

## **CHAPTER -1**

**A brief account of art history in South India and Iran in Safavid era**

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### **Introduction**

As much as human beings are concerned about the future, they are attached and connected to their past. Practically, present and future mainly depend on the twilight world of the past. Therefore, studying history seems an inseparable part of human life and recognizing it fully seems indispensable.

Primitive man had conceptualized universe in terms of obscure and baffling supposition of supernatural power. He constantly tried to communicate his feelings to others. Therefore, from the time man started living in caves, he used pictures to convey his message and satisfy his inner desires. This primitive man did by drawing his desires and perception on the walls of caves and thus had transferred his thoughts. Through using the magic of picture, he furthermore tried to dominate nature and his environment. Pictures, like other aspects of his life had undergone various changes over time. Consequently, it can be said that painting is a form of art that expresses ideas and emotions through creating certain aesthetic qualities in a two-dimensional language. The major elements of this art are: line, form, Colour, shade, and texture. Applying these elements in various ways could result in creating a sense of density, space, light and motion on a flat surface. Basically different combinations of these elements create the quality of artistic expression. As a result, each and every work of art whether, manifesting natural or supernatural phenomenon, visualizing narrative concept, or representing mere abstract visual relations, is based on an explanatory design or pattern.

Since historical time, the art of painting has fulfilled functions such as narration, description, documentation, storytelling and propagation. Moreover, the artist conveys his message based on emotional qualities, feasibility expression, as well as limitations of form, method, and his tools. These elements are also influential in the creation of various styles in painting.

Rich in historical background and cultural heritage, India and Iran, down the ages, have presented several art works in various fields especially painting to the world, using these qualities and methods. The aforementioned countries also have a lot in common. Aryans inhabited Iran and India; consequently, there have been many common grounds in languages, religions and costumes of the two countries as also

similarity in topography such as, descending mountains and vast plains. Moreover, a close relationship between these countries is readily recognizable. The relationship between cultures of Iran and India is best manifested in art; although, this relationship has suffered various vicissitudes over time.

Considering the fact that, the art of painting in India and Iran has undergone a lot of changes over a period of time as its approach from the older traditions, it is imperative to know the historical connection of these two countries to present the argument of this research and subsequently analyzing the art of painting in the two countries

## **India**

India is considered to be one of the most important centers of ancient civilization in the world. Archeological relics and explorations in Sand canyon demonstrate that there had been a five-thousand-year-old civilization in the region.

### **Introduction of Indian history**

History of India and its civilization dates back to at least 6500 BC which perhaps makes it the oldest surviving civilization in the world. India has been a meeting ground between the East and the West. Throughout its history many invaders have come to India. (Indian religions allowed it to adapt to and absorb all of them). (fig.1) All the while, these local dynasties built upon the roots of a culture well established. India has always been simply too big, too complicated, and too culturally subtle to let anyone empire dominate it for long<sup>2</sup>.

India is a country with a rich history and culture. Home to the Indus Valley civilization and a region of historic trade routes and vast empires, the Indian subcontinent was identified with its commercial and cultural wealth for much of its long history. Four major world religions, Hinduism<sup>3</sup>, Buddhism<sup>4</sup>, Jainism<sup>5</sup> and Sikhism<sup>6</sup> originated here, while Zoroastrianism<sup>7</sup>, Judaism<sup>8</sup>, Islam and Christianity arrived in the first millennium AD and mingled into the region's diverse culture. India became a modern nation-state in 1947 after a struggle for independence that was marked by widespread nonviolent resistance. The history of India can be divided into four major segments, the ancient era, the medieval era, the modern era and the post-independence era.

The hallmark of Indian history dates back to the Stone Age with paintings at the Rock Shelters of Bhimbetka<sup>9</sup> in Madhya Pradesh. (PL1) These paintings symbolize the earliest known traces of human life in India. The first known permanent settlements appeared over 9,000 years ago and gradually developed into the "Indus Valley Civilization"<sup>10</sup>, dating back to 3300 BCE in Western India. (fig.2) it was followed by the Vedic Civilization, which laid the foundations of Hinduism and other cultural aspects of early Indian society. From around 550 BCE, many independent kingdoms and republics known as the Mahajanapadas<sup>11</sup> were established across the country.

The empire built by the Maurya<sup>12</sup> dynasty under Emperor Ashoka<sup>13</sup> united most of South Asia in the third century BCE. From 180 BCE, a series of invasions from Central Asia followed, including those led by the Indo-Greeks<sup>14</sup>, Indo-Scythians<sup>15</sup>, Indo-Parthian<sup>16</sup> and Kushans<sup>17</sup> in the North -Western Indian subcontinent. From the third century CE, the Gupta<sup>18</sup> dynasty oversaw the period referred to as "The Golden Age" of Indian history. Among the notable South Indian empires were the Chalukyas<sup>19</sup>, Rashtrakutas<sup>20</sup>, Hoysalas<sup>21</sup>, Pallavas<sup>22</sup>, Pandyas<sup>23</sup>, and Cholas<sup>24</sup>. Science, engineering, art, literature, astronomy, and philosophy flourished under the patronage of these kings. Paintings at the Ajanta Caves in Aurangabad, Maharashtra were made in the 6th century.

Following invasions from Central Asia between the tenth and twelfth centuries, much of north India came under the rule of the Delhi Sultanate, and later the Mughal dynasty<sup>25</sup>. Mughal emperors gradually expanded their kingdoms to cover large parts of the subcontinent. Nevertheless, several indigenous kingdoms, such as the Vijayanagara Empire, flourished especially in the South. In the seventeenth and eighteenth century, the Mughal supremacy declined and the Maratha Empire became a dominant power.

The history of India is a mingle of the East and the West. India has always been an invader's paradise, while at the same time its natural isolation and magnetic religions allowed it to adapt to and absorb many of the peoples who penetrated through its many mountain passes. No matter how many Persians, Greeks, Chinese nomads, Arabs, Portuguese, Britishers and other raiders made their way into this great country, many of them merged into the society giving rise to a country full of diversity in terms of culture, religion, language and architecture. <sup>26</sup>

## Indian art

Indian Art is the art produced on the Indian subcontinent from about the 3rd millennium BC to modern times. To viewers schooled in the Western tradition, Indian art may seem overly ornate and sensuous; appreciation of its refinement comes only gradually, as a rule. Voluptuous feeling is given unusually free expression in Indian culture. A strong sense of design is also characteristic of Indian art and can be observed in its modern as well as in its traditional forms. <sup>27</sup>

The vast scope of the art of India intertwines with its cultural history, religions and philosophies which place art production and patronage in social and cultural contexts. Indian art can be classified into specific periods each reflecting particular religious, political and cultural developments.

- \* Ancient period (3500 BCE-1200 CE)
- \* Islamic ascendancy (1192-1757)
- \* Colonial period (1757–1947) <sup>28</sup>
- \* Independence and the postcolonial period (Post-1947)

“Each Indian period is unique in its art, literature and architecture. Indian art is constantly challenged as it rises to the peak of achieving the ideals of one philosophy in a visual form then begins anew for another. This challenge and revolution in thought provides Indian artists with reasons for innovation and creation, and the process of visualizing abstract ideas and the culture of the land. Each religion and philosophical system provided its own nuances, vast metaphors and similes, rich associations, wild imaginations, humanization of gods and celestial beings, characterization of people, the single purpose and ideal of life to be interpreted in art”. <sup>29</sup>

The earliest Indian religion to inspire major artistic monuments was Buddhism. Though there may have been earlier structures in wood that have been transformed into stone structures, there are no physical evidences for these except textual references. Obscurity shrouds the period between the decline of the Harappa's<sup>30</sup> and the definite historic period starting with the Mauryas. Soon after the Buddhists initiated the rock-cut caves, Hindus and Jains started to imitate them at Badami<sup>31</sup>, Aihole<sup>32</sup>, Ellora<sup>33</sup>, Salsette<sup>34</sup>, Elephanta<sup>35</sup>, Aurangabad<sup>36</sup> and Mamallapuram<sup>37</sup>.

Indian rock art has continuously evolved, since the first rock cut caves, to suit different purposes, social and religious contexts, and regional differences.<sup>38</sup>

### **Indian painting**

Painting as an art form has flourished in India from very early periods as is evident from literary sources and also from the remnants that have been discovered. India, always known for its varied cultural wealth, has a strong history pertaining to its Indian art paintings. Its paintings have always been praised for their great work, the commitment of the artists, perfectionism and content. A majority of the paintings have a definite content in them, most of which are extracts from great epics, Ramayana<sup>39</sup>, Mahabharata<sup>40</sup>, lives of gods and various morals. Apart from these topics, pure and eternal love has also been a subject of these paintings.<sup>41</sup>

The unique thing about Indian paintings is that each emperor who ruled the country had a different choice of art. And during his reign, that particular type of art was well promoted. Hence, India has seen a wide range of paintings.

Types of Indian Painting cannot be described in terms of a linear development or chronology unlike the Western art but it is considered to have evolved in a parallel manner in the course of time and space. There are different styles of paintings which have emerged in the due course of time in different geographic locations as a result of religious and cultural impact. Each style is distinct from the other by its essence and technique though, there is a friendly and complex internal relationship by which they can be recognized as uniquely Indian. Indian painting can be broadly classified as wall paintings and miniature. Different types of paintings come under these two broad categories but again, they can be classified depending on their evolution, emergence and style. Almost all of the ancient paintings are engraved on the wall of caves and temples. This starts from prehistoric cave painting of Bhimbhetka and progresses through the cave paintings of Ajanta caves, Ellora and Bagh caves. These are all primarily wall paintings.<sup>42</sup>

**The various types of Indian paintings are a reflection of rich culture and affluent past of India. But generally Indian Paintings can be broadly classified as the murals and miniatures:**

## **Indian Wall painting**

The earliest Indian paintings were the rock paintings of prehistoric times identified, as the petro glyphs found in shelters such as rock caves of Bhimbetka, some of which are dated to 5500 BC. This form of painting has evolved over the centuries and one can find an example of Indian paintings made, refined, and during the seventh century in the caves of Ajanta in the state of Maharashtra.

Bhimbetka in the state of Madhya Pradesh where prehistoric paintings are discovered in numerous caves. The paintings span a period of over 600 years starting from upper Paleolithic to early historic and medieval times. The rock shelters and caves of Bhimbetka have a number of interesting paintings which depict the lives and times of the people who lived in them, including scenes of childbirth, communal dancing, drinking, and religious rites, burials, as well as the natural environment around them.<sup>43</sup>

Executed mainly in red and white with the occasional use of green and yellow with themes taken from the everyday events of time, the scenes usually depict hunting, dancing, music, horse and elephant riders animal fighting, honey collection, decoration of bodies, disguises, masking and household scenes. Animals such as bison's, tigers, lions, wild boars, elephants, antelopes, dogs, lizards, crocodiles etc., have been abundantly depicted in some caves. Popular religious and ritual symbols also occur frequently. It is a marvel that these paintings have not faded even after thousands of years. Many archaeologists ponder on the possibility that these paints were made of Coloured earth, vegetable dyes, roots and animal fat. Brushes were made from pieces of fibrous plants. Because of the natural red and white pigments used by the artists, the Colours have been remarkably well preserved. The oldest paintings are considered to be 12,000 years old, but some of the geometric figures date to as recently as the medieval period.

