

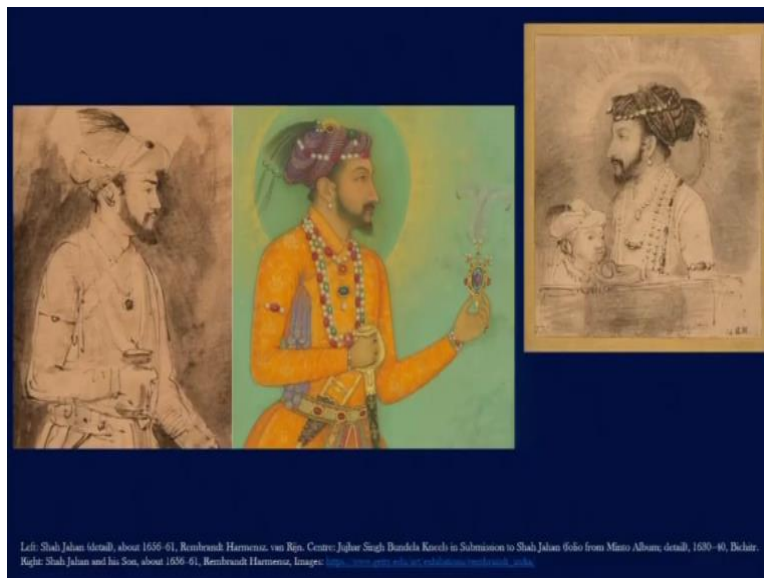
**Indian Art: Materials, Techniques and Artistic Practices**  
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**Lecture – 33**  
**Paper**

Hello everyone. We are continuing on our module and weak on paper and here we are and we have already been looking into some of the characteristics of the Mughal atelier and the Mughal karkhana process in which we have discussed that how there are different kinds of image making and different kinds of influences they are all coming together, they have amalgamated into this very complex, at the same time layered mode of image making.

So, if we see how there are those European traditions, the European practices, they left their mark on the Mughal miniature paintings, but this kind of exchanges were not really just one way. So, there we also find that how some of the images of the Mughal miniatures, perhaps the miniature paintings, which travelled with the European travellers or the ambassadors to Europe or the printed or drawn copies of this miniature paintings, they have travelled to Europe and that is how the European painters such as this very celebrated Dutch artist Rembrandt had also managed to copy some of the Mughal miniatures.

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So, here are some of the images that we have and here we have a portrait of Shah Jahan and we have already looked into one of the portraits of Shah Jahan in this one as well we have that this very characteristic that was there in the earlier one as well that how he is shown in profile,

and here he is shown holding this precious jewel in his hand. So, that that kind of pictorial strategy which has been continued here as well.

So, here we see an image of Shah Jahan's portrait and then of course this is a cropped image, this is not the entire miniature painting, and it was made perhaps sometime between like 1630 and 1640, so the earlier half of 17th century and it was painted by Bichitra and then we find that how this particular image was copied later on or a similar image was copied later on by Rembrandt sometime between 1656 and 61.

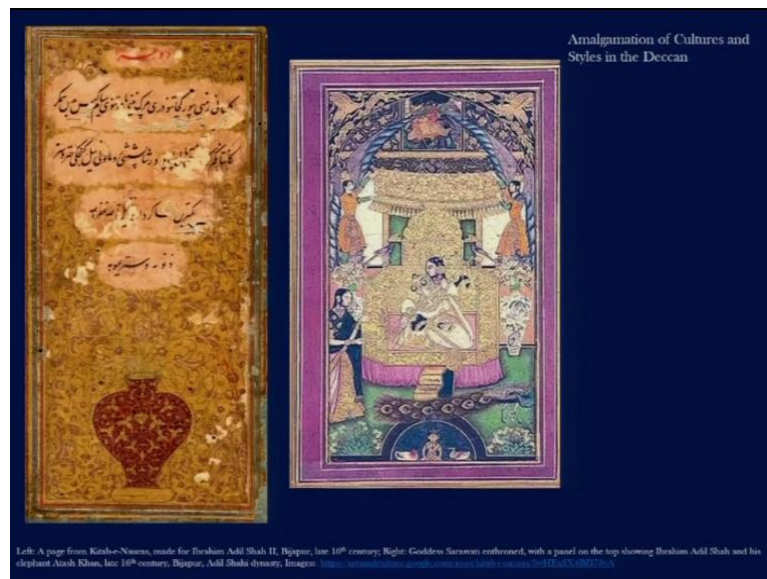
So, it is around a gap of 20 to 25 years. And between this time, we find that the image was made in the Mughal atelier and then it has perhaps been copied or it was made into a print and the print travelled to Europe and that is how Rembrandt managed to access that image. And then in Rembrandt depiction, what we find that he had copied this image with ink and charcoal and so that is the reason that the prominence of the lines that we find in the Mughal miniature paintings.

