

PAINTING STUDY MATERIAL FOR CLASS 12TH BASED ON NCERT

Radha kishor Mondal Date : 10.10.20

Revision(PA-2)

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The Mughal School of Miniature Painting

Origin and Development

In medieval India, Mughal school of miniature painting was recognised as the *art of aristocracy*. The **Mughal Art** was quite different from the **Sultanate Art** or the **Islamic Art** which was prevalent in Deccan Muslims' empires, because **theme, style of art, human figures** and **artists** of the Islamic art came from the Islamic world of Persia or Iran and Turkey. The paintings painted by them were Indian only in the context that they were painted on Indian ground, but the feeling of Indianness was not in them at all.

The view of the Mughal Art was quite different from the Sultanate Art or the Islamic Art. It was not only Indian but also looked Indian. The artists of that period had initiated to represent the **Islam** even in **Indian style** with the **Indian subject-matter**. In that way, the Mughal Art was not the Islamic art at all, only the **Islamic elements** were included in that to make it more prosperous.

On the basis of development, there are three phases of the Mughal Art:

1. **Art during Akbar's Period.** Akbar is acknowledged as the *father* of Mughal Art. Because his two predecessor rulers—Babar and Humayun—remained busy in stabilizing the empire. When 13-year old Akbar became king, he not only stabilized the Mughal empire with his intellectual skills and expert leadership but also encouraged his architectural skills, art skills (painting) and book writing skills. For the picturisation of the books he established a **Tasvirkhana** house in his court. He got a paper-mill established in Syalkot (now in Pakistan) to make compulsory and continuous supply of paper.

It is because of the good attitudes of Akbar towards the Hindu and other religions that today we observe the inclusion of the best Indian as well as the best Islamic elements and themes of art. The artists of Akbar court very beautifully included the Islamic values and royal Iranian themes with the Hindu style and the Indian aesthetic sense in their paintings. So, the art could get new direction during his period. In the Akbar's courtier, the Hindu painters were in majority but they were to work under the direction of two Iranian master artists—**Mir Saiyad Ali** and **Abdus Samad**. In that way, the elements of two different styles of painting were spontaneously included in the paintings of those artists/painters.

Akbar did not get formal education. So, he is known as *illiterate king*. But, he got translated the best Indian literature into Persian and the best Persian literature into

Kabir and Raidas



Name	: Kabir and Raidas	Period	: Shahjahan
Painter	: Ustad Faquirullah Khan	Technique	: Tempera
Medium	: Water colours on paper	Collection	: National Museum, New Delhi
Circa	: 1640 A.D.		

DESCRIPTION

This miniature painting was painted by Ustad Faquirullah Khan in 1640 A.D. on the request of Dara Shikoh, the lovely son of Shahjahan. Dara Shikoh paid due respect to sufis and saints. During Shahjahan's regime, the fame of saint Kabir and Raidas was spread far and wide. Having effected on this very reason, this picture was caused to make by tempera technique of water colours on paper. In this picture saint Kabir has been shown weaving cloth out of his hut. Close to him saint Raidas is sitting on a carpet on the ground. Both the saints seem discussing on some mystery. The tracing of ribs on half-naked body is apparent. Both the saints have tied turbans on their heads. In the painting, the delineation of rural surrounding is real. Tracing of the hut is clear. The painter seems to be successful in making the picture live with numerous shades of only brown, black and white colours. On all the four sides of the picture, the painter has drawn borders of sufficient width with two colours which is the speciality of that school.

2. Krishna Lifting Mount Govardhana

Name	: Krishna Lifting Mount Govardhana		
Painter	: Miskin	Period	: Akbar
Medium	: Water colours on paper	Technique	: Tempera
Circa	: 1585–1590 A.D.	Collection	: National Museum, New Delhi

DESCRIPTION

This miniature was painted by Miskin during the period of Akbar's regime in 1585–1590 A.D. This painting is a specific creation of Akbar's library. This was drawn for the manuscript of Harivansh Puran.

In this picture, blue-skin Krishna has been shown lifting up the multi-coloured Govardhana parvata on his left hand as if it is weightless. Krishna has worn yellow clothes. There are several multi-coloured wreaths around his neck. One of the wreaths is made up of white, red, yellow and blue flowers and spread from his shoulders to his feet.

He worn a crown on his head which is made of peacock's tail feathers. He has been shown bending his neck down, and saying something to those Gokul dwellers who are standing with their cattle under the umbrella-shaped hill to refrain themselves from Indra's wrath.

The hill has been shown with the lights of different colours in Persian style; upon that many kinds of creatures have been shown wandering here and there.

A few of the trees have been shown with green and green-yellow colours. The dense clouds, over the hill, have been shown with dark blue colour.

6. Falcon on a Bird-Rest



Name	: Falcon on a Bird-Rest	Period	: Jahangir
Painter	: Ustad Mansoor	Technique	: Tempera
Medium	: Water colours on paper	Collection	: Maharaja Sawai Man Singh, Museum, Jaipur
Circa	: 1618-19 A.D.		

DESCRIPTION

This is the best specimen of bird painting composed in Jahangir's atelier. Preserved in the Jahangirnama this beautiful, charming painting was painted by Ustad Mansoor in 1618–19 A.D. It is supposed that this falcon was presented (gifted) to Jahangir by Shah Abbas, the Emperor of Iran. Later it was killed by a cat. Jahangir's rare and excellent pet-falcon, as a picture, is preserved in Jahangirnama. The bird is painted in a white against the yellow background contrasted with the brownish black feathers of its folded wings. An isolated figure of the falcon shown on its perch in rigid profile is centrally positioned in the composition.

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