

## THE MUGHAL AND DECCAN SCHOOL OF MINIATURE PAINTING

(16<sup>th</sup> CENTURY A.D. to 19<sup>th</sup> CENTURY A.D.)

### (A) THE MUGHAL SCHOOL OF ART (PERIOD : 15<sup>th</sup> CENTURY to 1800 A.D.)

Mughal School of Art was not a new style in itself but it was the same Indian School of Art which was well refined and polished by the Persian Artists with the help of Indian Artists. Actually Mughal Art is a mixture of Indian (Rajasthani) Art and Persian Art.

#### Indian Traditional Art + Persian Art = Mughal Art

Infact the mughal style of miniature painting combined local Indian styles and themes with Persian and later European influences creating a rich mix of cultures.

#### ORIGIN AND DEVELOPMENT OF MUGHAL ART

The origin of the Mughal School of Painting is considered to be a landmark in the history of Painting in India. A new culture of painting developed under the patronage of the Mughal rulers of the Timur dynasty in Bukhara and Samarkand where it reached its peak during the 15th century. Timur gave due regard and importance to the artists in his court. **Bihzad** was the best artist among all the painters of that time. He basically was a Persian artist who worked under the Timur dynasty. He was known as the 'Raphael of the East'. He was the greatest painter in the court of Sultan Husain Mirza. After the death of this Sultan, Bihzad took a job in the court of Safavid Shah Ismail. This Timur dynasty was the origin of Mughal Period art.

**Babur**, the founder of Mughal Empire in India was a descendant of the Timur family. He was not only a brave soldier and an able commander but he also had a great liking for painting. Babur was mostly on the battlefield and died in 1530 A.D. His son Humayun (1530 to 1540 and 1555 to 1556) had to spend thirteen years in exile in Iran after being pushed out by Sher Shah Suri from India. In 1539, Sher Shah Suri became emperor of Delhi. Sher Shah Suri defeated Humayun in the battle of Chausa and then again in 1540, Sher Shah Suri defeated Humayun in 1540 in the battle of Kanauj. Therefore, Humayun was also busy in battles but he got started with the painting of "Dastan-E-Amir Hamza" done in his time which was later finished under Akbar. He had two famous artists in his court who came from Kabul namely **Meer Saiyad Ali** (of **Tabrez**) and **Khawaja Abdussamad** (of **Shiraz**) from Bihzad School of Art. He also founded *Nigaar Khana* (painting workshop) which was also a part of his

library. Humayun died in Circa. 1555 C.E. after ascending the throne of Delhi and left his son Akbar, his only child as his successor. Akbar was only thirteen years old at that time. Emperor Akbar was keenly interested in the Art of Painting and Architecture as well as Sculpture also. Akbar was a man of great strength of character and had a broad vision. The Mughal School of Painting was organised and reached its zenith during this time. A large number of Indian Artists from all over India were recruited to work in his court. In 1580 C.E., Akbar received priests who gifted him with a copy of the translated and illustrated Bible with Flemish engravings. Akbar's artists also did coloured versions of Durer's engravings thus bringing in a European influence to the Mughal court. There were around 24000 manuscripts in the 'Pothikhana of Akbar'. Some of the manuscripts illustrated under Akbar are as follows :

1. The Tawarikh-e-Khandan-e-Temuria (Now in the Khuda Baksh Library, Patna) or Timurnama.
2. The Razma Nama (Mahabharat) contained 169 paintings in three volumes, under the supervision of the Master artist Daswant.
3. The Ramayana – Translated in Persian and painted
4. The Bakat-Baburi
5. The Akbar-Nama
6. The Anwar-e-Suheli (a book of fables) also known as Panchtantra.
7. The Ayar-Danish, Tutinama (Tables of morality by a parrot)
8. The Nal-Damayanti
9. The Chengez Nama
10. The Zafar Nama
11. The Ain-e-Akbari
12. The Hamza-Nama (with 1400 illustrations in 14 volumes completed in 15 years).
13. Timur Nama
14. Babur Nama, Tarik-i-Alfi, Diwan-i-Hafiz etc.

According to the Ain-e-Akbari of Abul Fazal, during that period, about 1400 events had been painted, out of which few are available now. Akbar had started a new religion 'Deen-e-Ilahi' the aim of which was to compromise or 'Suleh Kul'. He became very popular in a very short time because of his greatness and liberality. The list of painters in Akbar's court :

- |                                  |                                   |
|----------------------------------|-----------------------------------|
| 1. Mir-Saiyad Ali (of Tabrez)    | 2. Khawaja Abdussamad (of Shiraz) |
| 3. Bhag                          | 4. Miskin                         |
| 5. Basawan                       | 6. Manohar                        |
| 7. Doulat                        | 8. Mansur                         |
| 9. Kesu                          | 10. Lal                           |
| 11. Shankar Goverdhan and Inayat | 12. Dasvanth                      |
| 13. Mukund                       | 14. Jagnath                       |

Jahangir, son of Akbar, was a great lover of Art and nature. The Mughal miniatures reached a very high level of excellence in his period. He encouraged