These sinuous flowing lines and so those lines have also been reflected in Rembrandt's drawing here as well. And instead of going with all the possible details, we find that Rembrandt chose to highlight the areas in the central character and then with applying tones of this, the patches of the darker tones in the background so that the figure in the centre that can be highlighted further.

So, those things we find and this another image here we find as well and that is Shah Jahan with his son. So, this is also another image that we can see how this particular character of Shah Jahan and of course this tradition of making these images in profile that we find to be prevalent in the Mughal atelier and that is also something that is present here as well. And the other very important thing here in this particular image on the right side I find and that is this very characteristic feature of the halo.

This subdued halo, but at the same time it sort of like emanates light from it. This character that is present in this miniature painting here has also been copied in this image of Rembrandt and even though Rembrandt's image has been done as a sketch, but this basic characteristic of this halo emanating light from this emperor that is something that had been religiously followed.

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So moving on from the Mughal atelier to the region that is in the southern part of the country and the south central part and down south, so the Deccan region and we have already looked into the gardens and some of the architectural structures in the Deccan. So, similar to the architecture we also find there was the amalgamation of cultures and styles in the Deccan region as well.

And even though there are many manuscripts, many of these paintings which were produced, but we will be looking at only a few to have a sense of how this cultural amalgamation, the amalgamation of different kinds of art styles as well as different kinds of knowledge those were taking place in the early modern Deccan. So, this is an image that we find on the left side of the slide and this is a page from this book called Kitab-e-Nauras which was made for Ibrahim Adil Shah 2 in Bijapur in the 16th century.

And this is something that talks about this cultural amalgamation. So during this time period, we find that Ibrahim Adil Shah 2 he was very much interested in this cultural assimilation. At the same time, he was also invested in the peaceful coexistence between the people from different religion, for example the Muslims and the Hindus in the Deccan region, the Muslims from Deccan, the Muslims from Persia and so on.

And at the same time the locally Deccanis and different kinds of languages which were spoken there, so starting with Kannada, Telugu, Marathi, and of course with Persian and Urdu perhaps as well. So all this different kind of linguistic, religious and cultural components, we find them

to be assimilated in the kind of works he had commissioned. So, he had the plan for moving his capital from this fortified city of Bijapur to this new city which he was establishing which is called Nauraspur.

And nauras as we understand this idea came from the Sanskrit navarasa or the nine kind of these bhavas which give rise to these nine kinds of expressions and it also has its decorrelation to the musical traditions in the Indian subcontinent, so the utilization of ragas and so on. So, those things we find that to be this assimilation of different kinds of musical notes, this music like quality, poetry, all those things were brought together in this unique manuscript that we know as Kitab-e-Nauras.

So this Kitab-e-Nauras today that is stored and that is preserved in the National Museum, New Delhi. And what we see here in this particular page and Kitab-e-Nauras is actually a collection of poetry and that is by Ibrahim Adil Shah 2. So Ibrahim Adil Shah, he is a very important figure in the history of the Deccan and he wanted to be called as Jagadguru and so Jagadguru being the ruler.

At the same time, he is certainly not interested just to be a political ruler who would rule the entire world, but he wanted to have this peaceful coexistence, also he had interest in spirituality. So, all these different kinds of kingship in the spiritual realm, in the political realm, all of them he wanted to sort of embody in this figure. Now, what we find here in the verses those are written in this page and again we see that I mean there is some space that is preserved for writing the verses.