“The colours used are vegetable colours which have endured through time because the drawings are generally made deep inside the caves in a niche or on inner walls. The presence of the figure of a horse, which is supposed to have come into India in relatively recent times, indicates that some of the drawings date back to a few thousand years but, there are other drawings which have been established as belonging to the Paleolithic age by archaeologists, using carbon dating techniques.”<sup>44</sup>

The tradition and methods of Indian cliff painting gradually evolved through many thousands of years - they are found in multiple locations with prehistoric art. The oldest frescoes of historical period have been preserved in Ajanta Caves from second century BC. In total, there are known to be more than 20 such locations in India with paintings and traces of paintings from ancient and early medieval times (up to 8th - 10th century AD). The most significant frescoes of ancient and early medieval periods are located in Ajanta Caves, Bagh Caves, Ellora Caves, and Sittanavasal.<sup>45</sup>

The Bagh Caves are a group of nine rock-cut monuments, situated among the southern slopes of the Vindhyas in Kukshi Tehsil of Dhar district in Madhya Pradesh State in Central India. Paintings on the walls and ceilings of the Viharas of Bagh, the fragments of which are still visible in Cave number 3 and Cave number 4 (remnants can also be seen Caves 2, 5 and 7), were executed in tempera. The ground prepared was a reddish-brown gritty and thick mud plaster, laid out on the walls and ceilings. Over the plaster, lime-priming was done, on which these paintings were executed. Some of the most beautiful paintings were on the walls of the portico of Cave 4. To preserve and prevent any further loss of these valuable representations of Indian classical art, most paintings were carefully removed in 1982 and today can be seen in the Archaeological Museum of Gwalior.<sup>46</sup>

Ellora is an archaeological site, 30 km (19 M) from the city of Aurangabad in the Indian state of Maharashtra, built by the Rashtrakutarulers. Well-known for its monumental caves, Ellora now declared as a World Heritage Site<sup>47</sup> by UNESCO. Ellora represents the epitome of Indian rock-cut architecture.<sup>48</sup> (PL2)

“Ajanta Caves in Maharashtra, India are 28 - 30 rock-cut cave monuments created during the first century BCE and 5th century AD, containing paintings and sculptures considered to be masterpieces of both Buddhist religious art and universal pictorial art”.<sup>49</sup>

Most of the paintings cover the entire wall making long narratives possible. One painting of a Buddhist to be, Padmapani<sup>50</sup> is particularly popular. (PL3, PL3A) The Bodhisattva stands composed in the 'Tribanga<sup>51</sup>' pose holding a lotus flower. The jeweled crown and the sacred thread across the chest reveal his personality and high caste status. The calm expression is in contrast to the figures surrounding him. He is

aloof and detached to the maladies of the material world as he has attained spiritual strength. (PL4, PL4A)

Sittanavasal is a Jain temple complex in Pudukottai district of Tamil Nadu. It is located at a distance of 58 km from Trichy<sup>52</sup>. The most famous monument is the rock-cut monastery of the Jains which contains remnants of exquisite frescoes from the 7th century AD<sup>53</sup>. (PL5)

**Approximately at the same time, the usage of paper and cloth for paintings was introduced in Indian paintings. That was when painting in India was categorized as Murals and Miniatures.**

### **Indian Miniature paintings**

Miniature paintings are paintings made on small canvasses of cloth and paper. Dash of Colour, intricate design and delicate brushwork marks the miniature painting, an illustrative of the Indian painting. With a rich history dating back to the 6-7th century, Miniature Painting in India conveyed reality with its sheer subtleties. The different schools of Indian miniatures like the Pala, Orissa, Jain, Mughal, Rajasthani and Nepali did not grow after isolation. The 11th century Pala miniatures were the earliest to arrive. This type of art mainly evolved in the medieval age especially narrating the royal life and this form of art is popular till date / today.

According to some experts in the field, the use of red Colour for backgrounds has come to be connected in subsequent tradition, with sensual and passionate desire. Pala Paintings the earliest examples of Bengal paintings are the twelve extant miniatures delineated on the palm-leaves of a manuscript of the Buddhist text. (PL6)

There is practically no evidence to indicate that Orissa paintings had any effect on Pahadi<sup>54</sup> artists. Western Indian Jain miniature paintings have, however, left a permanent mark on succeeding Indian paintings. Jain religious themes and motives did not propagate copying but their influence can be seen in the adaptation of its style. The Jain use of strong (pure) Colours, stylish figures of ladies, heavy gold outlines, and reduction of dress to pointed segments, enlarged eyes and square shaped hands are reflected both in Rajasthani and Pahadi paintings. They also cast their spell over Mughal and Deccani painting. (PL7), (PL8), (PL9)

The sixteenth century, creatively speaking was fruitful for Indian painting. The art of miniature painting came into great prominence both under the Mughals and the Muslim kings of the Deccan and Malwa<sup>55</sup> and under the Hindu kings of Rajasthan.<sup>56</sup>

“Some of the great miniature paintings gain inspiration from Ramayana, Mahabharata, BhagvataPurana<sup>57</sup>, Rasikpriya<sup>58</sup>, Rasamanjiri<sup>59</sup> as well as ragas of Indian classical music etc. At the same time you will be able to find Miniature paintings in the manuscripts of Jains, Buddhist, Rajput, and Mughal theories and texts”.<sup>60</sup>

The Mughals were instrumental in introducing elements of Persian tradition into contemporary painting as well as subsequent styles of Indian painting. The credit for introducing Western elements in drawing and painting in the Indian style also goes to some Muslim kingdoms. Mughal painting took interest in realistic portraiture than was typical of Persian miniatures. Animals and plants were also realistically shown. Although many classic works of Persian literature continued to be illustrated, as well as Indian works, the taste of the Mughal emperors for writing memoirs or diaries, which begun with Babur, provided some of the most lavishly decorated texts. (PL10)

Paintings of the Mughal era flourished and developed during the rule of Emperor Akbar, Jahangir and also during the reign of Shah Jahan. The Mughal paintings of India developed during the reign of Humayun. When he returned to India from his exile, he brought with him the great Persian artists; Abd-us-samad<sup>61</sup> and Mir-Sayyid Ali<sup>62</sup>. In the course of time the art of these two artists made their presence felt in the local art works and slowly Mughal painting flourished.<sup>63</sup>

The Deccani school of Painting, which came into prominence after the Mughal School of painting made Indian painting rich, vivid and illustrative. The Deccani School of painting got inspiration from the Mughal School and evolved its own unique and very characteristic style. Pale green, mineral-coloured backgrounds with figures placed squarely in the foreground marks the Deccani school of painting as an expression of subtleties through brushwork. (PL11)

**Indian paintings can further be classified according to their different origins. Among the numerous types are Mithila<sup>64</sup> or Madhubani<sup>65</sup> painting, Pahari painting, Lepaksh<sup>66</sup> painting among other must be mentioned.**

Maduhbani paintings are kinds of paintings that were patronized by village women who put forth their mind on paintings. Madhubani paintings mostly depict

nature and Hindu religious motifs, and the themes generally revolve around Hindu deities like Krishna, Ram, Shiva, Durga<sup>67</sup>, Lakshmi<sup>68</sup>, and Saraswati. Natural objects like the sun, the moon, and religious plants like tulsi<sup>69</sup> are also widely painted, along with scenes from the royal court and social events like weddings.<sup>70</sup> (PL12, PL12A)

**These kinds of paintings are very popular and have become an integral part of the Indian community.**

Tanjore<sup>71</sup> Paintings are classical South Indian form of painting which evolved in the village of Thanjavur in Tamil Nadu State and are well-known for its richness and compactness of forms and vivid Colours. This art form dates back to the early 9th century, a period dominated by the Chola rulers, who encouraged art and literature. These paintings are known for their elegance, rich colours, and attention to detail. The themes for most of these paintings are Hindu Gods and Goddesses and scenes from Hindu mythology. In modern times, these paintings have become a much sought after souvenir during festive occasions in South India. (PL13)

“The process of making a Tanjore painting involves many stages. The first stage begins with the making of the preliminary sketch of the image on the base. The base consists of a cloth pasted over a wooden base. Then chalk powder or zinc oxide is mixed with water-soluble adhesive and applied on the base. To make the base smoother, a mild abrasive is sometimes used. After the drawing is made, decoration of the jewelry and the apparels in the image is done with semi-precious stones. Laces or threads are also used to decorate the jewelry. On top of this, gold foils are pasted. Finally, dyes are used to add colours to the figures in the paintings”.<sup>72</sup> (PL14)

Rajasthani Paintings are miniature paintings of the finest quality, which are made both on paper and on large pieces of cloth. Different parts of the State boasts of their own style, and are thus recognized as different schools of paintings. Rajput painting, also known as Rajasthani Painting, is a style of Indian painting. In the last decades of the 16th Century, Rajput art schools began to develop distinctive styles combining indigenous as well as foreign influences (Persian, Mughal, Chinese, and European) into unique styles. (PL15)

“The Rajput paintings mainly focused on the life of Lord Krishna and epics like Mahabharata and Ramayana. Along with these, the Rajput manuscripts had several landscapes portrayed. Many paintings were done on the walls of palaces, inner

chambers of the forts, havelis<sup>73</sup>, particularly, the havelis of Shekhawati<sup>74</sup>, the forts and palaces built by Shekhawat Rajputs. Rajput and Pahari style of paintings are also very popular in Indian art paintings”.<sup>75</sup>

“The colours were extracted from certain minerals, plant sources, conch shells, and were even derived from processing precious stones. Gold and silver were also used. The preparation of desired colours was a lengthy process, sometimes taking weeks. Brushes used were very fine.”<sup>76</sup>

Pahari Painting, another school of miniature painting evolved in the hilly states of Himachal Pradesh, Punjab, and Jammu & Kashmir during the reign of the Rajput rulers. These paintings have beautiful scenes of the Himalaya as the backdrop. There are three distinct schools named Basholi<sup>77</sup>, Guler- Kangra<sup>78</sup> and Sikh<sup>79</sup>. Another type of Indian painting is the Lepakshi Painting, where is a wall painting made on the walls of the temple of Lepakshi, The Pahari style of painting was inspired by Jayadev’s Gitagovindam<sup>80</sup>. Pahari painting (literal meaning a painting from the mountainous regions, pahar means a mountain in Hindi) is an umbrella term used for a form of Indian painting, originating from the Hill kingdoms of North India, during 17th-19th century<sup>81</sup>.

One type of Indian painting which is comparatively a recent form is the Glass Painting. It is extremely delightful to the connoisseur’s eyes for its clarity and richness of Colours. The glass is engraved and then Coloured from the reverse side. Patachitra<sup>82</sup> flourished in the state of Orissa and is made on cloth with extremely vivid Colours and its subject is mythology-based subjects (PL16, PL16A). Kalighat<sup>83</sup> pots are another form, which are made on earthen pots or cloth. These are mainly used as wall hangings. Marble Painting is also a type of Indian painting which like glass painting is also a recent form of painting made on exquisite marble stones. The subject can be traditional or contemporary. Marble paintings are mainly used for decorative purpose, especially on tabletop, furniture and flower vases<sup>84</sup>. (PL17)

### **History of South India**

Southern India is an area encompassing India's states of Andhra Pradesh, Karnataka, Kerala and Tamil Nadu as well as the union territories of Lakshadweep and Pondicherry, occupying 19.31% of India's area. The region is also known as *Dravidian* as is used in the National anthem. South India lies in the peninsular Deccan Plateau and

is bounded by the Arabian Sea in the west, the Indian Ocean in the south and the Bay of Bengal in the east<sup>85</sup>. (fig.3)

The history of South India covers a span of over four thousand years during which the region saw the rise and fall of a number of dynasties and empires. The period of known history of the region begins with the ancient period during which the great king Ashoka ruled over most of the Indian subcontinent. Then important dynasties such as Satavahana<sup>86</sup>, Chalukya, Pallava, Rashtrakuta, Chera, Chola, Pandya, Kakatiya<sup>87</sup> and Hoysala were at their peak during various periods of history. (fig.3A)

The late medieval period saw the rise of Muslim power in South India. The defeat of the Kakatiya dynasty of Warangal by Tughlaq forces of the Delhi Sultanate in 1323 CE heralded new chapter in South Indian history. The struggle of the period was between the Bahmani Sultanate based in Gulbarga (and later, Bidar) and the Vijayanagara Empire with its capital in Vijayanagara in modern Hampi.<sup>88</sup>

These kingdoms constantly fought amongst each other and against external forces when Muslim armies invaded south India. The Vijayanagara Empire rose in response to the Muslim intervention and covered most of South India and acted as a bulwark against Mughal expansion into the south.