5. **Fine Line Drawing** : Delicate and fine lines can be seen in portrait paintings of that style. The artists have tried to paint each and every facial hair of the person which is really wonderful. Minute details are shown with fine lines.
6. **Portrait Painting** : There is an abundance of portrait paintings in the Mughal school. Portraits of saints have also been painted along with emperors. There is a fine likeness in the portraits done under the Mughals.
7. **Garments** : Garments are beautifully and ornamentally painted in the Mughal paintings. Transparent chunnis have been painted. Most of the garments are for the summer season. The male figures are shown wearing Angarkhas, Churidar Pajamas and decorated turbans. There is the use of stippling (Pardaz) for delicate shading.
8. **Religious Themes** : There is a depiction of Indian epics, mythology and love stories such as The Ramayana, The Mahabharata, The Nal Damyanti and Panchtantra stories. There was also the depiction of Islamic, Arabian and Persian episodes. Artists are inspired by all religions and this also proves the greatness of Mughal emperors who were secular in patronage.
9. **Nimbus / Halo to show the supremacy of Royal Kings** : The mughal rulers were very proud of their power. Halo was made around their heads to show their royal lineage and supremacy amongst others.
10. **European Influence** : Naturalistic treatment of landscapes and 3-d effect started with Akbar after European influence but became more pronounced under Jahangir. Earlier it was a multilayered perspective but after they saw European art they shifted to single-point perspective. Shading was adopted to bring roundness in figures be it humans or animals.
11. **Depiction of Nature** : Trees, Plants, Rivers and Mountains etc. have been beautifully depicted in Mughal painting. The natural scenes painted show hunting scenes, battle scenes, and a Lion is shown trying to eat his prey. If there had been three types of trees in a painting, their leaves were painted differently with accuracy. The naturalistic treatment of the landscape shows European influence.
12. **Ornamental Designs** : All court scenes have beautiful ornamental designs on the walls of palaces, ceilings and floors. The designs are geometrical, floral and the creepers are rhythmic and smooth.
13. **Expression of Ideas** : The different sentiments have been beautifully expressed in the paintings. The depiction of sad emperors, obedient servants, restless queens and nervous boatmen are noteworthy.
14. **Golden and Silver Colours** : Golden and Silver colours have been abundantly used in painting. In the necklaces and footwears the Golden and Silver colours are used with care. In borders also there is a wonderful use of golden colour.
15. **The use of Calligraphy** : Most of the paintings have Calligraphy on it in black ink. Even Artists' names have been written beautifully.
16. **Depiction of Animals and Birds** : The depiction of flora and fauna is also one of the main characteristics of Mughal Art. Ustad Mansoor was the

best bird painter. He painted different birds quite freely. A Falcon on a perch (bird rest) is a matchless painting. Elephant fights and camel fights have also been painted beautifully. Lions, Tigers, Horses and Goats etc. have been depicted marvellously.

17. **Natural Colour** : Mostly mineral and natural colours are used which are attractive. In the beginning flat colours were used but later on one can also see the depth with delicate shading of colours. The appropriate colours have been applied with great care in painting.
18. **Crowdy Scenes** : In some paintings like 'Krishna lifting Mount Govardhan' (Govardhan Dharan) men, women and animals have been painted in the crowd.

### SALIENT FEATURES OF MUGHAL ART

1. The Portraiture-delineation of fine likeness.
2. The representation of minute details.
3. The depiction of nature as a special study (Fauna and Flora)
4. The faces are usually painted profile (Ek-chasm)
5. The use of mineral and natural colours with silver and golden.
6. Painted border decoration used in Arabic script.
7. The delicacy is maintained in figures and architectural forms.
8. The depiction of court scenes, hunting and battle scenes, music and dancing scenes, processions and wedding scenes etc.
9. The depiction of foreign and religious stories especially Islamic and Indian epics like The Ramayana, The Mahabharata, Nal Damyanti etc.
10. The Naturalistic treatment of landscape borrowed from European paintings.
11. The use of stippling (Pardaz) and delicate shading.

### METHODS AND MATERIALS

The miniatures were made on a handmade paper called 'Wasli' that was specially prepared by gluing thin sheets of paper. The pages were ruled for writing with space designated for painting. When the text was written, the artist would create the visual related to the text. The names for various steps were specific in their language like 'Tarrah' for composition; 'chiranuma' for portrait; 'surat' for figure drawing; 'rangamezi' for colouring; and 'Pardaz' for stippling and delicate shading.

The painters in the workshops / ateliers made their own colours from natural sources by grinding and mixing different pigments. The brushes were generally made with the hair of squirrels and kittens. Painting like all other miniature schools was a group effort with a fixed task for every artist according to his expertise and comfort. They were given incentives as well as increments in their salary for the outcome. There are records of their names and ranks that they enjoyed in the royal workshops. Burnishing with agate stone was the final step in the making of miniatures. Some of the known sources of colour were vermilion from cinnabar, ultramarine from Lapis lazuli, Bright yellow from orpiment, white from grounded shells and lampblack from charcoal. Powdered gold and silver were mixed with colours or were dusted to add refinement.

## MUGHAL ART PLATES



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**NAME** : KRISHNA LIFTING MOUNT GOVERDHANA  
**ARTIST** : MISKIN  
**MEDIUM** : TEMPERA (Water Colour) ON PAPER  
**PERIOD** : 1585-90 C.E.  
**SUB-SCHOOL /** : AKBAR'S PERIOD  
**REIGN**  
**COLLECTION** : METROPOLITAN MUSEUM OF ART, NEW YORK, USA

**SUBJECT MATTER** : This painting is based on the story of Lord Krishna. This painting's theme has been taken from the 'Harivamsa Puran' translated to Persian by a scholar called Badauni. This painting's scene is of that time when Krishna once lifted the Goverdhan mountain on his little finger to save the people from the wrath of Indra who had let loose heavy rains.

