very year on May 2, fans around the globe celebrate International Harry Potter Day, marking the anniversary of the Battle of Hogwarts-the day Harry Potter triumphed over Voldemort. Declared by former UK Prime Minister David Cameron in 2012. the day honors not just the iconic book and film series, but also the values it upholds-bravery, friendship, and standing up for what's right. From rereading the novels to cosplay events and trivia contests, Potterheads relive the magic in countless creative ways. It's a day to raise your wands and say, "Hogwarts will always be there to welcome you home."

A Simple Morning Ritual

a Spot in Your Routine



where smoothies seed blends, and detox teas often steal the spotlight.

okra water and honey. Traditionally Ayurvedic and folk medicine, this simple combination is gaining popularity for its wide-ranging health benefits, especially when consumed first thing in the morning.

What is Okra Water?

kra, also known as lady's finger or bhindi, is rich in fiber, antioxidants, vitamins A and C, and essential minerals like magnesium and potassium. Soaking okra pods in water overnight allows their nutri-

creating a slimy yet nutrientdense tonic. Adding a spoonful of natural honey enhances both the taste and the benefits. So, why exactly should you consider starting your day with okra water and honey? Let's

1. Supports Blood Sugar Regulation

ne of the most talkedne of the most about benefits of okra water is its ability to stabilize blood sugar levels. The viscous fiber in okra slows down sugar absorption in

especially beneficial for people with Type 2 diabetes or prediabetes. When consumed in the morning, it helps set the tone for better glycemic control throughout

2. Aids Digestion and Gut Health

he soluble fiber in okra L water acts as a natural smoother bowel movements and reducing bloating. It

helps cleanse the digestive tract and supports healthy gut flora, which is essential promoting for immunity and nutrient

3. Promotes Heart Health pectin, which helps lower LDL

he combination of okra's antioxidants and honey's natural anti-inflammatory properties contributes to better heart health. Okra contains

(bad cholesterol), while honey can help reduce blood pressure and improve circulation when consumed regularly. 4. Enhances Skin and Hair

p ich in antioxidants and N vitamin C. okra water can boost collagen production, giving your skin a natural glow and improving elasticity. The

5. Boosts Immunity

H oney has long been valued for its antibac-

terial and antiviral proper-

ties. Paired with okra's

high vitamin C content.

this drink can strengthen the immune system, making it a perfect addition during seasonal changes or

hydration from both ingredi

ents supports clearer skin and

shinier hair. Regular intake

may also reduce acne and pig-

mentation over time.

flu outbreaks.

6. Natural Energy Kick

nlike caffeine-based U drinks, okra water with honey provides a steady and natural energy boost without the crash.

The natural sugars in honey combined with essential vitamins in okra help revitalize the body and keep

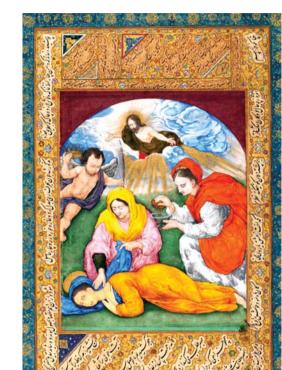
How to Prepare:

Slice 3-4 fresh okra pods and soak them in a glass of water overnight. In the morning, remove the pods, add a teaspoon of raw honey, stir well, and drink on an empty stomach.



Akbar Was Not Averse To Using European Or

Why Okra Water and Honey Deserve



The marydom of Saint Cecillia, 1600.

Anjali Sharma

Senior Journalist &

he extent of Akbar's

interest in the Hindu

texts to be made avail-

able to the larger popu-

lation of different

faith continued into

more translations.

As these translations were nearing

completion, Akbar gave the order

for the history of his reign to be

compiled, including an account of

his real and mythical antecedents.

The author was Abu'l Fazl, the

great polymath of the age, who

began his work in 1590 and complet-

ed most of it by 1596. His rigorously

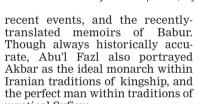
researched history drew on the cen-

tral record office of the empire, a

number of memoirs commissioned

The Akbarnama





Ain-e Akbari (the Regulations, or Institutes of Akbar), describes the many departments of the royal including Ketabkhana, with a list of the leading artists of the age. Many of their names are inscribed on paintings accompanying an incomplete. unbound manuscript of the Akbarnama that was bought by the South Kensington Museum in 1896. These demonstrate that the manuscript was originally intended to be the presentation copy for the emperor. The text covers the years 1560 to 1577 and has 116 paintings. librarian to the artists who painted them. These inscriptions, written in red ink beneath each illustration, record that one designed the composition (tarh), while a second, presumably junior, artist was responsi-

ble for the 'work' ('amal), filling in



Left to right- Ewer and Salver, mother of pearl, about 1600-25.