### **The Vijayanagara Empire**

The Vijayanagara Empire, founded in the early 14th century with the purpose of stemming the tide of Muslim power over running South India, lasted for almost 200 years. (fig.4, fig.4A) It was visited and recorded by the Persian scholar Abdul Razzaq (traveler). The empire reached its zenith of power and prosperity during the reign of Tuluva king<sup>89</sup>, Krishnadevaraya. Krishnadevaraya was a great patron of art, music, dance and literature and an accomplished poet himself, in Telugu.<sup>90</sup>

With the fall of Vijayanagara and the break-up of the Bahmani Sultanate, the Qutb Shahi dynasty of Golconda and Hyderabad became the dominant power in the region. Qutb Shahi dominance of the region continued until the middle of the seventeenth century, when the Mogul under Aurangzeb made determined inroads into the Deccan. Following Aurangzeb's death, Moguls power weakened, and South Indian rulers gained autonomy from Delhi. The Wodiyar kingdom of Mysore, the Asaf Jahis of Hyderabad, and Marathas all gained power. (fig.5)

When the European powers arrived during the 16th century CE, the southern kingdoms were not powerful enough to resist the new threat and eventually succumbed to British occupation. The British created the Madras Presidency which covered most of South India directly, administered by the British Raj, and divided the rest into a number of dependent princely states. South India, during the British colonial rule was divided into the Madras Presidency and Hyderabad, Mysore, Thiruvithamcoore<sup>91</sup> (also known as Travancore), Cochin, Vijayanagara and a number of other minor princely states. After independence, South India was linguistically divided into the States of Andhra Pradesh, Karnataka, Kerala and Tamil Nadu.<sup>92</sup>

In the middle of the 18th century, the French and the British initiated a protracted struggle for military control of South India. The period was marked by shifting alliances between the two European powers and the local powers, mercenary armies employed by all sides, and general anarchy in South India. Cities and forts changed hands many times, and soldiers were primarily remunerated through loot. The four Anglo-Mysore Wars and the three Anglo-Maratha Wars saw Mysore, the Marathas and Hyderabad aligning themselves in turns with either the British or the French. Eventually, British power in alliance with Hyderabad prevailed and Mysore was absorbed as a princely State within British India. The Nizam of Hyderabad sought to retain his autonomy through diplomacy rather than open war with the British. The Maratha Empire that stretched across large swathes of Central and Northern India was broken up, with most of it annexed by the British.<sup>93</sup>

### **History of Karnataka**

Karnataka is a land with rich historical past. It has many pre-historic sites and most of them are in the river valleys. The pre-historic culture of Karnataka is quite distinct from the prehistoric cultures of other States. Gold discovered in Harappa was found to be imported from mines in Karnataka, prompting scholars to hypothesize about contacts between ancient Karnataka and the Indus Valley Civilization in 3000 BCE.<sup>94</sup>

“Prior to the third century BCE, most of Karnataka was part of the Nanda Empire before coming under the Mauryan Empire of Emperor Ashoka. Four centuries of Satavahana rule followed, allowing them to control large areas of Karnataka”.<sup>95</sup>

“The decline of Satavahana power led to the rise of the earliest native kingdoms, the Kadambas and the Western Gangas, marking the region's emergence as

an independent political entity. The Western Ganga Dynasty was formed with Talakad as its capital. The Gangas started their rule from c. 350 from Kolara and later their capital was shifted to Talakad (Mysore Dt.). Till the advent of the Badami Chalukyas, they were almost a sovereign power. Later they continued to rule over Gangavadi (which comprised major parts of South Karnataka) till the close of the 10th century as subordinates of the Badami Chalukyas and the Rastrakutas".<sup>96</sup>

### **The Badami Chalukyas**

It was the Chalukyas of Badami who brought the whole of Karnataka under a single rule. They are also remembered for their contributions in the field of art. Their monuments are found at Badami, Aihole and Pattadakal. <sup>97</sup>

“Parts of modern-day Karnataka were occupied by the Chola Empire between 990-1210 AD. At the turn of the first millennium, the Hoysalas gained power in the region. Literature flourished during this time, which led to the distinctive Kannada literary metres<sup>98</sup> and the construction of temples and sculptures adhering to the Vesara<sup>99</sup> style of architecture. The expansion of the Hoysala Empire brought parts of modern Andhra Pradesh and Tamil Nadu under its rule. In the early 14th century, Harihara and Bukka Raya established the Vijayanagara Empire with its capital, Hosapattana (later named Vijayanagara), on the banks of the Tungabhadra River in modern Bellary district. The empire rose as a bulwark against Muslim advances into South India, which it completely controlled for over two centuries” .<sup>100</sup>

In 1565, Karnataka and the rest of South India experienced a major geopolitical shift when the Vijayanagara Empire fell to a confederation of Islamic Sultanates in the Battle of Talikota. Of the five Shahi Sultans who succeeded the Bahamanis, the Adil shahis of Bijapur (1489-1686) and the Barid Shahis of Bidar (1504-1689) ruled over parts of Karnataka. In 1619, the former dynasty was overthrown by the latter. The city of Vijayanagar was captured by the Shahi Sultans in 1565 and the capital was shifted to the South, beyond the frontiers of Karnataka till 1646.

The Bijapur Sultanate, which had risen after the demise of the Bahmani Sultanate of Bidar, soon took control of the Deccan; it was defeated by the Moghuls in the late 17th century. The Bahamani and Bijapur rulers encouraged Urdu and Persian literature and Indo-Saracenic architecture, the Gol Gumbaz being one of the high points of this style. During the sixteenth century, Konkani Hindus migrated to Karnataka,

mostly from Salcette, Goa during the seventeenth and eighteenth century, the Mangalorean Catholics migrated to South Canara, in Karnataka, especially from Bardes, Goa, due to food shortages, epidemics and heavy taxation imposed by the Portuguese.<sup>101</sup>

In the period that followed, parts of northern Karnataka were ruled by the Nizam of Hyderabad, the British, and other powers. In the South, the Mysore Kingdom, former vassals of the Vijayanagara Empire, was briefly independent. With the death of Krishnaraja Wodeyar II, Hyder Ali, the Commander-in-Chief of the Mysore army, gained control of the region. After his death, the kingdom was inherited by his son Tipu Sultan. To contain European expansion in South India, Hyder Ali and later Tipu Sultan fought four significant Anglo-Mysore Wars, the last of which resulted in Tipu Sultan's death and the incorporation of Mysore into the British Raj in 1799. The Kingdom of Mysore was restored to the Wodeyars and Mysore remained a princely state under the British Raj.<sup>102</sup>

After independence, the Wodeyar Maharaja acceded to India. In 1950, Mysore became an Indian state, and the former Maharaja became its governor, till 1975. The Ekikarana<sup>103</sup> movement which started in the latter half of the 19th century, culminated in the States Re organization Act of 1956 which provided for parts of Coorg, Madras, Hyderabad, and Bombay states to be incorporated into the state of Mysore. Mysore state was renamed Karnataka in 1973. The state of Mysore was formed on November 1, 1956 and since then November 1 of every year is celebrated as Kannada Rajyotsava<sup>104</sup> / Karnataka Rajyotsava.<sup>105</sup>

### **South Indian painting**

**Paintings of South India are famous for their intricate curves and bright Colours. There are many schools of painting in South India like the Mysore, Tanjore, Nayaka, Chola and so on.**

### **Karnataka painting**

Karnataka paintings follow a long line of development. The earliest paintings of Karnataka are of the pre-historic period around 2000-1000 B.C. The representations of animals, human figures etc., are painted beneath the projected rocks which formed the dwelling place of the prehistoric people. From the megalithic times, the advancement of painting was seen on pottery and other articles, murals on caves, on temples, on the walls of mansions and palaces and on paper. Etchings from the time of Emperor Ashoka

can be seen in rock boulders in the region, which gives inkling into the life of the people of that time.

The tradition of paintings in Karnataka owes its beginnings to the western Chalukyans who decorated the walls of the caves in Badami with interesting murals during 6th century A.D. Most of these paintings are lost beyond retrieval but some years ago Minajgi and later M.S. Chandrashekar, the famous Ajanta painter made reproductions of these paintings. Some of these are preserved at the Lalit Kala Academy and the Archaeological Survey of India. (PL18)

During the 15th century, King Ibrahim Adil Shah was responsible for the commissioning of a few murals in Kamatgi<sup>106</sup> and Bijapur. What remain today of a once beautiful set of paintings on leisure and opulence are only a few bartered traces. There are some panels showing a king in consultation with an aged fakir. Here shades of brown dominate and the style is very European. We can also come across a painting of a princess in a garden being attended to by her maids.

After the fall of the Vijayanagar Empire in 1565 A.D. the artists and artisans sought refuge and kind protection under the Mysore Wodeyars and Nayaks of Tanjore who were the feudatories of the Vijayanagar Kings. The tradition fostered by the Wodeyars and Nayakas was naturally the continuation of the mural art of Vijayanagar. These common sources and idioms, particularly in the field of painting, have produced a great degree of similarity between Mysore and Tanjore Schools of art. In later centuries in the process of assimilation and acquisitions, these two traditions developed as distinctive in their expression and technique. As a result the artistic activity throughout South India saw an exuberant variety in style, with divergent centers around this time.

The Nayakas who subsequently came to rule some parts of Karnataka were equally good patrons of art. A number of temples with sculptures and paintings that are truly worthy survive from this period. When Raja Wodeyar came to rule Srirangapattana after the Nayakas, he decided to set up a guild for the artists in a place called Ganjam. This place was similar to an artists' village having a tutelary goddess. We know from literary sources that a sizeable area in the fortified island town of Srirangapattana- fifteen kilometers north of Mysore - was set aside to house artists and their families. A temple dedicated to goddess Nimishamba, the family deity of the

Chandravamshi Kshatriya Raju community, to which most of the artists belonged, still stands on the banks of the Kaveri near Srirangapattana.<sup>107</sup> (PL19)

The artists who settled in Ganjam<sup>108</sup> were basically craftsmen who could do all kinds of work. These artists could have passed on their age old tradition and techniques to their future generations as in the community of craftsmen the profession is usually passed on from father to son.

Mysore painting is an important form of classical South Indian painting, originating from Mysore in Karnataka. These paintings are known for their elegance, muffled colours, and attention to minute details. The themes for most of these paintings are Hindu Gods, Goddesses, and events from Hindu mythology. (PL20, PL20A)

The making of these unique South Indian paintings involves the making of the preliminary sketch of the image on the base. The base is made of a cartridge paper pasted on a wooden base. A paste made of Zinc oxide and Arabic gum called "gesso paste" is also used in the South Indian paintings. Very little is known of this early phase of Mysore painting as no example of art of any significance has survived the centuries of warfare, neglect and vandalism. But one can safely presume that this early style of painting closely followed the Vijayanagara idiom, perhaps with minor changes to suit the taste and culture of the new patrons.<sup>109</sup>

“The years that followed in Karnataka were not peaceful ones. Rulers spent most of their time in the strategy and planning of wars, of annexation and actual execution of such wars. They had to be careful of impending invasions from their belligerent neighbors’; Most of their time was taken away by politics and war, leaving very little time for the cultivation of noble arts like painting, music and the like. As there was no significant encouragement for quite some time, artists had apparently no scope to improve. The field of painting in particular seems to have suffered. The mural art which had a long tradition from the days of Ajanta slowly began to degenerate in Karnataka. However architecture did not suffer greatly as Hyder Ali and Tipu Sultan showed interest in building monuments”.<sup>110</sup>

At Asar Mahal in Bijapur, there are some portraits of kings but all are in a bad shape today (PL21). They carry a strong European bearing and ShivaramKaranth's<sup>111</sup> (PL22)

It is only during the late 18th century that Karnataka felt a change in the political scenario. Until then ruled by a prominent Hindu kings, the old Mysore State now came under Muslim dominion. Historical painting significantly gained prominence and for the first time in the history of mural tradition of Karnataka, there came about a departure from religious painting to full scale historical renderings. And this was experimented in Srirangapattana, the new capital of the new Muslim rulers.

## **Iran**

The history of Iran has been intertwined with the history of a larger historical region, comprising the area from the Danube River in the West to the Indus River and Jaxartes<sup>112</sup> in the East and from the Caucasus, Caspian Sea, and Aral Sea in the north to the Persian Gulf and the Gulf of Oman and Egypt in the South.

The south western part of the Iranian plateau participated in the wider Ancient near East with Elam<sup>113</sup>, from the Early Bronze Age. The Persian Empire proper begins in the Iron Age, following the influx of Iranian peoples which gave rise to the Median, Achaemenid<sup>114</sup>, the Parthian<sup>115</sup>, the Sassanid dynasties<sup>116</sup> during classical antiquity.(fig.6)

**Islamic conquest of Persia (633–656) and the end of the Sassanid Empire was a turning point in Iranian history. Islamization in Iran took place during 8th to 10th century and led to the eventual decline of the Zoroastrian religion in Persia. However, the achievements of the previous Persian civilizations were not lost, but were to a great extent absorbed by the new Islamic polity and civilization.**

After centuries of foreign occupation and short-lived native dynasties, Iran was once again reunified as an independent state in 1501 by the Safavid dynasty who established Shi'a<sup>117</sup> Islam as the official religion of their empire, marking one of the most important turning points in the history of Islam .<sup>118</sup>

Iranians were active in various fields of imaginary and decorative art from long ago. The Iranian cultural region consisting of the modern nations of Iran, Armenia, Turkey, Afghanistan, Tajikistan, Azerbaijan, Uzbekistan and surrounding regions is home to one of the richest art heritages in world history and encompasses many disciplines including architecture, painting, weaving, pottery, calligraphy, metalworking and stone masonry.

## **Persian painting**

### **Introduction**

Iranian painting that is erroneously called "Miniature" contains some opuses from the history of Iran after entry of Islam. It mostly includes the illustration of literary books (like *Kelileh va Demneh*<sup>119</sup>, *SamakeAyyar*<sup>120</sup>...), scientific books (like *Al-teriagh*, *Al-agmaani*<sup>121</sup>...), historical books (like *Jame-ol-tavarikh*<sup>122</sup>...) and also religious ones (like *Khavaran nameh*<sup>123</sup>).

The first relics that can be termed a Painting date back to 7000 – 8000 years ago found in a cave in Lorestan<sup>124</sup>. Also there are wall paintings from the era of Ashkanian and Sasanian. After the entry of Islam and with the governance of Baniomayyeh<sup>125</sup> and Abbasian<sup>126</sup>, we do not see any great symptom of Art in Iran. But after the formation of local governments in Iran like Samanian<sup>127</sup>, Ghaznavian<sup>128</sup> and Alebooyeh<sup>129</sup>, and after their independence from the central power in Baghdad, the basis for the growth of Iranian art and culture was developed. Most of the opuses from these eras are the illustration and picture drawing in books and it is less about painting on the walls of palaces. In fact, Iranian art showed greater flexibility with all the limitations imposed on it with the Arab onslaught, Iranians changed the way of presentation in order to preserve the rich Iranian culture. We can categorize Iranian painting (*negargari*) into different styles.