**DESCRIPTION** : It is an early painting of Akbar's time. In this vertical painting, Krishna is shown lifting Mount Goverdhan on the little finger of his left hand. A big multi-coloured mountain with deer, monkeys, trees, shrubs and grass has been painted.

The handling of the huge mountains shows Persian influence. Under the mountain, all Brijvasi (people of Brij) have gathered with their cattle to get shelter from the deluge caused by the angry rain god-Indra. On the top, the sky is shown with a blue colour. Even under the mountain dark blue colour sky is shown. Lord Krishna is painted in large size (Virata Rupa). Krishna is dressed in his pitambar (deep yellow) with a large garland of white flowers, standing in a relaxed posture lifting the huge mountain effortlessly. Mostly figures are in Dad-chashm (one and half eye) which is also an influence of Persian Art. On the right side of Krishna, a tree is shown in a bright green colour. The main figure of Krishna gets its due centrality in the composition showing a miracle.

### HUMAN VALUES :

1. Stay united with your group for facing a calamity.
2. Keep your loyalty to the leader and your team.
3. A Leader is responsible for guarding his people.
4. Respect and tolerance for other religions for social harmony (Mughal ruler got a painting made on a Hindu theme).

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**NAME** : FALCON ON A BIRD-REST  
**ARTIST** : USTAD MANSOOR  
**MEDIUM** : TEMPERA (Water Colour) ON PAPER  
**PERIOD** : CIRCA, 1615 C.E.  
**SUB-SCHOOL / REIGN** : JAHANGIR PERIOD  
**COLLECTION** : MAHARAJA SAWAI MAN SINGH MUSEUM,  
 CITY PALACE, JAIPUR

**SUBJECT MATTER** : This painting is based on Jahangir's love for birds and animals. He was a keen falconer and treasured fine species of falcons, brought from different places. A superb falcon brought as a present from Persian emperor Shah Abbas was mauled by a cat and died. Jahangir asked his painters to paint his precious pet falcon to be preserved in Jahangir Nama.

**DESCRIPTION** : This famous painting was painted by Ustad Mansoor during Jahangir's reign. Ustad Mansoor knew the fondness of the emperor for his pet falcon. In this painting, a tamed falcon is sitting on a cushioned bird rest. On the bird rest, Nadir-ul-Asr is signed by Ustad Mansoor who was awarded this title. The cruel eye of the falcon can be seen in this painting. The falcon is painted in white against a yellow background with brown details of its folded wings, a sharp beak and a round vigilant eye is painted in light brown and yellow ochre deep colour. Large claws are modelled carefully. There is a small patch of feathers at the back of its neck turned towards the left. Black markings appear all over the body. The bird is tied to the rest with a thin string around its neck.

Three words Jahangir Patashah at the top, Bahari near the falcon and Uttam at the bottom are written. BAHARI means falcon and UTTAM means excellent.

**HUMAN VALUES :**

1. Love & care for animals and pets.
2. Pets for psychological well-being.



**NAME** : KABIR AND RAIDAS  
**ARTIST** : USTAD FAQUIRULLAH KHAN  
**MEDIUM** : TEMPERA (Water Colour) ON PAPER  
**PERIOD** : CIRCA, 1640 C.E.  
**SUB-SCHOOL /** : SHAHJAHAN PERIOD  
**REIGN**  
**COLLECTION** : THE NATIONAL MUSEUM, NEW DELHI

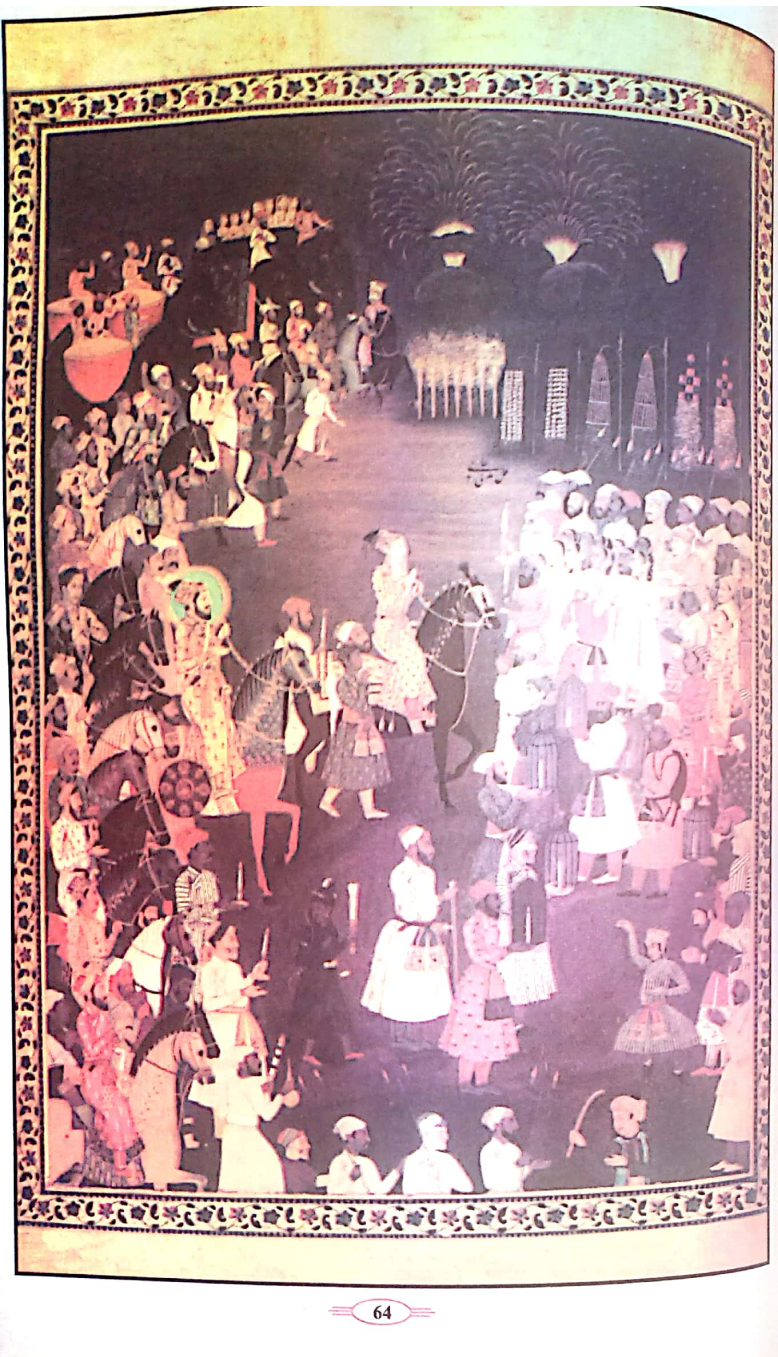
**SUBJECT MATTER** : This painting belongs to the era of Dara Shikoh (son of Shahjahan) who respected all religions equally. This painting shows two prominent saints of that time—Kabir and Raidas. Dara Shikoh being a muslim has shown Hindu Saints in the painting. This painting is one of the masterpieces of that time.

