Nama* of Cleveland Museum is another important manuscript of royal workshop of Mughal emperors. Many famous artists of the *Hamza Nama* participated in creating of the paintings of this valuable manuscript, the main styles of painting, which are used in this manuscript, include Caurapancasika, *Candayana*, Indo-Iranian, Rajput and Mughal. Although by study of these two manuscripts (*Hamza Nama* & *Tuti Nama*) we can find many similarities between their miniatures, those that belong to *Hamza Nama* have more mature appearance, and it seems the *Tuti Nama* has many stylistic features that show the luxury Mughal style which can be seen in the *Hamza Nama* that followed the development of *Tuti Nama*'s miniatures. Now the question is this: Can we consider the *Tuti Nama* as the base for configuration of style of Mughal miniatures which are seen in the *Hamza Nama*? So, by description and analyses of 10 paintings among the miniatures of each of these two manuscripts, this paper aims to find the answers; the objective of this paper is to find the roots of the maturation of Mughal style among the miniatures of the *Tuti Nama*. The comparison between these two manuscripts shows that *Tuti Nama* can be considered as a base for configuration of the unique style of Mughal miniature which is used in the *Hamza Nama*. Apart from the exact date of the *Tuti Nama*, this manuscript contains the early characteristics of Mughal style, therefore, possibly the illustrations of the *Tuti Nama* of Cleveland Museum are older than that of *Hamza Nama*. On the other hand, some inexperienced techniques which are used in illustrations of the *Tuti Nama*, in the comparison with the Full-fledged techniques of the miniatures of the *Hamza Nama* raise the probability that *Tuti Nama* precedes *Hamza Nama*. Thus, we can conclude that the *Tuti Nama* of Cleveland Museum is a result of the development of the workshop of Mughal court during the Sultanate of Emperor Akbar, at its beginning of the formation of Mughal style. From this perspective we can consider the *Tuti Nama* of Cleveland Museum as a practice for the illustration of the *Hamza Nama*.

Keywords: Miniature, Indian Mughal, *Hamza Nama*, *Tuti Nama*.