Shahjahan as prince, by Abu'l Hasan, 1617 cases, a specialist portraitist was given the task of painting the features of the main characters in the

Some of the V&A's paintings

from the Harivamsa and

Akbarnama demonstrate another

key formative influence in the

development of Mughal art: contact

In 1572, Akbar embarked on a

military campaign to conquer the

The region was extremely wealthy,

with sophisticated craft traditions

and enormous textile production.

The pilgrim port of Surat, from

where Muslim pilgrims set off from

all over the subcontinent to per-

form the Hajj, was also within its

borders. Victory came to the

Mughal forces early in 1573, and

Akbar's procession through Surat is

right of the painting is a figure in

blue clothes and a black hood, with

Among the crowd on the far

depicted in the Akbarnama

with Western art.

The third volume of his text, the

blue eyes - he represents the Europeans that Akbar encountered for the first time, and energetically questioned about their lives, habits

> he emperor brought his leading courtiers to see them, and then sent for his artists. The impact of this - and of paintings and engravings brought by subsequent Jesuit missions - was soon apparent in Mughal painting. The principles of scientific perspective were not followed, but a sense of depth derived from European art is found in some of the paintings in the Akbarnama.

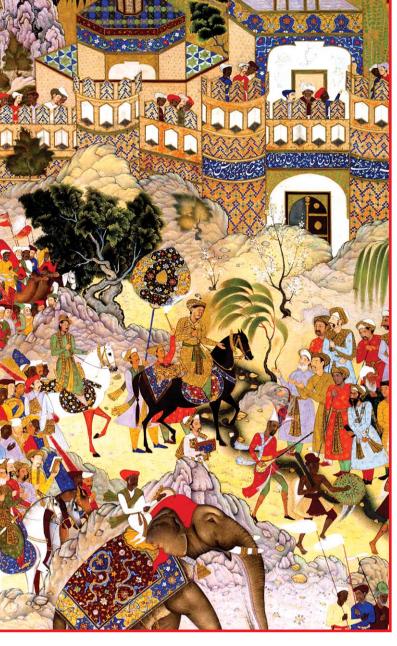
and beliefs. They had come from the Portuguese settlement of Goa, and this encounter would result in Akbar sending a delegation there. to request that a religious delegation be sent to the Mughul court. The first Jesuit mission arrived at the city of Fatehpur in 1580, and installed a chapel inside the house that Akbar had assigned to them. Here, they displayed paintings with Christian subjects that caused a sensation. The emperor brought his

Jesuit missions - was soon apparent in Mughal painting. The principles of scientific perspective were not followed, but a sense of depth derived from European art is found in some of the paintings in the Akbarnama. One of the paintings from the Harivamsa, showing the dramatic combat between the gods Indra and Krishna taking place above a boat sailing past a rocky inspired by European art.

Hindu Iconography Preperation for the birth of Christ, by Masood Deccani, 1600



leading courtiers to see them, and then sent for his artists. The impact of this - and of paintings and engravings brought by subsequent



Akbar's triumphant entry into Surat, Akbarnama, by Farrukh Beg 1590-95

#THE ARTS



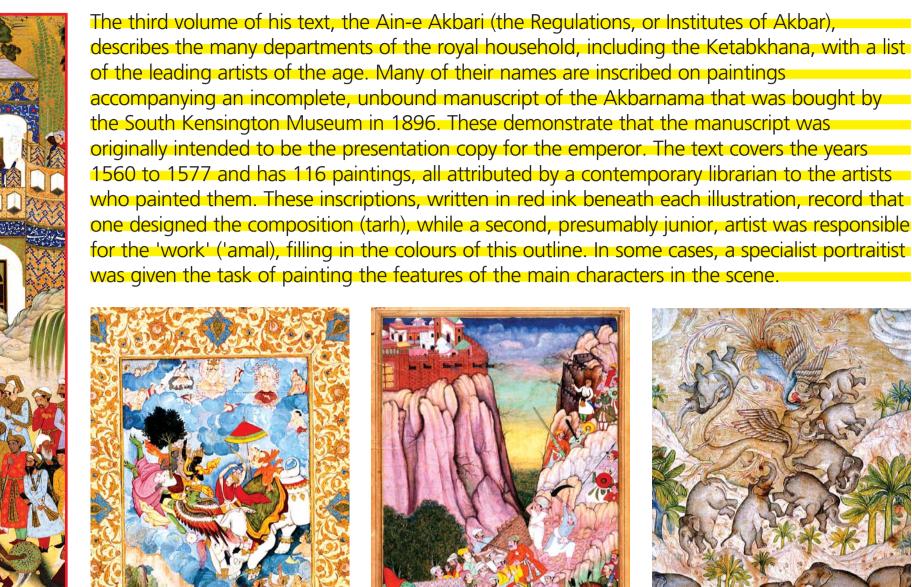
reign was certainly found in

Occasionally, a print of the kind brought by the Third Mission led by Father Jerome Xavier in 1595 was copied precisely. Other paintings were created for copies of the translation into Persian of the Life of Christ that had been requested by Akbar, and were written by Xavier n collaboration with a scholar at the Mughal court.