**DESCRIPTION** : This Horizontal painting of Saint Kabir shows him weaving a garment on his loom, in a meditating mood. The other saint, Raidas sitting close by, is also in the same mood. The painting brings simple and peaceful Indian village life, where work is worship. Light and shade have been used to highlight the ribs on the thin and lean torso of Saint Kabir. The portraits are very realistic but the background is misty creating a spiritual aura. The huts of the saints are in rural Indian villages setting. The colours used are Brown and light Blue. The border of the painting is light brown and the shades are very fine.

Dara Shikoh (Son of Shahjahan) respected both Hindu and Muslim saints. Unlike other paintings which show Mughal glory in colours and subjects, this painting is a masterpiece in simple and subdued colours.

**HUMAN VALUES :**

1. Simple living and high thinking.
2. Humility.
3. No superficial lifestyle.
4. Two religious leaders in a peaceful exchange of ideas without competing for supremacy.
5. Dignity of labour – No work is small or menial.
6. Oneness of divine though means and ways to reach him differ.



**NAME** : MARRIAGE PROCESSION OF DARA SHIKOH  
**ARTIST** : HAJI MADNI  
**MEDIUM** : TEMPERA (Water Colour) AND GOLD ON PAPER  
**PERIOD** : CIRCA, 1740-50 C.E.  
**SUB-SCHOOL / REIGN** : PROVINCIAL MUGHAL (Oudh)  
**COLLECTION** : THE NATIONAL MUSEUM, NEW DELHI

**SUBJECT MATTER** : This painting is based on the marriage procession of Dara Shikoh. This painting suggests that the artist was aware of a historical account of Dara Shikoh's fabulous marriage involving a lavish display of royalty. Dara Shikoh got married to Nadira Begum in 1633 C.E.

**DESCRIPTION** : This magnificent painting, an all time masterpiece, is a vertical brilliant depiction of the marriage procession of Dara Shikoh who is riding alert on a decorated horse, while his father is also riding on another decorated horse, just behind Dara Shikoh's horse. He is followed by three attendants one bearing a candle, the second one holding the horse and the third one is carrying a chowri. The royal people are shown riding horses and some are on foot proceeding towards the bride's house. A large gathering of men and women is joyfully receiving the baraat. Most of the figures and faces are Ek-chashm.

Shahjahan stands out with a green-coloured nimbus / halo around his head. Women from the groom side are shown on elephants in the background with drummers seated beside them. The placing of horses and figures is beautifully aligned and organized to avoid over-crowding. The fabulous depiction of the marriage procession suggests that the artist was aware of the historical account of Dara Shikoh's fabulous marriage.

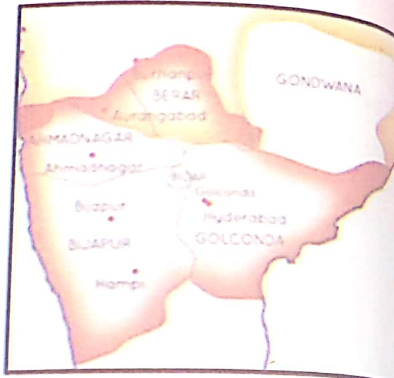
Marvellous depictions of various types of fireworks can be seen in the background. There is well-decorated border. White, Red, Green, Maroon and Turquoise blue with a touch of Greyish black colour have been used. Golden colour has also been used at important places. This meticulously done painting brings forth all the gaiety and joy of the festive occasion.

**HUMAN VALUES :**

1. Discipline in the conduct.
2. Mutual respect for each other in the bride and groom's family.
3. Welcome the guests with an open heart.

## (B) THE DECCAN SCHOOL or DAKHANI SCHOOL OF ART (CIRCA 1560—1800 A.D.)

The region of southwest India roughly between the Narmada and Krishna rivers is called Deccan. Deccani form of miniature painting began during the reign of Bahmani Sultanate that established itself in 1347 AD. The battle of Talikota in which they defeated Hindu kings of Vijaynagar, was decisive in giving them a stronger foothold. Arts in all forms of music, painting and architecture flourished thereafter. Early centres of painting were Ahmednagar, Bijapur and Golconda during the 16th and 17th centuries often executed by Hindu artists trained in the Vijaynagar style of Hampi and Lepakshi.