And then the rest of the area we find that is kept for making the imagery. Now, in these verses, we find that is that the first verse is dedicated and it praises goddess Saraswathi. So, Ibrahim Adil Shah as we can see this Muslim ruler but he considered goddess Saraswathi to be his spiritual mother and that is the reason he dedicated the first verse of his Kitab-e-Nauras to the goddess Saraswathi. Then the second verse we find that is dedicated to Prophet Mohammed.

And then the third verse we find that is dedicated to this very important Sufi saint Banda Nawaz Gaisu Daraz. So, Banda Nawaz Gaisu Daraz is perhaps the most revered Sufi saint in the Deccan region whose tomb is there in the town of Gulbarga today. And after his arrival in Deccan it has been believed that he is the most important and most revered Sufi saint in the

entire Deccan region and we find that from 13th century to 16th century that his reverence and devotion towards him was unchanged.

And it goes without saying that devotion towards him is unchanged even today. So, if we see all these verses and how there is this syncretic nature of it that goddess Saraswathi, Prophet Muhammad and Sufi saint Banda Nawaz Gaisu Daraz, all of them are brought together in this one page. And then we find that there is this image of a vase that is there in the lower register of this image.

And it seems from this vase different kind of like the vegetal forms or the creeper like forms they sort of grows out of it and it is a sign of prosperity, it is a sign of growth, it is not just the material growth, but it is also the spiritual growth, the growth of art and culture and everything and how the growth which is springing out of this vase like form that sort of encapsulate the entire page.

So, this is the idea of the growth we find that is there and then the text also talks about a growth which will enable a peaceful coexistence between different culture, different religion and so on. Now, this idea of the growth with this vase, if we think about it, it also relates to the idea of kalasha that we have already studied in the Hindu context. We will also find with the depiction of the vase in the Persian context also has its close correlation to prosperity to life, liveliness and so on.

So, this very careful choice of this particular form which can be interpreted either as a vase or a version of a kalasha. So, all these things also indicate to some of the motifs which were already established either in South Asia, in the Indian subcontinent or in the Middle East. So, even like the kind of choice that we find here, the choice of this motifs that also indicate towards this kind the syncretic nature or the amalgamation of different art styles and belief systems.

So from there, we also find there are some of the other images and this one is also produced in the court of Ibrahim Adil Shah and in this one we find that at the centre stage there is a depiction of goddess Saraswathi and goddess Saraswathi here we find she is seated on this golden throne and she is attended by an attendant figure, a female attendant, and then there are the divine figures, the angel like figures with wings, so that is how we understand that they are the divine figures.

They are here to greet goddess Saraswathi and goddess Saraswathi is shown here with her very characteristic veena and then she is dressed in white which is also part of the iconography that is established in the Indian subcontinent. And so, all those iconographical features have been followed diligently and Ibrahim Adil Shah's reverence to goddess Saraswathi is also something that is established here.

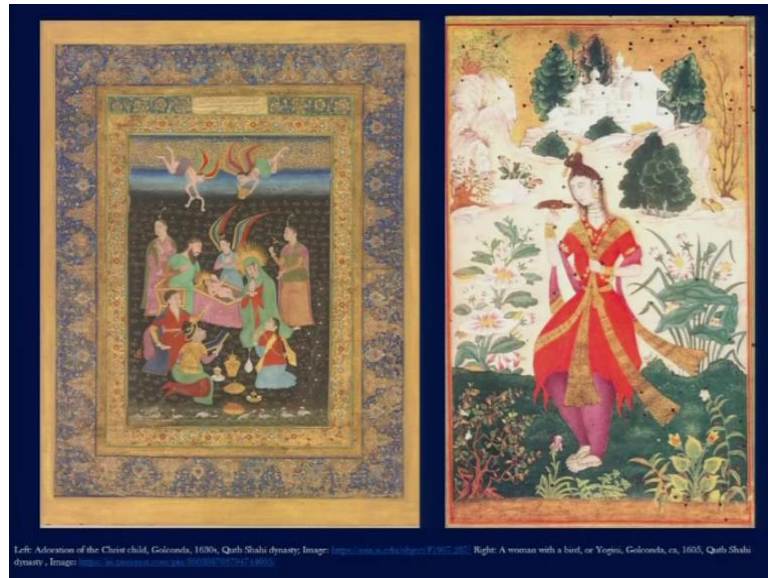
And at the top register of this image here, we find there is a portrait of Ibrahim Adil Shah who is riding an elephant and perhaps it was his favourite elephant who was named as Atash Khan and this portrait has also been presented here with on the sides we find these Chinese characteristic clouds in these birds. So, this is also something in which we find the Chinese clouds which were there in the Persian miniatures and then from there it also moved to South Asia.