Oriental historian Basil Gray believes "Iran has offered a particularly unique art to the world which is excellent in its kind". Fieldworks and excavations on wall painting on cliffs in Lorestan caves, west of Iran, revealed that they belong to the Mesolithic Age in 7<sup>th</sup> millennium B.C. It might be considered as one of the oldest artworks discovered in Iran. (PL23) In the caves of Lorestan province, painted images of animals and hunting scenes have been discovered. Paintings were also discovered by W. Sumner, on the walls of buildings, in Mallyan heights, in Fars. Paintings discovered on earthenware in Lorestan, Sialk<sup>130</sup> and other archaeological sites prove that the artists of this region were familiar with the art of painting.<sup>131</sup>

There are some iconic objects in the form of bone engraving and designed potteries from the middle of the 5<sup>th</sup> millennium B.C. Besides, Iranian artists have created many antiquities during different Ages. However, the important point is that Iranian painting has amalgamated the Western and Eastern traditions and other foreign

cultures through its a history and results has evolved its own style. Despite various external effects, an internal continuity can be distinguished in transforming the Iranian painting history. After the domination of Moguls over Iran, a new revolution started in Iranian art. The furbishing trend of external effects is carried out during the Timurid<sup>132</sup> and Safavid and genuine art schools grew up into being, although Safavid dynasty itself brought about a new style in Iranian painting.

**Iranian paintings generally are divided into two branches, namely mural and miniature paintings.**

### **Persian Mural painting**

The most famous and valuable samples of iconic Iranian art can be viewed on the mosaics and manuscript plaques, but it should also be noted that Iranians were active in various iconic and decorative arts from so time immemorial. Based on evidences available, mural painting can be considered much older than book figuring. However, mural was given utmost importance among other iconic arts in the primitive period; its importance diminished after the Moguls domination and once again attention was paid to big wall size paintings during the Safavid dynasty<sup>133</sup>.

“The earliest known evidence attesting to the long history of Persian wall painting is found in Sialk, a region near the modern city of Kashan in central Iran, where archaeologists discovered a settlement that dates to around 5000 B.C.E. Not only did the excavators unearth a ransom of naively painted, geometric pottery, they also discovered the remnants of rudimentary interior architectural decoration” where “the walls of rooms were painted red with iron oxide mixed in fruit juice<sup>134</sup>.”(PL24, PL24A)

While little evidence of interior wall painting is extant from the following period, there is continuous support for a tradition of polychrome faience and stucco decoration on the exterior (and very rarely on the interior) 4 edifices of buildings whose provenances range from the stylized Assyrian and Achaemenid reigns of the first millennium to the successive era of naturalism that occurred after Persia was conquered by Alexander in 330 B.C.E. The subsequent 400-year span during which time the Hellenistic Seleucids and then Parthian ruled Persia, closed the door on the esoteric administrative policies of the ancient dynasties, affecting an unprecedented degree of interaction between the West and the East. The result of this extra cultural meld was the development of interior palatial design that reflected a rich variety of ornamental

stucco wall and ceiling decorations which included both natural and mythical human and animal forms, geometric and stylized vegetal compositions architectonic elements and other repeat designs<sup>135</sup>.(PL25, PL26)

From the Parthian era, few mural paintings, most of them discovered in the northern parts of Euphrates River, have been uncovered. One of these paintings is a display of a hunting scene. The position of riders and animals, and the style in this work reminds us of Iranian miniatures, many of which appear to be direct antecedents of later Islamic motifs. (PL27)

But in the paintings of Achaemenids era, profile work was preferred by the artists. The proportion and beauty of Colours of this era are remarkable. The Colours are shade less, and have the same tune. In some cases, black stripes limited the Colourful surfaces.

Mani<sup>136</sup>, the Iranian prophet and painter, who lived about the 3rd century, was a skilled and expert painter. His paintings were thought to be part of his miracles. The paintings of Torfan, discovered in the desert of Gall, a region situated in the Turkestan province in China, belong to 840 to 860 AD. These mural paintings exhibit Iranian scenes and portraits. Imagines of tree branches also exist in these paintings. (PL28, PL28A)

For the most part, the newly minted Sassanian rulers maintained the figural and vegetal Decoration popularized during the Parthian period. However, the Sassanians, who ruled the region from 224 to 639, ultimately sought to reconcile the diverse and often naturalistic influences of the recent past with the awesome formality of the ancient Achaemenids. (PL29)

The importance of both Silk Road trade and Buddhist peregrinations to the transmission of motifs between the East and the West is further underscored by Scholar Oleg Graber's assertion that "a number of Iranian themes have been discovered" in the relatively disparate locations of the Tarim basin in the Xinjiang region of North-Western China, Bamiyan in Afghanistan and Ajanta in modern India. Grabar notes "in all these sites, thousands of paintings still cover the walls of convents, sanctuaries, refuges, and hostels for merchants and pilgrims.<sup>137</sup>" (PL30, PL30A)

Grabar suggests that a strong influence on the pre-Islamic Persian consciousness may arguably be termed the first “truly Iranian art, Soghdian<sup>138</sup> Painting.”(PL31) Discovered in the 1980’s in Panjikent<sup>139</sup>, an area of the former Soviet Union, as well as in various sites bordering the Caspian Sea, the Soghdian frescoes date from the second to the eighth centuries. The unique flavor of Soghdian painting is created by its dominant emphasis on non-sacred subject matter. Essentially focusing on genre scenes, a few of the subjects depicted in the Panjikent. (PL32) program are a backgammon game, feasting, and a funerary procession. Other scenes have been identified as themes from literature. These include such varied topics as exploits from the life of the Shahnameh<sup>140</sup> figures Rostam<sup>141</sup> and Siyavush<sup>142</sup>, battles of the Amazons and even the wolfs suckling the founders of Rome, Romulus and Remus. Stylistically, Grabar describes the Soghdian works as having flat washes of ground Colour similar to the Sassanian cliff murals. Describing the art as “linear” with almost no depth” or “trace of classical Mediterranean illusionism, Grabar explains, “The backgrounds are red, black, yellow or blue, almost always without indication of landscape, and the human figures, animals (especially horses ) buildings and various objects are clearly defined with thick features and assured drawing<sup>143</sup>.(PL33)

### **Wall Painting during the Early Islamic Period**

Archaeologists discovered heavy line drawings of male heads and a horse and rider. Perhaps, indicative of the waxing Islamic fascination with plasticity, the remainder of the interior is shrouded in a lush veil of painted vegetal arabesque. A dig at the slightly later eleventh century site of Lashkari Bazar in Afghanistan has revealed frescoes that seem to relate directly to a Soghdian predecessor. Pointing out that the ruins at Lashkari were the veritable residence of the Ghaznavid sultan who commissioned Firdowsi.s epic, Grabar notes that the murals subject matter, courtesans surrounding a prince, relates to the works found at Panjikent. The erect two-dimensional Lashkari images are executed in true Soghdian spirit with their clothing painted in precise detail and their physiognomy simplified to such a degree that they resemble carnival masks.<sup>144</sup>

As many Islamic histories imply, the thirteenth century upheavals brought about by the Mongolian conquest irrevocably altered the face of Islamic art’s Basil Gray points out, “The Mongols themselves had no art; but the Mongol court, in China

and in Persia was a cosmopolitan centre at which Chinese, Persian and Uyghur Turk laboured together to build and run the administration or met to exchange goods.”<sup>145</sup>

Accordingly, the ensuing era of Islamic art reflected the diverse elements brought together under the Khanate. The art of Muslim craftsmen retained its pre-Islamic preoccupation with the aggrandizement of the ruling classes as evinced by the continuation of the princely cycle. At the same time, the Muslims’ pre-established affinity for Chinese styles greatly facilitated the incorporation of fresh and now readily available motifs into the infinitely evolving patterns of arabesque. While there is no architectural evidence of wall painting (1256-1335), a few of the interior scenes portrayed in the Great Mongol Shahnameh, as well as in a few other Shahnameh albums of the period show abstract painted wall decoration similar to the simplest style found in the Houghton manuscript<sup>146</sup>. (PL34)

Evidence from the ensuing Timurid period (1370-1507) is much more abundant. Further evidence of wall painting during Timur’s reign is manifest by a highly decorated Madrasah or School built by another of his wives, Saray MulkK hanum. Beside from the architectural evidence, there are numerous written sources that reference to the decoration of Timur’s bagh’s: “elaborate garden estates” that peppered the landscapes of Shahre sabaz, Samarqand, Herat and Tabriz. There are several beautiful palaces, with their complements of rooms very richly worked with decoration in gold and blue, and their tiles.”<sup>147</sup>

During the 15th century Timurid-Turkmen era Chinese and Islamic motifs were effectively combined to create an “elegant new decorative genre” best termed “chinoiserie.”<sup>148</sup>(PL35) logically, it is the ornament from this period that had the greatest influence on later Safavid style<sup>149</sup>. In fact, considering the brief time frame between the fall of the Aq-Quyunlu and the creation of Tahmasp’s Shahnameh, it may be accurate to say that many of the murals depicted in the manuscript are veritable images of interior decoration found in captured Turkmen and Timurid palaces. (PL36)

### **Persian miniature painting**

A Persian miniature is a small painting on paper, whether a book illustration or a separate work of art intended to be kept in an album of such works called a muraqqa. The techniques are broadly comparable to the Western and Byzantine traditions of miniatures in illuminated manuscripts. Although there is an equally well-established

Persian tradition of wall-painting, the survival rate and state of preservation of miniatures is better, and miniatures are much the best-known form of Persian painting in the West, and many of the most important examples are in Western, or Turkish, museums. Miniature painting became a significant Persian genre in the 13th century, and the highest point in this tradition was reached in the 15th and 16th centuries, and was heavily influenced by Chinese paintings as the Mongol rulers of Persia brought with them numerous Chinese artists to the court. The tradition continued often this under some Western influence and has many modern exponents. The Persian miniature had a dominant influence on other Islamic miniature traditions, principally the Ottoman miniature in Turkey, and the Mogul miniature in the Indian sub-continent.<sup>150</sup>

Persian art under Islam had never completely forbidden the human figure, and in the miniature tradition the depiction of figures, often in large numbers, is central. This was partly because the miniature is a private form, kept in a book or album and only shown to those the owner chooses. It was therefore possible to be freer than in wall paintings or other works seen by a wider audience. The Quran<sup>151</sup> and other purely religious works are never illustrated in this way, though histories and other works may include religious scenes, sometimes even depicting the Prophet Muhammad, after 1500, usually without showing his face.

As well as the figurative scenes in miniatures, which this article concentrates on, there was a parallel style of non-figurative ornamental decoration which was found in borders and panels in miniature pages, and spaces at the start or end of a work or section, and often in whole pages acting as frontispieces. In Islamic art this is referred to as "illumination"<sup>152</sup>, and manuscripts of the Quran and other religious books often included considerable number of illuminated pages.<sup>153</sup>

The designs reflected contemporary work in other media, in later periods being especially close to book-covers and Persian carpets, and it is thought that many carpet designs were created by court artists and sent to the workshops in the provinces.<sup>154</sup>

The bright and pure colouring of the Persian miniature is one of its most striking features. Normally all the pigments used are mineral-based ones which keep their bright colours very well if kept in proper conditions, the main exception being silver, mostly used to depict water, which will oxidize to a rough-edged black over time.<sup>155</sup>

The conventions of Persian miniatures changed slowly; faces are normally youthful and seen in three-quarters view, with a plump rounded lower face better suited to portraying typical Chinese or Eastern features than those of most Persians. Lighting is even, without shadows or chiaroscuro. Walls and other surfaces are shown either frontally, or as at (to modern eyes) an angle of about 45 degrees, often giving the modern viewer the unintended impression that a building is (say) hexagonal in plan. Buildings are often shown in complex views, mixing interior views through windows or "cutaways" with exterior views of other parts of a facade. Costumes and architecture are always those of the time<sup>156</sup>.