Deccani Schools continued to develop independently of the Mughal style in the beginning. Subsequently, the influence of the Mughal style of painting was introduced by several Mughal painters who migrated to Deccan during the period of Aurangzeb and sought patronage there. Hence Deccan art was a blend of native Deccan traditions with the Islamic style of Iran, Turkey and Persia.

### 1. AHMADNAGAR

The earliest examples of the Ahmadnagar painting are contained in a volume of poems written in praise of Hussain Nizam Shah(I) of Ahmadnagar (1553-1565) and his queen. This manuscript known as the 'Tarif-in-Hussain Shahi', assigned to a period 1565-69 is preserved in the Bharat Itihas Samshodaka Mandala, Poona. One of the illustrations depicts the king sitting on the throne and attended by a number of women. The female appearing in the painting belongs to the northern tradition of Malwa. The Choli (bodice) and long pigtailed braided and ending in a tassel are the northern costume. But the long scarf passing around the neck is in the southern fashion as seen in Lepakshi murals. The colours used in the painting being rich and brilliant are different from those used in the northern paintings. The Persian influence can be seen in the high horizon, golden sky and the landscape. Some other fine examples of the Ahmadnagar painting are the "Hindola Raga" of about 1590 A.D. and portraits of Burhan Nizam Shah (I) of Ahmadnagar (1591-1596 A.D.) and of Malik Amber of about 1605 A.D. existing in the National Museum, New Delhi and other museums.

### 2. BIJAPUR

In Bijapur, painting was patronised by Ali Adil Shah I (1558-80 A.D.) and his successor Ibrahim II (1580-1627 A.D.). Ibrahim II was an expert in Indian music and was an author of 'Naurasnama'. An encyclopedia known as the *Najum-ul-ulum* (Stars of Sciences), preserved in the Chester Beatty Library, Dublin, was illustrated in 1570 A.D. in the reign of Ali Adil Shah (I). This manuscript contains 876 miniatures. The ladies appearing in the illustrations are tall and slender and are wearing the South Indian dress. There is an influence of Ottoman-Turkish manuscripts in planetary illustrations. One of the miniatures illustrated here shows the "Throne of Prosperity". It shows seven stages in seven Storeys made in broad rectangular steps filled with figures of elephants, tigers, palm trees and tribal people. The foliage patterns are influenced by the border decoration of Gujarat manuscripts. There is an influence of the Lepakshi mural painting on the female depiction of the rich colour scheme, the palm trees, animals, men and women all belong to the Deccani tradition. The profuse use of golden colour, some flowering plants and arabesques on the top of the throne are derived from the Persian tradition. Another outstanding example is 'Yogini' or "Lady with the Myna bird", painted in near about 1605 A.D. in the Chester Beatty Library, Dublin.

### 3. GOLCONDA

Golconda region was very rich in resources like iron, cotton and the most famous was diamonds. The trade flourished near and far till Europe. Even the paintings of portraits of Sultans were carried by Dutch merchants to Europe resulting in the great popularity of Deccan art. The earliest paintings identified as Golconda works are a group of five charming paintings bound in 'Diwan of Hafiz' dated 1463 in the British Museum, London, painted in the period of Mohammad Quli Qutab Shah (1580-1611 A.D.) Golconda. They show dancing girls entertaining the company. One of the miniatures illustrated show the king in his court watching a dance performance. He wears the white muslim coat (shervani) with an embroidered vertical band, a typical costume associated with the Golconda court. Golden colour has been lavishly used in painting the architecture, costume, jewellery vessels etc.

An illustrated manuscript of a Sufi poem (1605-15 A.D.) with more than 20 miniatures in the British Museum, London and a couple of portraits showing a poet in a garden and an elegantly dressed young man seated on a golden stool and reading a book, both signed by a certain artist Muhammad Ali in the Museum of Fine Arts, Boston are some of the examples.

The tradition of the early Deccani painting continued long after the extinction of the Deccan Sultanates of Ahmadnagar, Bijapur and Golconda.

#### 4. HYDERABAD

Painting in Hyderabad started with the foundation of Asaf Jahi dynasty by Mir Qamruddin Khan (Chin Qulick Khan) Nizam-ul-Mulk in 1724 A.D. Influence of Mughal style of painting on the already existing early styles of Deccani paintings, introduced by several Mughal painters who migrated to the Deccan during the period of Aurangzeb and sought patronage there, was responsible for the development of various styles of painting in Deccan at Hyderabad and other centres. Distinctive features of the Deccani paintings of the 18th and 19th centuries are observed in the treatment of the ethnic types, costumes, jewellery, flora, fauna, landscape and colours.

A miniature showing a princess in the company of maids in a garden, in the collection of the National Museum, is a typical example of the Hyderabad School of Painting. The princess is reclining on a richly furnished terrace covered with a canopy. In the background are seen trees and a pool of water with aquatic birds. The style of painting is decorative. Typical characteristics of the Hyderabad painting—like the flower beds, rich colours, the Deccani facial types and costumes can be observed in the miniature. It belongs to the third quarter of the 18th century.

#### 5. TANJORE

A style of painting characterised by bold drawing, techniques of shading and the use of pure and brilliant colours flourished at Tanjore in South India during the late 18th and 19th centuries.