So, this different kind of this art traditions and the religious motifs, iconographical details and how these iconographical details they came in contact with the images of the kings or the rulers who were commissioning this very interesting syncretic these manuscripts in the projects. So, all these things are coming together in these images here. So from there, if we think about the Deccani miniature painting, so it is not just in Bijapur that we find this amalgamation of different languages, cultures and art styles are happening.

But it is also there in the other states. And for example, here there are two images from the court of Golconda and in the court of Golconda, we also find how this kind of cultural amalgamation had taken place. Now, the thing about the Golconda paintings, there are some of the images and in the early stage like for example from the early to mid 20th century, many of the Golconda paintings were confused with Mughal miniature paintings.

And the study in the Golconda miniature painting, even though in the recent years we find them to be emerging, it certainly requires more attention and that is the reason we have more question about these images than answers.

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So for example, here we have this one image and that is the adoration of the Christ child and that comes from Golconda in the 1630s. So, it is the early half of 17th century. And in this one, we find this richly decorated image in which there are multiple frames in which the narrative scene of the adoration of the baby Christ that is taking place.

And so in this one, what we have the frames, they have this very characteristic framing of the Islamic manuscripts that we find them to be prevalent in Deccan India at the same time in Middle East and then there is inscription here which also follows the other miniature paintings made in these regions. Now at the centre stage, we have a theme which is a distinctively Christian.

So we can imagine that these kind of themes, the knowledge about these themes were brought by the traders, the travellers and also the Christian believers at this place, but perhaps they have also brought the European travellers, the ambassadors, they have also brought painted versions of this images, similarly something that happened in the Mughal courts as well and that is how we find that how the European characters were seamlessly assimilated with the pictorial style, the colours and pictorial scheme of the Deccan India.

So here we have the image of the virgin and the virgin image we find that to be the most prominent one with this golden halo around her head and of course we have the same thing for the baby Jesus here as well. And then we find the figures who have come here to pay homage to the baby Jesus with the gifts and everything else and then there is an angelic figure we find that with wings who have arrived to greet the baby.

And then there are also two of the angels, they are flying on the upper register of the image and they are also arriving here with gifts and that also to show this great soul had taken birth on Earth and so that is something that has been celebrated. So, in most of these miniature paintings, we also find that how the area which shows the sky is mostly relegated to the upper register of the of the image and sky is not really given much prominence until very late times.

So, the most of the part of the painting, we find that to be occupied by the main protagonist and many different kinds of narrative elements are incorporated in this part. And perhaps that is also one of the reasons why sky is not really shown too much in as part of a pictorial frame, but sky is also always shown in the in the smaller registers so that most of the areas, the pictorial areas in the image that can be kept for the narrative elements.

So, these are some of the characteristic features that we find in this painting. And then other kinds of images among many other images as I have said there are many questions about the Golconda miniatures which remains unresolved even today, so one of the kinds of these images will probably be the images of yoginis. So this is an image of a yogini and that is also made in Golkonda region and the time period of it will probably be around 1605 that is the very early of 17th century.

And during this time Golkonda was ruled by the Qutb Shahi dynasty. So now what we find here in this image, there is a prominent woman figure who is standing at the centre of this image and who holds a myna bird in her hand and these figures are very different from the nayika figures we find that in many Mughal miniature paintings and not in the Mughal, but also in Deccan and similarly in the Chaurapanchasika that we have seen.

There are those heroic figures, the nayika figures that we find they are seductive, they are desired by everyone else and they are the ones who are beautiful and so their beauty is celebrated. But the thing is the yogini figures actually marks a shift from that kind of convention. The yoginis are the ones who are considered to be the spiritual practitioners and sometimes it is not really clear.