Many figures are often depicted, with those in the main scene normally rendered of the same size, and recession (depth in the picture space) indicated by placing more distant figures higher up in the space. More important figures may be somewhat larger than those around them, and battle scenes can be very crowded indeed. Great attention is paid to the background, whether of a landscape or buildings, and the detail and freshness with which plants and animals, the fabrics of tents, hangings or carpets, or tile patterns are shown is one of the great attractions of the form. Dress of the figures is equally shown with great care, although artists understandably often avoid depicting the patterned cloth that many would have worn. Animals, especially horses that appear very often, are mostly shown sideways on; even the love-stories that constitute much of the classic material illustrated are conducted largely in the saddle, as far as the prince-protagonist is concerned.<sup>157</sup> (PL37)

Landscapes are very often mountainous (the plains that make up much of Persia are rarely attempted), this being indicated by a high undulating horizon, and outcrops of bare rock which, like the clouds in the normally small area of sky left above the landscape, are depicted in conventions derived from Chinese art. Even when a scene in a palace is shown, the viewpoint often appears to be from a point some metres in the air<sup>158</sup>. (PL38)

The earliest miniatures appeared unframed horizontally across the page in the middle of a text, following Byzantine and Arabic precedents, but in the 14th century the vertical format was introduced, perhaps influenced by Chinese scroll-paintings. This is used in all the luxury manuscripts for the court that constitute the most famous

Persian manuscripts, and the vertical format dictates many characteristics of the style.<sup>159</sup> (PL39), (PL40)

The miniatures normally occupy a full page, later sometimes spreading across two pages to regain a square or horizontal "landscape" format. There are often panels of text or captions inside the picture area, which is enclosed in a frame, eventually of several ruled lines with a broader band of gold or colour. The rest of the page is often decorated with dense designs of plants and animals in a muted grisaille, often gold and brown; text pages without miniatures often also have such borders. In later manuscripts, elements of the miniature begin to expand beyond the frame, which may disappear on one side of the image, or be omitted completely<sup>160</sup>. (PL41, PL41A)

**Historians have considered each period based on the cities and towns and also Iran's geological position to explain Iranian art characteristics. Since early period, therefore, in each city having a government or if few artists have gathered and worked together, that city became important and of prime importance and its name was considered as art school.**

The most ancient paintings of the Islamic periodic, are quite scarce, and were created in the first half of the 13th century. Iranian miniatures (fine and small drawings) came to Fife after the fall of Baghdad (1285 AD). Since the beginning of the 14th century, handwritten books were adorned by the scenes from battle fields, feasts and hunting. China, perhaps since the 7th century, as an artistic center, has been the most important incentive for the art of painting in Iran. Ever since, a relation has been established between Buddhists, Chinese' painters and Iranian artists. From historic viewpoint, the most important evolution in Iranian art has been the adoption of Chinese designs and Colouring which were mixed with the specific conception of Iranian artists. The extreme beauty and skill of Iranian paintings are laid to describe.

In the first centuries, after the emergence of Islam, Iranian artists began adorning books. The preface and the margins of books were adorned by artist. These designs were passed on, through on to the next centuries, together with precise principles and rules, which is known as the "Art of Illumination". The art of illumination and adorning books made its path of progression under the Seljuk era, Mogul and Timourid's reigns.

There remain two valuable illustrated books from the reign of Baisongor. One, being the Kelileh and Demneh (PL42) and the other, Baisongor's Shahnameh<sup>161</sup>(PL43). In the drawings of Shahnameh, painted in 1444 AD in Shiraz,

interesting examples of Iranian miniature art can be seen. One of these drawings represents a beautiful scene from an Iranian court, painted in the Chinese style. White and blue tiles and Persian carpets are drawn in geometrical shapes. (PL44)

In one of the manuscripts of the book of "Khamseh Nezami<sup>162</sup>", exist 13 excellent miniatures, drawn by Mirak, the famous painter and calligrapher (PL45). The sensitive and artistic spirit of Baghdad's paintings is represented in the drawings of another volume among the works of Khamseh Nezami. This precious work is preserved in "The British Museum". One of the liveliest paintings of this book shows the construction Castle of Khawarnaq (in Heart). In this painting, masters and architects are busy building the palace. This miniature was painted in 1494 in Herat. (PL46)

Behzad<sup>163</sup>, the greatest painter of the Herat School, expanded the delicate art of miniatures. He invented new patterns for natural facts and portraitist which did not exist before his time. One of the masterpieces of the Iranian art of painting is an illustrated book of Shahnameh, preserved in the library of Golestan palace in Tehran. This Shahnameh was also illustrated under Baisongor, the Timourian prince, and belongs to the Herat School. The paintings of this book, from the view point of Colouration and proportion of the components in the images are at the highest degree of beauty and firmness. (PL47, PL47A)

During the Safavid era, the artistic center was moved to Tabriz. A few artists also settled in Qazvin (PL48), (PL49). But the Safavid School of painting was established in Esfahan. The miniature of Iran, in the Esfahan of Safavid era, was detached from the influence of the Chinese out and stepped out on a new road. The painters were then more inclined towards naturalism. Reza Abassi, founded the "Safavi School of painting". The art of design during the Savafids subjected to a brilliant transformation. The design, which is one of the most elegant Iranian designs, was made possible by the talent of the artists of the Safavid School. Miniatures created under the Safavid School, were not exclusively aimed for adorning and illustrating books. The Safavid style is softer in form than those of the Timourid School, specially the Mongolian. (PL50)

Human images and their behavior are not vain and artificial, on the contrary quite natural, and close to reality. Safavid painters also manifested a special expertise in paintings. The most magnificent example of the paintings of this period exists in the

palaces of "Chehel Sotoun" and "Ali Qapoo"<sup>164</sup>". In Safavid paintings, the splendor and the grandeur of this period is the main attraction. The themes of the paintings are about the life in the royal court, the nobles, beautiful palaces, pleasant goodness, scenes of battles and banquets. Humans are drawn in elaborate garments, handsome faces and elegant statues. Colours are glowingly bright.

**The art of painting, during the Safavid era expanded both in quantity and quality. In the works of this period, a greater freedom, skill and power can be seen. (PL51, PL51A)**

“Iranian paintings, through their richness, offer a special joy unlike anything else. They keep a vast connection with the epic stories. In Iranian paintings, the nude body of a human is not a way of expression. Iranian painting is considered as one of the greatest schools of Asia. Splendor and luminosity have not been better expressed in any other culture. Bright skies, astonishing beauty of spring blossoms, and among them, humans with splendid garments who hate and love, are jovial or melancholic, form the general themes of Iranian painting”.<sup>165</sup>

### **Safavid dynasty**

Safavid dynasty was formed by the conquest of Aq qoyonlus by Shah Ismail Safavid in 1501 A.D. and his dynasty continued for 250 years. During this period, many kings ruled, among them Shah Tahmasp I, Shah Abbas I and Shah Abbas II were greater patrons of art. (fig.7)

“Shah Ismail Safavid went to Tabriz after his victory and officially announced his kingship. As an outcome Shah Ismail I, the first Safavid ruler in Tabriz, especially, announced Shiism as the formal religion of the country, a new attitude in Iran political, social, scientific, cultural and art began. In Tabriz, most of the artists gathered according to the order of Shah Ismail and started their work in the royal library, where there were book industries, workshops and therefore, Shah Ismail Safavid provided the possible integration of the main schools of pristine painting by setting up a government unit in Iran and the Iranian painting was highly developed in the Tabriz workshop under the Safavid kings’ support”<sup>166</sup>.(fig.8)

“The Tabriz school of painters evinced a high interest in drawing, environment and daily life. They were trying to give a comprehensive feedback of the surrounding world in small size paint and for this reason they filled the whole board by drawing sculpture, architect decoration and scene details. However, they never followed the

nature-painting style in realism trend of the outer world like the previous art works, no 3-dimensional technique is observed. Conceptual space making style has been followed as before”<sup>167</sup>.

“One of the main and characteristic elements observed in the early Safavid dynasty painting is clothes and the head cover of people. This cover is in the form of a rounded turban and a small red rod or symbol is seen. It seems this symbol was the symbol of the Safavid family members and their followers in the beginning of the Safavid dynasty. The colour of this symbol and sign was always red but was not so durable and after sometime its use was reduced”.<sup>168</sup> (PL52, PL52A)

In the Tabriz school of painting space structure of the image has become more complicated because of relationships and events. This structure consists of various levels extended from top to bottom and surroundings often came out from the edges and borders of the images. (PL53)(PL54, PL54A)The levels appear far or near because of the shape and colour. Therefore, the space is 2 dimensional, deep, uniform and discrete; each spatial part is of a certain event happening and often is independent. Different events and affairs have no spatial and temporal continuity, but it seems as if an astute observer sees everything at the same time. This kind of multi-place space making, which is undoubtedly touched by mystical insight, shows excellence and a sense of discipline of in Iranian painting.<sup>169</sup>Therefore, the main characteristics of Tabriz school are full decoration, brilliant and concentrated colours, mystical insight and feeling.

Shah Ismail Safavid died at the age of 38 in 1524 A.D and his 10 years old son, Tahmasp Safavidsat on the throne. Shah Tahmasp, was very much interested in painting and calligraphy from his childhood, was educated under the supervision of great painters and calligraphers on his father’s order. After sitting on the throne, he employed famous and recognized masters of that period in his workshop. He shifted his capital from Tabriz to Qazvin in 1549 A.D. In Qazvin, the artists continued with their activities based on the Tabriz city experiences.<sup>170</sup>

During this period, Ibrahim Mirza, Shah Tahmasp’s nephew, was appointed to rule Khorasan. This young prince fixed a workshop in Mashhad and employed some of the experts of Tabriz school from outside as well as the resident Khorasan artists.

Mashhad paints have colour highlights, various line rhythms and white stains, which make the board highly dynamic. Soft and curved lines are clearly seen. (PL55, PL55A)

“The thin youth with a long neck and rounded face and white turban on their shoulder, separated cliffs, old knotted trees and characters not related to the story are the characteristics of this period’s paintings. However, the artist has created wider field for main activities by removing the background, which are mostly seen in Qazvin painting. (PL56) While Mashhad workshop was active, Qazvin had no significant activity in the field of book painting, because Shah Tahmasp Safavid used most of the court painters to decorate the 40 colonnades of the Qazvin Palace, which was built on his order. It seems he himself had taken part in the wall painting of this palace”.<sup>171</sup>

The artist’s style gradually changed because Shah Tahmasp Safavid became cynical to art in the middle years of his age, as he reduced his support to artists and painters migrated to other places in season of new patrons. This problem caused rapid changes and variation of painting styles in the second half of the 16<sup>th</sup> century. Death of Shah Tahmasp Safavid in 1578 A.D. brought about fighting between his children to a prejudiced ruling. Finally, Shah Ismail II succeeded his father after various battles. He decided to renew the previous glory of art and therefore, he gathered worthy staff and different artists in royal libraries.

Shah Ismail II recruited for some of the painters from Mashhad, Tabriz and Shiraz to Qazvin and revived the court workshop. They benefited from the experiences of Mashhad school teachers. It means the same multiform, small and big and sometimes helicoidally movement of brush observed in Mashhad painting, can also be seen here. Contrary to Mashhad’s combination, there are no such various bodies in Qazvin paintings. Therefore, colour variation is reduced and it can be said there is no significant splendor in colouring like Tabriz and Mashhad paintings. On the other side, a new phenomenon appeared in Iranian painting style from the second half of the 10<sup>th</sup>. Century and it is painting and designing, separated and independent of the book. There is often a person or a beautiful couple with a few plants and helicoidal cloud on a plain background. Designs and paintings of this style were usually decorated with calligraphic fragments; incidence of this phenomenon depends upon two factors: (PL57)

- Reduction of court support
- Growth of the trader cast

In fact, artists were, to some extent, dependent on the non-court rich orders since they could not rely on the king or princes support anymore. But since these new art supporters were not able to supply the necessary funds for the figurative manuscripts, they convinced the artists to adhere to mono painting order<sup>172</sup>.

The death of Shah Ismail II in 1587 A.D. resulted in a blow impact on the body of the royal painter's studio and this problem created a main obstacle for the painters and artists. As a result, the royal painters in Qazvin had to find another alternative to survive and some of them migrated to India and some sought asylum in Ottoman and some migrated to other Iranian cities like Herat and Mashhad. Indeed, painter's activities were not only for the royal workshops in the 16<sup>th</sup>. Century, especially, after support from Shah Tahmasp, activities of town centres like Shiraz increased. In workshops of these towns, iconic manuscripts, as before, of rather small size were produced to meet the market demands. Although painters of Shiraz were influenced by the Tabriz, Mashhad and Qazvin schools, they were still faithful to the traditional disciplines and principles. The main characteristic of the Shiraz painting is the legal system of image and text relationship, which was formed in the 15<sup>th</sup> century A.D., destroyed in the 16<sup>th</sup> century A.D. and was hardly see in the 17<sup>th</sup> century A.D.<sup>173</sup> (PL58)

During the second half of the 16<sup>th</sup> century A.D., workshops at Herat and some at the east Khorasan cities had notable activities; most of the iconic manuscripts produced in these workshops were exported to India and Bokhara. Paintings of these workshops do not have elaborate clothes and constructions decoration and have very plain landscapes. Besides, occasionally, new colours like olive-green and light blue have been applied, which had not been used in Iranian paintings till that time. (PL59)

Shah Abbas I ascended the throne at the age of 17 in 1586-7 A.D. He ruled for 40 years on the foundations of the ruins of the previous periods. He developed not only art but also their related fields to a high-level. Iranian arts got a new phase of life. Most painters, calligraphers and allied industries were pressed into the service of the new Shah started restoration of the old works and undertook new orders. It gained importance after the shifting of the capital to Esfahan in 1597 A.D., when a comprehensive activity was started to decorate palaces, villas and public buildings. He

invited top calligraphers, religious heads and painters to promote science, techniques, professions and art in Esfahan. He shortened the distance between the capital and the sea by shifting it to the South of the country and developed his relations with India and Western countries and introduced Iran to the ambassadors and expeditionary representatives of European countries. He also encouraged many traders and tourists to made them familiar with Iran; it was thus that most of them have left notes as a memorial and have shown their amazement and bewilderment about Iran and its development in that period. They have mentioned building and objects, various arts, especially painting of that period in their notes. Therefore, it can be claimed that art was highly encouraged and during Shah Abbas I and artists were highly respected.