A typical example of the Tanjore painting, in the collection of the National Museum, is an illustrated wooden panel from the early 19th century showing the coronation of Ram. The scene is laid under elaborately decorated arches. In the middle Ram and Sita are seated on the throne, attended by his brother and a lady. In the left and right panels are seen rishis, courtiers and princes. In the foreground are Hanuman, Sugriva who are being honoured and two other Vanaras opening a box probably containing gifts. The style is decorative and is marked by the use of bright colours and ornamental details. The conical crown appearing in the miniature is a typical feature of the Tanjore painting.

#### CHARACTERISTICS OF THE DECCANI SCHOOL

1. **Mix of various Regional Styles :** Deccani Paintings are very typical in the treatment of the ethnic types, costumes, jewellery, flora and fauna, landscape and colours. There is a visible mix of Indian styles of Hampi, Lepakshi, Vijaynagar and later Mughal by the artists.
2. **Persian, European and Turkish Influence :** The Persian influence can be seen in the high horizon, golden sky and landscape. Some flowering plants and Arabic patterns on the top of the throne are also derived from the Persian tradition. With European influence came realism in portraiture, perspective of depth and distance and hence a multi-dimensional effect.

3. **Symmetry and Geometry in Designs :** Designing patterns have geometry and tend to be very symmetrical. Human figures, architectural structures, trees, shrubs, flowers, leaves, bolsters, cushions, folds of garments and even different body parts of a figure have a measured placing creating very accurate symmetrical balance. The building structures are usually tall and neatly drawn with little or no emphasis on the depiction of correct perspective.
4. **Stylization - Infusion of Decorative Elements :** Most paintings are decorative, a typical characteristic of the Hyderabad Painting like the flowerbeds, rich colour, the Deccani facial types and costumes. They followed the imaginary ideals of beauty and forms from literature or other sources rather than going by realistic studies. These elements have an atmosphere of moods and sentiments as compared to the Mughal miniatures which had grown towards realism.
5. **Linear Beauty :** Like other miniatures, Deccan miniature artists too had mastered the art of fine line. The outlines of the figures, flora and fauna, architectural elements, carpet designs etc. have all been outlined with sharp and delicate lines. The outlines of the facial features in otherwise flat treatment are especially praiseworthy. For instance, the details of moustaches in the case of royal portraits.
6. **Human Figure :** Tall, fair complexioned and emotionally charged males and sensuous-looking females occupy the human world of Deccan art. Women are painted with cylindrical bodies, lovely faces, large wide-open eyes, bold features, broad foreheads, long necks, triangularly slanting waists, and neatly carved figures. Their physique seems to have a special flexibility if we focus on their gestures, for example: Dancers. The figures also have a character with feelings of excitement, enthusiasm and passion infused into them.
7. **Profile Faces :** The faces are mostly profile (ek-chashm), though one and a half or three-fourth profile are also seen in some places.
8. **Brilliant Colors :** The colours used in the painting are rich, brilliant and in complete harmony. Dark blue and bright orange colour dominates in Ragmala Paintings that perhaps originated in Deccan schools as personifications of musical notes. The artists skilfully manipulated them to reveal various forms as well as various moods.
9. **Golden Color :** Golden colour has been lavishly used in painting the architecture, costume, jewellery, vessels etc.
10. **Costumes :** Figures are wearing elegantly coloured costumes usually consisting of beautifully embroidered white muslin coats and a few fine pieces of jewellery.



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**NAME** : HAZRAT NIZAMUDDIN AULIYA AND AMIR KHUSRO  
**ARTIST** : UNKNOWN  
**MEDIUM** : TEMPERA (Water Colour) ON PAPER  
**PERIOD** : 1750 C.E.  
**SUB-SCHOOL** : HYDERABAD  
**COLLECTION** : THE NATIONAL MUSEUM, NEW DELHI

**SUBJECT MATTER** : This painting is a depiction of two great Sufi personalities Hazrat Nizamuddin and Amir Khusro. The disciple Amir Khusro is playing the music that his Guru is enjoying attentively.

**DESCRIPTION** : This painting of Sufi believers - Hazrat Nizamuddin Auliya and Amir Khusro can be divided into two parts. In the foreground, Hazrat Nizamuddin Auliya and Amir Khusro are sitting on a striped ochre colour carpeted platform with a small red railing in front with two white steps in the centre. They seem to be discussing a religious subject. Both are wearing Muslim attires. Amir Khusro has a green and red colour musical instrument in his hand, Amir Khusro's dress is brown with red and green embroidery and Hazrat Nizamuddin Auliya is wearing a green robe. Both have different types of turban on their heads. Hazrat Auliya's head has a yellow colour halo with orange rays making small triangular patterns. The big white beard of Hazrat Auliya and Amir Khusro's black beard indicates the difference between their age and spiritual experience.

