CHAPTER-IV

MINIATURE PAINTINGS OF GOLCONDA AND HYDERABAD SCHOOL
(C 17th-18th AD)

Miniature Paintings as part of visual and tactile inventions are representations of aesthetic feelings elite concerns and common art-cultural issues. They as part of artistic culture are expressions of historic experience and give form to an idea, feeling, desire, fantasy, joy, grief, excitement and marvel. They highlight the significant development of Indian art forms presenting a new situation of stylistic approach and variety of creative trends. Miniatures and their study provides illustrative picture of human endeavor in historical and artistic adventures.

The enchanting world of paintings as treasures of ageless beauty materialized on a few square centimeters, speak of regality, the joy of living, splendor of creation and of love in its cosmic manifestation. They are images preceding ideas and are depicted by analogy, Colours lines and forms giving us insights of not only artistic trends but also historical details intensifying emotions and extending consciousness.

Miniatures exist as an independence objects, with freshness of depiction and inspiring outlook. They deal with specific themes and have concrete ideas that have an existence of their own related to the circumstances realities. In the history of Art, they as a form of creativity live and breathe in an atmosphere devoid of all restraining elements and expresses intense feelings. They as part of an artistic heritage usher in the radiance of dawn. They mainly depict humanistic experiences and their intellectual and cultural pursuits.

An analysis of such miniature paintings in Golconda and Hyderabad School of paintings during 17th and 18th Centuries furnishes information on how they were historical evolved under the patronage of Qutb Shahis and Nizams, the
basic patterns of arts and their implications in this kingdom, signifying the relations between the historic and art.

In framework of research, art and history, illustrations and actions always had their own identities the discovery of which integrates historical awareness with essence of art occupying the main frame of philosophical energies and determines events with aestheticism. This naturalistic, illustrative and figurative traditions are always relative to the times highlighting various features and activities. The essence of both art and history and their affinity can be gleaned from the fact that all the history in one sense is artistic and art with history is concrete. Here both acts of creation and work of art are immersed in the flow of history, exhibiting continuity with, but transcendence of the past.

Here artistic forms like miniature paintings are hence life - expressions, reliving or re-representing the past, signifying the fact there is not only artistic element in history but also historic element in art. For instance miniature paintings following particular conditions of time and place and traditional styles always are related to the history of the time. More over historian's work of synthesis and interpretation involves an imagination and intuition more akin to the arts.

Keeping these facts in view in the present chapter, an evaluation of Golconda and Hyderabad School of miniature paintings is undertaken in three parts. While Part I deals with Golconda schol of painting, part II highlights the transitional phase and part III analyzes the Hyderabad School of paintings and its impact on sub-Schools of Kurnool, Shoropur, Wanaparthy and Gadwal. In this endeavour a theme wise analysis is made highlighting various aspects like the subject - content of paintings, which were influenced by the prevailing ethos, as they are products mainly of regality in larger terms and general humanity in minutest sense. It tries to reveal how art arises merely in our perception and does not exist in the intrinsic qualities of the objects themselves. Here miniatures were accepted and patronized by its established elites and authoritatively their artistic quality depends and popular trends, of royalty, representing a claim to art and cultural symbolism.
Here artistic cultures are the various basic situations in which art like miniatures are produced. Each culture or theme illustrated involves a distinct type of organisation of artistic activities that is associated mainly with elite lifestyle in general and arouse also due to artists imaginative impulse, in relationship or their involvement, with the - then cultural systems, emotions and ideologies.

Hence an survey of these themes tries to reveal various factors like how miniatures illustrated depended upon a secular royal court or nobility and therefore not only produced for but also spiritually identified with the high aristocracy with which they all involved. Here art therefore permeated with noble attitudes heroic exaltation, fashionable medieval regal splendor and female sensuousness, glorifying the establishment reinforcing its privileges and at the same time revolved around the other cultural themes and emotions of medieval era.

Before this analysis a flash of artistic background of the origin and development of this miniature art is essential to fully appreciate the context from which they derive and also to understand the changing fluctuations in tradition of paintings, which India had promoted, especially the success attained in the invention of miniature art that remained pre - eminently a excellent one as a new source mainly in the construction of varied histories.