“Circular wall-painting in palaces and private and public buildings is another manifestation of painting dehiscence of that period. Different samples of the 17<sup>th</sup> century A.D. wall-painting can be seen at the 40 colonnades Palace in Esfahan. During these years the artists, displaced due to riot, instability and ignorance of the rulers, were once again invited to the royal workshops. A creative painter, named Reza Abbasi with the support of Shah Abbas opened a new season in Iranian painting, which was recognized as Esfahan School of painting or Reza Abbasi School. Reza and his contemporaries’ expertise were in the fields of handwritten manuscript painting, single-sheet painting, designing for textile industries, tile industries, carpet weaving workshops, new and big layout of palace wall-painting and other buildings during this period. Wall-painting collection of the early colonnades Palace building under Reza Abbasi’s supervision belongs to this period”.<sup>174</sup> (PL60)

“Europeans came to Iran during Reza Abbasi’s time. Although he made European men the subject of his works, he never tried to use perspective or shading and his new style was based on the visual values of writing. He was a skillful designer who could show volumes and curls very nicely by changing the thickness of lines using reed pens. Therefore, it can be said that the Esfahan School had a great influence on Reza Abbasi and his followers’ works and kept it away from previous painting traditions in different aspects. In fact, the earlier bonding between painting and literature was lost during this period and separation of painting from book painting provided this possibility for him to pay more attention to daily events. This caused appearing single-painting”.<sup>175</sup>

“Indeed, not only did Reza Abbasi and his followers change and innovative and creatively evolve Iranian painting route in the 17<sup>th</sup> century A.D., they also left the most innovative and creative methods in the field of wall-painting as memorial. The remains of Esfahan building walls of Safavid period is an evidence of developing painters works to wider and newer fields, i.e. palaces and building walls. After the death of Shah Abbas I, his grandson, Shah Safi succeeded and sat on the throne in 1038 A.H. Shah Safi died because of overdrinking in 1052 A.H. and his 10 years old son, Shah Abbas II, succeeded him. (PL61)

“During the monarchy of Abbas II in 1052-1077 A.H., he became famous for evincing great interest in art and artists; he invited European painters to teach European techniques in painting and also dispatched some of the talented Iranian youths to the west to become familiar with the European works closely. This period is referred to as the “mixed methods” period. In fact, two different tendencies in painting field can be seen in the third quarter of the 11<sup>th</sup> century A.H. on the one hand side, the artists following Reza Abbasi’s style and on the other, artists interested in European nature-painting; the latter being a new season in Iranian painting history. (PL62)

After Shah Abbas II, Shah Suleiman sat on the throne and the fall of the Safavid dynasty began from then. Shah Hussein Safavid took over ruling of the government after Shah Suleiman. Shah Hussein, who left the Chaharbag School as memorial, was too weak a king and lost monarchy by a fillip from the Afghanis. Therefore, Safavid dynasty ended after two centuries”<sup>176</sup>

## REFERENCE AND NOTES:

### CHAPTER-1.

<sup>1-</sup> Saraswati is the Hindu goddess of knowledge, music, arts and science. She is the companion of Brahma, also revered as his Shakti (power). It was with her knowledge that Brahma created the universe. She is a part of the trinity of Saraswati, Lakshmi and Parvati. All the three forms help the trinity of Brahma, Vishnu and Shiva in the creation, maintenance and destruction of the Universe. The Goddess is also revered by believers of the Jain religion of west and central India.

<sup>2-</sup> Frawley, David, *Myth of the Aryan Invasion of India*, (1994) P.27

<sup>3-</sup> Hinduism is the predominant and indigenous religious tradition of the Indian Subcontinent. Hinduism is known to its followers as Sanātana Dharma.

<sup>4-</sup> Buddhism is a religion and philosophy encompassing a variety of traditions, beliefs and practices, largely based on teachings attributed to Siddhartha Gautama, commonly known as the Buddha. The Buddha lived and taught in the north eastern Indian subcontinent sometime between the 6th and 4th centuries BCE.

<sup>5-</sup> Jainism is an Indian religion that prescribes a path of non-violence towards all living beings. Its philosophy and practice emphasize the necessity of self-effort to move the soul towards divine consciousness and liberation.

<sup>6-</sup> Sikhism is a monotheistic religion founded during the 15th century in the Punjab region, on the teachings of Guru Nanak Dev Ji and ten successive Sikh Gurus (the last teaching being the holy scripture *Guru Granth Sahib*). It is the fifth-largest organized religion in the world and one of the fastest-growing.

<sup>7-</sup> Zoroastrianism is a religion and philosophy based on the teachings of Prophet Zoroaster (also known as Zarathustra, in Avestan) and was formerly among the world's largest religions. It was probably founded some time before the 6th century BCE in Greater Iran.

<sup>8-</sup> Judaism in Hebrew: *Yahedut*, the distinctive characteristics of the Judean ethnos is the "religion, philosophy, and way of life" of the Jewish people.

<sup>9-</sup> The Bhimbetka rock shelters are an archaeological World Heritage site located in Raisen District in the Indian state of Madhya Pradesh. The Bhimbetka shelters exhibit the earliest traces of human life in India; a number of analyses suggest that at least some of these shelters were inhabited by man for in excess of 100,000 years. Some of the Stone Age rock paintings found among the Bhimbetka rock shelters are approximately 30,000 years old.

<sup>10-</sup> The Indus Valley Civilization was a Bronze Age civilization (3300–1300 BCE; mature period 2600–1900 BCE) that was located in the north western region of the Indian subcontinent. The Indus Valley is one of the world's earliest urban civilizations, along with its contemporaries, Mesopotamia and Ancient Egypt. At its peak, the Indus Civilization may have had a population of well over five million. Inhabitants of the ancient Indus river valley, developed new techniques in metallurgy and handicraft (carneol products, seal carving), and produced copper, bronze, lead, and tin. The civilization is noted for its cities built of brick, roadside drainage system, and multi-storied houses.

<sup>11-</sup> In ancient India, a number of kingdoms emerged during the Vedic Age that were spread across the Indo-Gangetic plain. These kingdoms were also called as republics and 16 of them were regarded

the greatest of all. These 16 kingdoms were known as the 16 Mahajanapadas. These 16 Maha Janapadas are mentioned in the ancient literature and scriptures. The term Maha Janapada actually means "great country" and is derived from Sanskrit. The sixteen mahajanapadas rose before the start of Buddhism in India. Though these places were tribal settlements initially, roughly by 600 B.C they grew into bigger political entities by grabbing land. The sixteen mahajanapadas are given here in detail.

<sup>12-</sup> The Maurya Empire was a geographically extensive Iron Age historical power in ancient India, ruled by the Mauryan dynasty from 321 to 185 BC.

<sup>13-</sup> Ashoka the Great was an Indian emperor of the Maurya Dynasty who ruled almost the entire Indian subcontinent from ca. 269 BC to 232 BC.

<sup>14-</sup> The Indo-Greek Kingdom or Graeco-Indian Kingdom covered various parts of the northwest regions of the Indian subcontinent during the last two centuries BC, and was ruled by more than 30 Hellenistic kings,

<sup>15-</sup> The Indo-Scythians are a branch of the Indo-Iranian Sakas (Scythians), who migrated from southern Siberia into Bactria, Sogdiana, Arachosia, Gandhara, Kashmir, Punjab, and into parts of Western and Central India, Gujarat and Rajasthan, from the middle of the 2nd century BCE to the 4th century CE. The first Saka King in India was Maues or Moga who established Saka power in Gandhara and gradually extended supremacy over north-western India. Indo-Scythian rule in India ended with the last Western Satrap Rudrasimha III in 395 CE.

<sup>16-</sup> Indo-Parthian rulers were a group of ancient kings from present day eastern Afghanistan and Pakistan who ruled India. These kings have traditionally been referred to as Indo-Parthian, as their coinage was often inspired by the Arsacid dynasty, but they probably belonged to a wider group of Iranian tribes who lived east of Parthia proper, and there is no evidence that all the kings who assumed the title Gondophares, which means "Holder of Glory", were even related.

<sup>17-</sup> The Kushan Empire, originally formed in the early 1st century AD under Kujula Kadphises in the territories of ancient Bactria on either side of the middle course of the Oxus (or Amu Darya) in what is now northern Afghanistan, northern South Asia, and southern Tajikistan and Uzbekistan.

<sup>18-</sup> The Gupta Empire was an Ancient Indian empire which existed approximately from 320 to 550 CE and covered much of the Indian Subcontinent.

<sup>19-</sup> The Chalukya dynasty was an Indian royal dynasty that ruled large parts of southern and central India between the 6th and the 12th centuries.

<sup>20-</sup> The Rashtrakuta Empire was a royal dynasty ruling large parts of the Indian Subcontinent between the sixth and the 10th centuries. During this period they ruled as several closely related, but individual clans.

<sup>21-</sup> The Hoysala Empire was a prominent South Indian Kannadiga empire that ruled most of the modern day state of Karnataka between the 10th and the 14th centuries. The capital of the Hoysalas was initially located at Belur but was later moved to Halebidu.

<sup>22-</sup> The Pallava were a South Indian dynasty who ruled the Northern Tamil Nadu and Andhra Pradesh with their capital at Kanchipuram for a period of about six hundred years from the early 4th century CE until the end of the 9th century.

- <sup>23-</sup> The Pandyan dynasty was an ancient Tamil dynasty. The Pandyas were one of the four Tamil dynasties (the other three being Chola, Chera and Pallava), which ruled South India until the 15th century CE.
- <sup>24-</sup> The Chola dynasty was a Tamil dynasty which was one of the longest-ruling in some parts of southern India. The earliest datable references to this Tamil dynasty are in inscriptions from the 3rd century BC left by Asoka, of Maurya Empire; the dynasty continued to govern over varying territory until the 13th century AD.
- <sup>25-</sup> The Mughal Empire was an imperial power from the Indian Subcontinent. The Mughal emperors were descendants of the Timurids. It began in 1526, at the height of their power in the late 17th and early 18th centuries, they controlled most of the Indian Subcontinent—extending from Bengal in the east to Balochistan in the west, Kashmir in the north to the Kaveri basin in the south.
- <sup>26-</sup> <http://www.indohistory.com/index.html>
- <sup>27-</sup> Thapar, Binda 2004. Introduction to Indian Architecture, pp.36–37
- <sup>28-</sup> <http://en.wikipedia.org> , Indian art, & Dehejia, Vidya 1997, Indian Art, p.47
- <sup>29-</sup> Mitter, Partha, 2001, Indian Art, P.10
- <sup>30-</sup> Harappa or The Indus Valley Civilization is an archaeological site in Punjab, northeast Pakistan, about 35 km (22 mi) west of Sahiwal. The site takes its name from a modern village located near the former course of the Ravi River.
- <sup>31-</sup> Badami, formerly known as Vatapi, is a town and headquarters of a taluk by the same name, in the Bagalkot district of Karnataka, India. It was the regal capital of the Badami Chalukyas from 540 to 757 AD.
- <sup>32-</sup> Aihole is a temple complex in the Bagalkot district of Karnataka, India. It is a very popular tourist spot in north Karnataka. It lies to the east of Pattadakal, along the Malaprabha River, while Badami is to the west of both.
- <sup>33-</sup> Ellora is an archaeological site, 30 km (19 mi) from the city of Aurangabad in the Indian state of Maharashtra built by the Rashtrakuta dynasty and Well-known for its monumental caves, Ellora is a World Heritage Site.
- <sup>34-</sup> Salsette Island is an island in Maharashtra state on India's west coast.
- <sup>35-</sup> The Elephanta Caves are a network of sculpted caves located on Elephanta Island, or Gharapuri (literally "the city of caves") in Mumbai Harbour, 10 kilometres (6.2 mi) to the east of the city of Mumbai in the Indian state of Maharashtra.
- <sup>36-</sup> Aurangabad is a city in the Aurangabad district of Maharashtra, India.
- <sup>37-</sup> Mahabalipuram, derived from 'Mamallapuram' is a town in Kancheepuram district in the Indian state of Tamil Nadu. It was a 7th century port city of the South Indian dynasty of the Pallavas around 60 km south from the city of Chennai in Tamil Nadu.
- <sup>38-</sup> <http://www.indohistory>