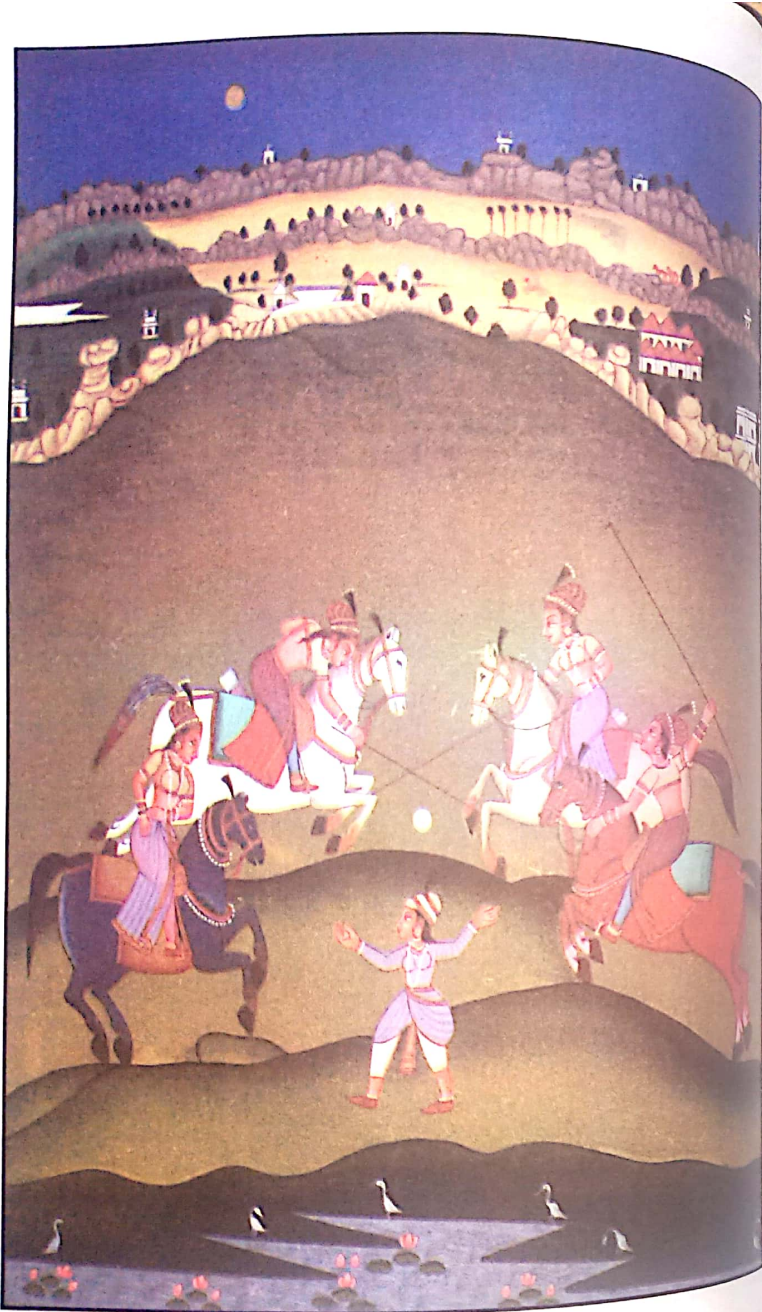
Floral beds line the back edge of the platform as well as the foreground of the painting. A narrow pathway divides the small garden in the foreground. A stylized flowering tree of brown colour full of green leaves and yellow, orange flowers on the extreme right of the painting behind Hazrat Auliya adds interest to the plane blue sky. Both figures are in profile - ek-chashm and one and a half profile - ded-chashm respectively. There is a book, a book stand, and a lamp on the floor in the middle of the two figures.

This painting depicts a new era of Deccani Art and is an example of various influences borrowed from Mughal art.

#### HUMAN VALUES :

1. Respect for older Guru or your seniors.
2. Regard for your juniors.
3. Mutual Respect for each other's art and talent.
4. Music for devotion to the divine.
5. Oneness of divine though means and ways to reach him differ.

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**NAME** : CHAND BIBI PLAYING POLO (CHAUGAN)  
**ARTIST** : UNKNOWN  
**MEDIUM** : TEMPERA (Water Colour) ON PAPER  
**PERIOD** : 1700 – 1750 C.E. Approx. (18th Century)  
**SIZE** : 36.5 × 23 cm  
**SUB-SCHOOL** : GOLCONDA  
**COURTESY** : THE NATIONAL MUSEUM, NEW DELHI

**SUBJECT MATTER** : This miniature shows Chand Bibi playing Polo with her companions. This painting provides a view of the general lifestyle of the Deccan and depicts the interest of the royal women of that time in the field of sports.

**DESCRIPTION AND COLOR RENDITION** : It is said that Chand Bibi was a great horse rider and a fine polo player. She was one of the great historic Indian women who fought battles with the Mughal forces of Emperor Akbar. She was the sister of Nizam I of Ahmadnagar and the widow of Ali Adil Shah I, the Sultan of Bijapur.

In this painting, Chand Bibi and her companions are shown playing Polo against a green background. The princesses are mounted on beautifully decorated horses of white, black, dark brown and pale yellow colours. Horses are stout, sturdy and well decorated with uplifted feet of horses showing a dynamic movement. The colourful costumes and Jewel-covered headdresses of all the princesses are painted delicately. The dresses comprise of Ghagra-Choli and the slacks can be seen underneath the transparent ghagra. In the foreground, there is a silvery-grey lotus lake with white aquatic birds and the background has a receding plain depicting rocks, huts, hills and trees. Ground is uneven with green mounds. There are three uneven lines of rocks with some greenery, sand and a few white buildings in between in the upper part of the painting.

Chand Bibi is riding the white horse and her companions are riding the other horses. All faces are beautiful and in profile with big open eyes and well-defined features – sharp nose, full lips and softly curving chin. The interest of artists for feminine beauty ideals has resulted in almost all faces looking identical. One lady is standing in the middle of the painting directing the game, her hands are extended sideways. The ball is in white colour. Two players are trying to possess the ball with polo sticks forming a cross in the centre of the painting.