That whether the yoginis that we have in this Golkonda miniatures whether they are Hindus or they are Sufis or they are Muslims or their identities are not really very clearly marked. And



because in some of the yogini pictures we see them to be richly adorned with jewellery, with the clothes which the royals wear and there are also stories of how the women from the royal courts they would roam as yoginis for a given point in time to be free from the confinement of the royal court and then eventually they will come back.

And there are also stories about how there are the strong willed women who would go against the norms of the society and be yoginis. So, there are these different ways in which these figures have been interpreted and either way we can see how these yoga new figures are not really the characteristic nayikas, but they are the major protagonist of these images and their stories.

And holding a bird in their hand we also find that can have some kind of relevance towards some of the established iconography in Deccan as well as in southern India. So, for example we find that the holding of a parrot in the right hand of the goddess figures that had already been there in Southern India, for example in the Meenakshi Amman temple we find the image of goddess Meenakshi who holds a parrot.

And then also we find the image of goddess Andal who is one of the Vaishnava saints who in Tamil Nadu, the Alvars and who dedicated her life to Ranganatha or Lord Vishnu. So, we find that in those particular characters, either the goddesses and the figures like Andal, they have bird on their right hand and usually that is a parrot. And so holding of the bird in their hand and that also symbolizes intelligence, something that we find, when that kind of motif is also implemented here in the yogini figures, we cannot help to speculate the correlation between these two.

So, it can also be indicative of their intelligence and it is not something that we can find to be widespread use in the images of the nayikas. Now, with the other elements in this image that we find there is a garden setting and we have spoken about the use of garden in these images and how there are different registers in which the garden setting sort of changes in the front, in the foreground, we have like this thick vegetation in which we also have different kinds of plants and flowers depicted.

And then in the two sides of the yogini figures like here and here, there are the oversized plants, the flowering plants. And so, these oversized plants again as I have said that we have not much information about what these oversized plants have to do with the yogini figures, but we do see

that there is experimentation with scale in the Deccani miniature paintings. So, if we find that there are those oversized plants by the side of the yogini, there are also images of birds and rams in which the birds have been made into a much larger size compared to the image of ram.

So there have been this kind of experimentation with scale of the different animals and human bodies and objects from our surrounding in this Golkonda miniatures. And as I have said there are many things we do not really know why they were made, so this particular kind of strategy is one of them that we do not really know that why they were painted in this particular way.

Now, then we also find in the background there is a depiction of this very characteristic Deccani rock landscape and this rocky terrain that we find that perhaps also has its similarities with the Persian miniature paintings, but also it has this unmistakable Deccani flavour to it. So, the Deccani rock, rocky landscape that comes here with this garden set up and with these oversized plants, so all of them they contribute to this landscape which is not really real.

But it is not really completely away from the reality around us, so somewhere in between and that is something that gives this mystical quality to these images. And in the far background here, we have a palace like complex which is painted in off white so to suggest like a distant palace that is there in this landscape. So having a distant palace in these pictorial planes is also something we find to be a visual strategy that was implemented in the Deccani miniature paintings, so this is also not an exception here as well.

So, this kind of different traditions and different kinds of implications were there in the Deccani miniature paintings, for example the ones that we are seeing here from Golconda or the ones we have seen from Bijapur. So with them, we find that there are certain kinds of similarities and differences between the Mughal court and the courts of the Deccan. So, from the mid 17th century to the end of 17th century, we find that most of the regions, most of the kingdoms of the Deccan had come under the Mughal rule.

And so when that happened, we find that there were much of these exchanges, the close correlation between the kind of images those were produced in the Mughal court and images those were produced in the Deccani court, the close correlation one can see and this very characteristic of the Deccani miniature painting, some of the characteristic figure features we find them to be transported to the Mughal court.

And some of the very characteristic features of the Mughal paintings them much more details and the bringing up the naturalistic treatment of the figures, anatomical details and all those things they are the ones which are prevalent in the Mughal paintings, we find them to be transported to Deccan. So, this kind of exchanges also have taken place with the political shifts in these regions. So, we will continue with our discussion on the other painting traditions in the Rajput region, in the Pahari region and so on. So, thank you.