- <sup>39</sup>- The Ramayana is an ancient Sanskrit epic. It is ascribed to the Hindu sage Valmiki and forms an important part of the Hindu canon considered to be itihāsa. The Ramayana is one of the two great epics of India, the other being the Mahabharata.
- <sup>40</sup>- The Mahabharata is one of the two major Sanskrit epics of ancient India, the other being the Ramayana. The epic is part of itihasa.
- <sup>41</sup>- [www.all-about-india.com](http://www.all-about-india.com)
- <sup>42</sup>- [www.indianetzone.com](http://www.indianetzone.com)
- <sup>43</sup>- Klaus K. Klostermaier, (1989), a survey of Hinduism, pp. 25-27
- <sup>44</sup>- The Lonely Planet, India. (2007), P. 689.
- <sup>45</sup>- Madhya Pradesh A to Z, Madhya Pradesh State Tourism Development Corporation, Cross Section, Publications Pvt. Ltd, New Delhi 1994
- <sup>46</sup>- Bagh Caves, rock cut Buddhist temples
- <sup>47</sup>-The Rashtrakuta Empire, was a royal dynasty ruling large parts of the Indian Subcontinent between the sixth and the 10th centuries
- <sup>48</sup>- "Ancient and medieval Indian cave paintings 2010, Internet encyclopedia", Wondermondo.
- <sup>49</sup>- <http://whc.unesco>
- <sup>50</sup>-Padmapani or "Lotus-Bearer" is one of the more common epithets of Avalokiteshvara, the Bodhisattva of Infinite Compassion.
- <sup>51</sup>- Tribhanga or Tribunga is a (tri-bent pose) standing body position or stance used in the traditional Indian sculpture, art and Indian classical dance forms like the odyssey
- <sup>52</sup>- Trichy is a city in the Indian state of Tamil Nadu and the administrative headquarters of Tiruchirappalli District.
- <sup>53</sup>- Dale, Brown, (1994), Lost Civilizations: Ancient India Land of Mystery, p.220
- <sup>54</sup>- Pahadi or pahari is term coined for the paintings done in the Himalayan states. The schools of Pahari Art developed and flourished from about 17th to 19th centuries.
- <sup>55</sup>- Malwa is a natural region in west-central northern India occupying a plateau of volcanic origin.
- <sup>56</sup>- [www.indianetzone.com](http://www.indianetzone.com)
- <sup>57</sup>- The Bhagavata Purana is one of the maha Puranic texts of Hinduism, with its primary focus on bhakti (religious devotion) to Supreme God Vishnu (Narayana), primarily focusing on Krishna. The Bhagavata Purana includes many stories well known in Hinduism.
- <sup>58</sup>-Rasikapriya is an rāgam in Carnatic music (musical scale of South Indian classical music).
- <sup>59</sup>-Rasamanjari or 'blossom-cluster of delight', is a Sanskrit text by the poet, Bhanudatta Misra.

<sup>60</sup>-The most former example of the Mughal style of art is the Tutinama Painting; `Tales of a Parrot`, which is presently in the Cleveland Museum of Art. There is another famous Mughal painting which is called the `Princess of the House of Timur`. It is one of the early Mughal paintings which was redone a number of times.

<sup>61</sup>-Abd al-Samad or Khwaja Abdus Samad was a 16th-century painter of Persian miniatures who moved to India and became one of the founding masters of the Mughal miniature tradition, and later the holder of a number of senior administrative roles.

<sup>62</sup>-Mir-Sayyid Ali, Persian miniaturist who, together with his fellow countryman `Abd-uş-Şamad, immigrated to India and helped to found the Mughal School of painting.

<sup>63</sup>- Wwww. craftsindia.com

<sup>64</sup>- Mithila a city in Ancient India, the capital of the Videha Kingdom. Mithila is a proposed state in India, comprising the Maithili speaking regions of Bihar and Jharkhand.

<sup>65</sup>- Madhubani painting or Mithila painting is a style of Indian painting, practiced in the Mithila region of Bihar state, India and the adjoining parts of Terai in Nepal. Painting is done with fingers, twigs, brushes, nib-pens, and matchsticks, using natural dyes and pigments, and is characterized by eye-catching geometrical patterns.

<sup>66</sup>- Lepakshi is a small village and Mandal headquarters located in the Anantapur District, in Andhra Pradesh, India. The temples are home to some of the most beautiful paintings of Vijayanagar period available today. The Papaneshwar temple in Lepakshi was built in 1535 A.D. and others in the neighborhood must be of similar timeframe.

<sup>67</sup>-Durga meaning "the inaccessible or "the invincible is a popular fierce form of the Hindu Goddess or Devi. She is depicted with multiple (variously, from ten up to thousand) arms, carrying various weapons and riding a ferocious lion. She is often pictured as battling or slaying demons, particularly Mahishasura, the buffalo demon.

<sup>68</sup>- Lakshmi is the Hindu Goddess of wealth, prosperity (both material and spiritual), fortune, and the embodiment of beauty. She is the consort of the God Vishnu.

<sup>69</sup>- Tulsi, or tulasī also known as Holy Basil, is an aromatic plant in the family Lamiaceae which is native throughout the Eastern World tropics and widespread as a cultivated plant. Also Tulsi or tulasi is a sacred plant for Hindus and is worshipped by Hindus as the avatar of goddess Lakshmi. Water mixed with the petals is given to the dying to raise their departing souls to heaven.

<sup>70</sup>- Douglas. E. Barrett, Basil Gray, (1978) Indian Painting, p.158

<sup>71</sup>- Thanjavur, formerly Tanjore, is a city which is the headquarters of the Thanjavur District in the south Indian state of Tamil Nadu.

<sup>72</sup>- Brown, Percy, (1960), Indian Painting, pp.64-65

<sup>73</sup>- Haveli is the term used for a private mansion in India and Pakistan, usually one with historical and architectural significance. The word haveli is derived from the Persian word hawli, meaning "an enclosed place". They share similar features with other mansions derived from Islamic Architecture such as the traditional mansions in Morocco called Riads.

<sup>74-</sup> Shekhawati is a semi-arid historical region located in the northeast part of Rajasthan, India. Its name originated from the Shekhawat Rajputs.

<sup>75-</sup> Douglas, E, Barrett, Basil Gray, (1978) Indian Painting, p.139

<sup>76-</sup> Ananda, K. Coomaraswamy, (2003) Rajput Painting, p.4

<sup>77-</sup> Bashohli (Basoli) is a town and a notified area committee in Kathua district in the state of Jammu & Kashmir, India. It is situated on the right bank of River Ravi at an altitude of 1876 ft. Basohli also is widely known for its paintings called Basohli paintings, which are considered the first school of Pahari paintings, and which evolved into the much prolific Kangra paintings school by mid-eighteenth century.

<sup>78-</sup> Haripur Guler is a township in Kangra district in the Indian state of Himachal Pradesh. Guler painting is the early phase of Kangra Kalam. About the middle of the eighteenth century some Hindu artists trained in Mughal style sought the patronage of the Rajas of Guler in the Kangra Valley. There they developed a style of painting which has a delicacy and a spirituality of feeling. The Guler artists had the Colours of the dawn and the rainbow on their palette.

<sup>79-</sup> A Sikh is a follower of Sikhism, a monotheistic, monist, pantheist religion that originated in the 15th century in the Punjab region. Sikh art and culture is synonymous with that of the Punjab region. Sikh paintings found themselves. Patronized by Maharaja Ranjit Singh, who was renowned art lover. He is credited to give the eternal beauty to Golden Temple by hiring several talented painters to decorate the walls and the panels of it. Sikh paintings are categorized into three distinct classes; Kangra School, Guler School and Lahore School.

<sup>80-</sup> Jayadeva was a Sanskrit poet circa 1200 AD. He is most known for his composition, the epic poem Gita Govinda, which depicts the divine love of Krishna, and his consort, Radha. This poem, which presents the view that Radha is greater than Hari, is considered an important text in the Bhakti movement of Hinduism. These paintings were traditionally done only by males. However, in recent times, some women artists have also taken up this art form.

<sup>81-</sup> The colours extracted from certain minerals, plant sources, conch shells, and were even derived by processing precious stones. Gold and silver were used. The preparation of desired colours was a lengthy process, sometimes taking weeks. Brushes used were very fine.

<sup>82-</sup> Patta” literally means “cloth” and “Chitra” means “picture” in Sanskrit. The Pattachitra painting tradition is closely linked with the worship of Lord Jagannath, and stories from the Ramayan, Mahabharath and of Radha & Krishna are the other main themes.

<sup>83-</sup> Kalighat painting originated in the 19th century Bengal, in the vicinity of Kalighat Kali Temple, Kalighat, Kolkata, India, and from being items of souvenir taken by the visitors to the Kali temple, the paintings over a period of time developed as a distinct school of Indian painting. From the depiction of Hindu gods, goddesses, and other mythological characters, the Kalighat paintings developed to reflect a variety of themes.

<sup>84-</sup> [www.indianetzone.com](http://www.indianetzone.com)

<sup>85-</sup> [wikipedia.org/wiki/South India](http://wikipedia.org/wiki/South_India)

<sup>86-</sup>The Śātavāhana Empire or Andhra Empire, was a royal Indian dynasty based from Amaravati in Andhra Pradesh .The territory of the empire covered much of India from 230 BCE onward.

- <sup>87-</sup> The Kakatiya dynasty was a South Indian dynasty that ruled most of the Telugu speaking lands covered by current day Andhra Pradesh, India from 1083 CE to 1323 CE
- <sup>88-</sup> Nagaraju, S. (1990), Prehistory of South India., pp. 35–52
- <sup>89-</sup> The Tuluva Dynasty was the third dynasty of the Vijayanagara Empire.
- <sup>90-</sup> Kamath 2001, A concise history of Karnataka: from pre-historic times to the present, pp157-158, 170 -174 & Nilakanta Sastri, K.A. (2000), a history of South India from prehistoric times to the fall of Vijayanagar, pp250 -252
- <sup>91-</sup> Travancore (and Venad) was located at the extreme southern tip of the Indian subcontinent.
- <sup>92-</sup> Nilakanta Sastri, K.A. (2000), a history of South India from prehistoric times to the fall of Vijayanagar, pp49-52
- <sup>93-</sup> [http://en.wikipedia.org/wiki/History\\_of\\_South\\_India](http://en.wikipedia.org/wiki/History_of_South_India)
- <sup>94-</sup> Ranganathan. "THE Golden Heritage of Karnataka
- <sup>95-</sup> Kamath 2001, A concise history of Karnataka: from pre-historic times to the present, p30
- <sup>96-</sup> Malini, Adiga 2006, the Making of Southern Karnataka, p. 89
- <sup>97-</sup> Kamath, Suryanath U, (2001), A concise history of Karnataka: from pre-historic times to the present, pp.58-59
- <sup>98-</sup> The meter in poetry involves exact arrangements of syllables into repeated patterns called feet within a line. Meters are regularized rhythms. An arrangement of language in which the accents occur at apparently equal intervals in time. Each repeated unit of meter is called a foot.
- <sup>99-</sup> Vesara is a type of Indian architecture primarily used in temples. The two other prominent styles are Dravida and Nagara. Vesara is a combination of these two temple styles.
- <sup>100-</sup> Kamath, Suryanath U, (2001). A concise history of Karnataka: from pre-historic times to the present, pp.132-134
- <sup>101-</sup> Ibid, pp.199-205
- <sup>102-</sup> Ibid, pp.171, 174,204
- <sup>103-</sup> The Ekikarana movement is Karnataka's unification. The regions that make up for today's Karnataka were under as many as 20 different administrative units with the princely state of Mysore, Nizam's Hyderabad, the Bombay Presidency, the Madras Presidency and the territory of Kodagu being some of them. Under such circumstances, a need was felt among Kannadigas living in these various administrative units to form one state, which would unify all Kannada-speaking people in the various regions. This movement called the Ekikarana movement was led by litterateurs and thinkers.
- <sup>104-</sup> Kannada Rajyotsava is celebrated on 1 November every year. This was the day in 1956 when all the Kannada language-speaking regions of South India were merged to form the state of Karnataka.