Persian delicateness can be seen in the border illustrated above and below. Pale Green, Yellow, Brown and Blue colours have been used in the background whereas figures and horses are bright and colorful. Sun is also shown in yellow colour in the deep blue sky. Light shading in all areas gives three-dimensionality to the whole composition. A sense of depth is successfully achieved with receding landscape from mounds in the front to rocky lines and sand leading to a deep blue sky. The Persian inscription in the background reads Chaugan-bazi–Chand Bibi.

**HUMAN VALUES :**

1. Sport as a source of recreation for a healthy and fulfilling life.
2. Teamwork towards a common goal.
3. Develop a sense of healthy competition to get better in all fields.
4. Camaraderie (Spirit of friendship).

his painters. As a result, a number of paintings were painted of birds, flowers and animals in his time. Portrait painting became very popular during his time and attained heights of refinement. The 'Muraqqas' (individual paintings that were mounted in albums) became popular under Jahangir. We even find some portraits of ladies illustrated in his time.

Famous painters of Jahangir's times are :

1. Ustad Mansoor (Birds painter) given the title Nadir-ul-Asr
2. Aqa-Riza and his son Abul Hassan (Animal painter and Portrait painter) who was given the title of Nadir-al-Zaman
3. Bichitra (Symbolic painter)
4. Bishan Das (Portrait painter)
5. Balchand
6. Mukhlis
7. Daulat
8. Bhim
9. Inayat

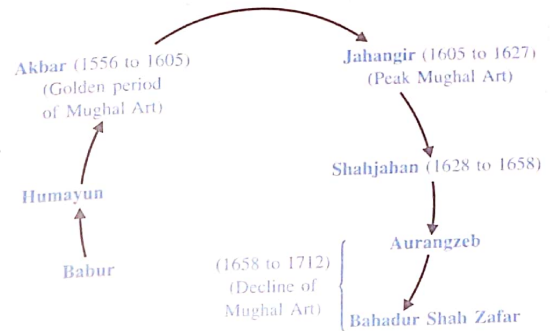
Under Jahangir's patronage, painting acquired greater charm, refinement and dignity. He had great fascination for nature and took delight in the portrait of birds, animals and flowers. The Anwar-e-Suheli is another fable book in which short stories convey moral lessons. The portrait of Jahangir illustrated is a typical example of miniatures executed during the period of Jahangir. This miniature is in the collection of the National Museum, New Delhi.

After the death of Jahangir, Shahjahan became the emperor of the Mughal empire in 1628. But he did not patronise painting like his father. He was a lover of Architecture. He got so many forts, palaces and mosques constructed. The Taj Mahal, Red Fort of Agra etc. He had great admiration for sparkling gems and jewels and believed in things monumental and greater than his ancestors. Padshahnama is a notable work undertaken under Shahjahan.

Aurangzeb came as a fanatic Muslim ruler. He was a bitter enemy of painting and music. Most of the artists went to hills where they got shelter and after reaching there they contributed to the growth and evolution of Pahari School of Art.

In this way, the Mughal painting saw its end during the time of Aurangzeb.

During the period of Bahadur Shah, there was a revival of Mughal painting after the neglect shown by Aurangzeb. The style showed an improvement in quality. After 1712 A.D. the Mughal painting again started deteriorating under the later Mughals. Though retaining the outer form it became lifeless and lost the inherent quality of the earlier Mughal Art. Finally the glorious period of Mughal Miniatures Art came to an end in the early 18th century. So we can say that Mughal Art originated with the Mughals, developed with the Mughals and ended with Mughal rule in India.



### CHARACTERISTICS OF MUGHAL PAINTING

Manuscript painting, portraits and Miniature painting were done in abundance and were highly liked by every Mughal ruler. The following are characteristics of Mughal art :

**Secular and Eclectic Subjects :** Mughal patronage saw great diversity in the range of themes and subjects :

(i) Indian and Islamic epics such as Ramayana, Mahabharata, Nizami's Khamsa, Sadi's Gulistan etc. (ii) Stories like Panchtantra. (iii) Historical scenes like Hamzanama (iv) Flora and Fauna (v) Chronicles – kings memoirs and diaries (vi) Portraits of rulers, Courtiers and Saints (vii) Miscellaneous subjects of Mughal glory like Court Scenes, hunting and battle scenes, music and dance, processions and weddings etc. (viii) Christian themes under European influence like Madonna and Child (1590).

1. **Profile-Faces :** The profile of faces is the main characteristic of Mughal school. Almost all the Portraits are Ek-chashma (single-eyed or profile). The figures could be frontal or profile but the faces are Ek-chashma. Though in Iranian painting Ded-Chashma (One and half-eye) faces are drawn, Mughals showed greater interest in Ek-Chashma faces after coming to India.
2. **Special Decoration with Borders :** This is the main effect of Iranian Art on Mughal painting. All the paintings have been decorated with ornamental borders with flowers and foliage, calligraphy or other motifs. In some paintings, borders are more prominent than the painting, or we can say that painting lost its dominance due to the border decoration. The Arabic script can be seen beautifully written on borders.
3. **Royal Splendor :** The Mughal emperors craved for royal splendor and discipline. If there is a scene of musical demonstration, the emperor is shown sitting with a bolster in royal style and the performers are dancing, singing or playing on instruments with discipline. We find the typical atmosphere of royalty even in the gathering for pleasure.
4. **Historical Scenes :** Most historical scenes have been painted in Mughal school. A large number of paintings of historical scenes were done in Akbar's time, such as Kissa-Amir-Hamza.