The same mingling of widely differing artistic traditions in the art of the book during Akbar's



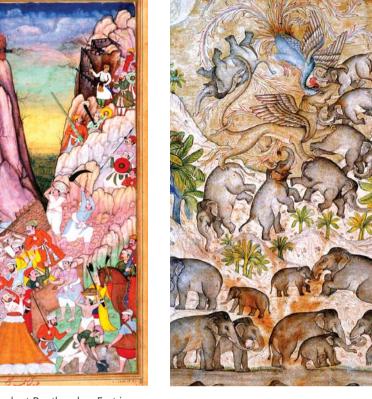
Gold spoon set with rubies and emeralds, 1600.



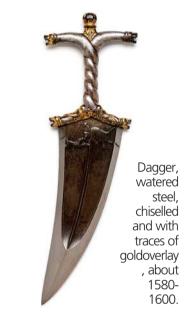
Harivamsa, 1590



Krishna in combat with Indra, from a copy of



Akbar directing the attack at Ranthambor Fort in 1569, from Akbarnama, by Khim Karan, 1590-95



decoration is purely Iranian, and relates to contemporary illuminated designs in the art of the book. Similarly, a metal water gold, shows the close relationship that must have existed between the artist/designers in the royal workshops and the craftsmen who made objects like this. The chiselled details of a tiger attacking an elephant whose rider, or mahout, tries o fight it off on one side of the blade; and the combat between a horse and an elephant directed by their respective riders on the other, elate to similar scenes in paintings done at the end of Akbar's reign.

By this time, specialist craftsmen in the provinces of the empire supplied the court, and exported their wares to Europe. Guiarat was famous for its inlaid wooden boxes and cabinets, and for its artefacts made out of thin pieces of mother of pearl. Their intended market determined the design of the finished piece, and often its form. Therefore, items made for the huge market in Portuguese Goa might include European-style ewers and salvers that, from there, often travelled westwards and were sometimes given European silver or gilt sil-

The rare surviving altar frontal was probably also intended for a

Goan patron, but the Mughal-influ

enced motifs surrounding its cen-

tral panel of Christian imagery are

similar to those on cabinets that

were made for the domestic market

and must have been produced in

quantity. The designs on the altar

frontal also have parallels in

Mughal painting from that period

showing how far the influence of

court art had spread.

vessel made at about the same

time demonstrates the virtuosity

of Hindustani metalworkers

working with a master calligra-

pher/ designer who was probably

Iranian. The shape is Indian, but

the decoration within cusped car-

touches (an ornate framing

motif) is based on Iranian

designs of the period of Shah

which was originally overlaid with

A dagger of watered steel,

Гаhmasp (reigned 1524 - 76).

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By Akbar's death in 1605, Mughal art had brought together influences from disparate Hindustan, Iran and Europe. New industries such as carpet weaving were firmly established, while existing crafts with antecedents long predating the Mughals thrived by having access to much larger markets and new patrons.

Akbar was succeeded by his son

Salim, who took the title Jahangir ('World Seizer'). He inherited a stable and immensely wealthy empire. with an efficient administration that ensured cash flowed from every province into the twelve separate treasuries of the royal house hold. One treasury was for precious stones, of which there was a vast store, and another held jewelled artefacts including wine cups made of single precious stones and gold thrones. It also held the jewellery that was worn in considerable quantity by the emperor and his family and was exchanged as gifts during the major festivals of the court. Jahangir already had several wives before he married the beautiful and intelligent Mehr un-

both her father and brother reached the highest positions in the Mughal hierarchy after the family came to court. Jahangir gave her the title Nur Jahan (Light of the World), and became devoted to the highly educated and dynamic woman who effectively ruled with him. She was the only Mughal queen to have coins issued in her name. Both were patrons of archi tecture, though the greatest artis tic achievements of the time were to be found in the art of the book. Jahangir's great passion, and in the innovations in some of the

aristocratic Iranian family, and

create objects.

Like his great-grandfather Babur, Jahangir wrote his memoirs which were entitled the Jahangirnama or Tuzuk-e Jahangir. In between accounts of the rituals of court life, political events and family matters like births, marriages and deaths, they reveal that Jahangir inherited a similar fascination for the natural

materials and techniques used to

To be continued.

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Nissa in 1611. She came from an

Water vessel, cast gold alloy,



engraved and filled with black composition, 1580-1600.

Gold thumb ring set with emeralds and rubies and enamelled on the

By Jerry Scott & Jim Borgman

inside, 1600-50.

THE WALL



BABY BLUES





By Rick Kirkman & Jerry Scott

by centuries.



objects, though comparatively few

have survived. A jewelled gold

spoon exemplifies the uniquely

Hindustani goldsmith's technique

of kundan which is still widely

practised today across the subconti-

nent to set stones in gold. It is men-

tioned by Abu'l Fazl in the Ain-e

Akbari, but has antecedents that

predate the arrival of the Mughuls

The design of the jewelled

ZITS