- <sup>105</sup>- Karnataka history/Karnataka.htm
- <sup>106</sup>- Kamatagi is a village in the southern state of Karnataka, India.
- <sup>107</sup>- www.indianetzone.com
- <sup>108</sup>- Ganjam is a town and a notified area committee in Ganjam district in the state of Odisha, India.
- <sup>109</sup>- Sivapriyananda, Maq, p. 68
- <sup>110</sup>- Veena, shekar, (2010), Historical paintings of Srirangapattana, p. 90
- <sup>111</sup>- Kota Shivaram Karanth (October 10, 1902 – December 9, 1997) was a Kannada writer, social activist, environmentalist, Yakshagana artist, film maker and thinker.
- <sup>112</sup>- The Syr Darya, also transliterated Syrdarya or Sirdaryo, is a river in Central Asia, sometimes known as the Jaxartes or Yaxartes .from its Ancient Greek name .The Greek name is derived from Old Persian, Yakhsha Arta ("Great Pearly"), a reference to the Colour of the river's water.
- <sup>113</sup>- Elam was an ancient civilization centred in the far west and southwest of modern-day Iran, stretching from the lowlands of what is now Khuzestan and Ilam Province as well as a small part of southern Iraq.
- <sup>114</sup>- Achaemenid, the Persian Empire (c. 550–330 BCE), known as the first Persian Empire, was founded by Cyrus the Great who overthrew the Median confederation. Extending from Anatolia and Egypt across western Asia to northern India and Central Asia.
- <sup>115</sup>- The Parthian Empire (247 BC – 224 AD), also known as the Arsacid Empire, was a major Iranian political and cultural power in ancient Persia The Parthians largely adopted the art, architecture, religious beliefs, and royal insignia of their culturally heterogeneous empire, which encompassed Persian, Hellenistic, and regional cultures.
- <sup>116</sup>- Sassanid dynasties was one of the dynasty of Ancient Persia (224-651 CE), which at its largest covered an area of modern Iran and Iraq, Azerbaijan, Armenia, Georgia and large parts of Pakistan. Because of its large area, the title of the king was "King of kings of Iran and non-Iran". The dynasty is named after Sasan, an ancestor of Shah Ardashir.
- <sup>117</sup>- Shia Islam is the second largest denomination of Islam, after Sunni Islam. The followers of Shia Islam are called Shi'ites or Shias. "Shia" is the short form of the historic phrase Shī'atu 'Alī, meaning "followers of Ali", "faction of Ali", or "party of Ali
- <sup>118</sup>- Iran Islamic Republic, Encyclopædia Britannica retrieved 23 January 2008
- <sup>119</sup>- Kalila wa-Dimna which is a translation by the Iranian Ibn al-Muqaffa' to Arabic in the 8th century, originally it comes from Hindu Panchatantra (300 AD). In the year 570 it was translated to Pahlavi and later to Syriac. Panchatantra is an ancient Indian inter-related collection of animal fables (colourful fables) in verse and prose, in a frame story format.
- <sup>120</sup>- SAMAK-E 'AYYĀR, is a prose narrative originating in the milieu of professional storytellers, transmitted orally and written down around the 12th century.

<sup>121</sup>-Kitab al-aghani, is an encyclopaedic collection of poems and songs that runs to over 20 volumes in modern editions by the 10th-century litterateur Abu l-Faraj al-Esfahani. Abu l-Faraj claimed to have taken 50 years in writing the work, which ran to over 10 000 pages.

<sup>122</sup> The Jāmi‘ al-tawārīkh ("Compendium of Chronicles") or Universal History is a work of literature and history, produced by the Mongol Ilkhanate in Persia. Written by Rashid-al-Din Hamadani (1247–1318) at the start of the 14th century, the breadth of coverage of the work has caused it to be called, "the first world history."

<sup>123</sup> Khavaran Nameh is one of the religious epics, which is written by Ibn Hessam Khosfiin in ninth century AH, in 22500 verses, in the form and style of the Shahnameh. This epopee, similar to other epic.

<sup>124</sup>Lorestan Province is a historic territory and province of western Iran, amidst the Zagros Mountains. In the 3rd and 4th millennium BC, migrant tribes settled down in the mountainous area of the Zagros Mountains. The Kassites, an ancient people who spoke neither an Indo-European nor a Semitic language, originated in Lorestān.

<sup>125</sup> The Umayyad was the second of the four major Islamic caliphates, established after the death of Muhammad.

<sup>126</sup> The Abbasid Caliphate, was the third of the Islamic caliphates. It was ruled by the Abbasid dynasty of caliphs, who built their capital in Baghdad after overthrowing the Umayyad caliphate from all but the al-Andalus region.

<sup>127</sup> The Samani dynasty also known as the Samanid Empire, (819–999), was a Sunni Persian Empire in Central Asia, named after its founder Saman Khuda, who converted to Islam despite being from Zoroastrian theocratic nobility. It was a native Persian dynasty in Greater Iran and Central Asia after the collapse of the Sassanid Persian Empire caused by the Arab conquest.

<sup>128</sup> The Ghaznavid dynasty, was a Muslim dynasty of Turkic slave origin ruling much of Persia, Transoxania, and the northern parts of the Indian subcontinent from 975 to 1186.

<sup>129</sup> The Buyid dynasty or the Buyids, were a Shī‘ah dynasty of Day limited origin from Daylaman in Gilan. They founded a confederation that controlled most of modern-day Iran and Iraq in the 10th and 11th centuries. During the 10th and 11th centuries, just prior to the invasion of the Seljuq Turks, the Buyids were the most influential dynasty in the Middle East.

<sup>130</sup> Tepe Sialk is a large ancient archaeological site (a tepe or Persian tappeh, "hill" or "mound") in a suburb of the city of Kashan, Esfahan Province, in central Iran, close to Fin Garden. The culture that inhabited this area has been linked to the Zayandeh Rud Civilization.

<sup>131</sup>- Pope, Arthur & others, (1964) P.11

<sup>132</sup>The Timurid dynasty, self-designated Gurkānī was a Persianate Sunni Muslim dynasty of Turco-Mongol lineage which ruled over modern-day Iran, Afghanistan, much of Central Asia, as well as parts of contemporary Pakistan, India, Mesopotamia, Anatolia and the Caucasus. The dynasty was founded by Timur (Tamerlane) in the 14th century.

<sup>133</sup> Pakbaz, R. (1999), Encyclopaedia of Art

<sup>134</sup> Pope, Arthur Upham, (1965), Persian Architecture, p.15

- <sup>135-</sup> Ferrier, R.W. Ed, (1989), *The Arts of Persia*, p.53
- <sup>136-</sup> Mani was the Iranian prophet and the founder of Manichaeism, a gnostic religion of Late Antiquity which was once widespread but is now extinct. Mani was born in or near Seleucia-Ctesiphon in Asuristan (Assyria), at the time still part of the Parthian Empire.
- <sup>137-</sup> Grabar, Oleg, (1999), *Mostly Miniatures: An Introduction to Persian Painting*, p. 17
- <sup>138-</sup> Sogdiana or Sogdia was the ancient civilization of an Iranian people and a province of the Achaemenid Empire, eighteenth in the list on the Behistun Inscription of Darius the Great.
- <sup>139-</sup> Panjakent, also spelled Panjikent, is a city in the Sughd province of Tajikistan on the Zeravshan River, with a population of 33,000. It was once an ancient town in Sogdiana. The ruins of the old town are on the outskirts of the modern city.
- <sup>140-</sup> The *Shahnameh* ("The Book of Kings") is a long epic poem written by the Persian poet Ferdowsi between c. 977 and 1010 AD and is the national epic of the Iran (Persia) and the Persian speaking world. Consisting of some 50,000 verses, the *Shahnameh* tells mainly the mythical and to some extent the historical past of the Persian Empire from the creation of the world until the Islamic conquest of Persia in the 7th century.
- <sup>141-</sup> Rostam or Rustam is the epic hero of the story, Rostam and Sohrab, part of the Persian epic of *Shahnameh* in Persian mythology and son of Zal and Rudaba. In some ways, the position of Rostam in the historical tradition is parallel to that of Surena, the hero of the *Carrhae*.
- <sup>142-</sup> Siavash or Siyāvush, from Avestan *Syāvaršan*, is a major figure in Ferdowsi's epic, the *Shahnameh*. He was a legendary Iranian prince from the earliest days of the Iranian Empire. A handsome and desirable young man, his name literally means "the one with the black horse" or "black stallion".
- <sup>143-</sup> Grabar, Oleg, (1999), *Mostly Miniatures: An Introduction to Persian Painting*, p. 35
- <sup>144-</sup> *Ibid*, p.37
- <sup>145-</sup> Gray, Basil, (1980), *the Arts of the Book in Central Asia*, p. 98
- <sup>146-</sup> Blair, Sheila, Jonathon Bloom, (1995), *the Art and Architecture of Islam*, p.30
- <sup>147-</sup> Golombek and Wilber, *the Islamic Architecture of Iran and Turan: The Timurid Period* vol.I. p. 175
- <sup>148-</sup> *Chinoiserie*, a French term, signifying "Chinese-esque", refers to a recurring theme in European artistic styles since the seventeenth century, which reflect Chinese artistic influences. It is characterized by the use of fanciful imagery of an imaginary China, by asymmetry in format and whimsical contrasts of scale, and by the attempts to imitate Chinese porcelain and the use of lacquerlike materials and decoration.
- <sup>149-</sup> Lentz, Thomas W, (1993), *Dynastic Imagery in Early Timurid Wall Painting*, *Muqarnas* no. 10
- <sup>150-</sup> Gruber, Christiane, (2009), *Representations of the Prophet Muhammad in Islamic painting* Volume. 26

<sup>151-</sup> The Quran is the central religious text of Islam, which Muslims consider the verbatim word of God.

<sup>152-</sup> An illuminated manuscript is a manuscript in which the text is supplemented by the addition of decoration, such as decorated initials, borders (marginalia) and miniature illustrations. In the strictest definition of the term, an illuminated manuscript only refers to manuscripts decorated with gold or silver, but in both common usage and modern scholarship, the term is now used to refer to any decorated or illustrated manuscript from the Western traditions. Comparable Far Eastern works are always described as painted, as are Mesoamerican works. Islamic manuscripts may be referred to as illuminated, illustrated or painted, though using essentially the same techniques as Western works.

<sup>153-</sup> Canby, Sheila R. (2009), *Shah Abbas, the Remaking of Iran*, p.83

<sup>154-</sup> *Ibid*, p.83

<sup>155-</sup> Gray, Basil, (1930), *Persian Painting*, pp. 22-23

<sup>156-</sup> Gray (1930), *Persian Painting*, pp. 22-28 & Welch, Antony, p.35

<sup>157-</sup> Gray, (1930), *Persian Painting*, pp.25-26, 44-50

<sup>158-</sup> *Ibid*, pp. 25-26, 48-49, 64

<sup>159-</sup> Eleanor G, and others (1976), *Islamic Art*, p.70

<sup>160-</sup> [http://en.wikipedia.org/wiki/Persian\\_miniature#cite\\_note-10](http://en.wikipedia.org/wiki/Persian_miniature#cite_note-10)

<sup>161-</sup> “Bayasanghori Shâhnâme”, king of book, was made in 1430 for Prince Bayasanghor (1399-1433), the grandson of the legendary Central Asian leader Timur (1336-1405).

<sup>162-</sup> *Khamsa* (Quintet) or *PanjGanj* (Five Treasuries) is five epic poems which is considered the greatest romantic epic poet in Persian literature created by Nizami Ganjavi. (1141 to 1209).

<sup>163-</sup> Kamāl ud-Dīn Behzād (c. 1450\_c. 1535), also known as Kamal al-din Bihzad or Kamaledin Behzad , was a Persian painter and head of the royal ateliers in Herat and Tabriz during the late Timurid and early Safavid periods.

<sup>164-</sup> Ali Qāpū is a grand palace in Esfahan, Iran. It is located on the western side of the Naqsh-e Jahan Square opposite to Sheikh Lotf Allah mosque, and had been originally designed as a vast portal. It is forty-eight meters high and there are seven floors, each accessible by a difficult spiral staircase. In the sixth floor music room, deep circular niches are found in the walls, having not only aesthetic value, but also acoustic.

<sup>165-</sup> Gray, Basil, [www.iranchamber.com](http://www.iranchamber.com), Iranian Visual Arts

<sup>166-</sup> Pakbaz, R, (2004), *Naqqashi-e Iran az dirba ta emruz*, (the painting of Iran from past till today), p.90

<sup>167-</sup> Zaki, M.H. and Sahab, *Persian painting*, (1993), p.154

<sup>168-</sup> *Ibid*, p.155

- <sup>169</sup>- Pakbaz, R, (2004) Naqqashi-e Iran az dirba ta emruz, (the painting of Iran from past till today), p.91
- <sup>170</sup>- R. M. Savory, Encyclopaedia Iranica, AbbasI, & Ashrafimoghadam, M, 1988, p49
- <sup>171</sup>- Pakbaz, R, (2004), Naqqashi-e Iran az dirba ta emruz, (the painting of Iran from past till today), p.93
- <sup>172</sup>- Ibid, p.96
- <sup>173</sup>- Ashrafi Moghadam, M, (1988), hamgami naghashi ba adabiate Iran, p.56
- <sup>174</sup>- Pakbaz, R. (2004), Naqqashi-e Iran az dirba ta emruz, (the painting of Iran from past till today), p. 123
- <sup>175</sup>- Ibid, p.123
- <sup>176</sup>- Aqajani, Esfahani and Javani, A. (2007), p .7