The term 'Miniature' is derived from the Latin word "Minium" which meant red lead. As a principal pigment used by the medieval illuminators was red lead, it began to be applied to the art and those who practiced it come to be known as 'Miniatori'. Indian red and red ochre are both oxides of iron generally used as pigments of paintings. Eventually the word was applied to all works of art of miniature size. Miniature paintings thus meant very small size portrait painting finely wrought and executed on vellum (a fine kind of skin or parchment), precared cards, copper or ivory, jewellery, boxes, lockets, palm-leaves, paper etc. They are either in the form illustration of manuscript books or in the execution of picture of the portfolio types. The miniatures are generally of 2, % "and 2, 1/3" in size, but capture in full detail all aspects related to the
particular theme illustrated. They are characterized by brilliant colouring and minute execution of highest precision.

In the 2000 years of history of India painting, several patterns of paintings like wall, murals, frescoes, etc existed from time to time. In most of these paintings like wall, fresco, which date from 1st Century B.C. to late 5th Century AD, serve as background scenes for sculptured deities, where human figures of varying scales are arranged without reference to ground planes or to spatial conventions, as if the personalities they represent are appearing and disappearing in the flux of reincarnation.

After 8th Century large-scale wall painting declined in popularity and there was preference for miniature paintings as seen in the pala School of Bengal from (C91 - 12 AD.) in the east. These miniatures were mainly in the form of illustrated palm-leaf manuscripts and the chief inspiration behind them is religious in nature. For instance, the subject of pala miniatures was the Buddhist pantheon and the products were of a formalized Buddhism. They are probably the works of monks and not of secular craftsman, hence it was religious inspiration that was the main focus and themes were largely detached from contact with everyday life. Jain saints called Tirthankaras donated such manuscripts as pious gifts to Jain monasteries. However in other medieval paintings, strong wiry outlines replaced the soft, colored modeling characteristic of Ajanta paintings. This style of illustration comes to be associated particularly with Jain scriptures, produced in vast numbers from about the 12th Century, where its faith occasioned on art governed by strict conventions with lively, though formally regulated designs.

By the 12th Century the task of book painting had become quite divorced from that of the sculpture and new artistic concepts suited to a miniature format were well-developed. Concern with an enjoyment of line, colour and two-dimensional patterns had entirely replaced the earlier desire for plasticity. Gradually majority of miniature paintings were produced away from sculptural creativity and maintained curious dichotomy between miniature painting and sculpture. This divergence resulted due to human's altered attitude to new
trends and increased self-awareness signaling a change in invention of novel illustrations in art.

Though the surviving materials from various parts like Bihar, Bengal and Nepal from 11th to 12th Centuries provides evidence to prove that miniature paintings existed long before the coming of Islamic rulers, the actual and full-flowering of miniature art began only when India came into direct contact with Islam. It reached its highest peak of splendor during 16th and 18th Centuries acquiring certain aesthetic qualities and techniques. It was also observed that the surplus wealth from trade and commerce, etc, in turn was channeled into painting especially miniature paintings where the rulers and rich merchants patronized artists namely Kayasthas, who were familiar with the Jain technique of painting and commissioned them to illustrate the societal and religious aspects from 14th to the middle of 17th Century.

Above all the factors of impulse, the most significant aspect was the introduction of paper into India, early in the 15th C, that gave impetus to the book illustrations, which were in a reduced or miniature form. Gradually for the preparation of manuscripts containing fine calligraphy papers of suitable quality were manufactured in karkhanas. Syrian paper was also imported. There was a regular market of booksellers in Delhi for selling various manuscripts but good paper was precious and used with great care to economize on its available stocks. India had a reputation for several kinds of paper, which was much sought after by artists and calligraphers. In the South of India a paper called 'Mugnai' was preferred. These papers were from bamboo, jute or cotton.

For example a counter part of the Pala School, the Apabhramsa School of miniature painting in western India, with a continuous history of five centuries from 11th to 15th AD., has two phases, the earlier phase of illustrated manuscripts on palm-leaves and a later phase on paper with the best paintings where paper supplanted palm-leaf.

Hence miniatures existed in India from early times, but did not survive due to the non-durable material on which they were made like palm-leaves, cloth,
wooden and other objects. For instance we have definite proofs of illustrated manuscripts only from the 11th Century. During which period, Jain and Buddhist texts were written on palm leaves, covered with painted wooden boards. Evidences of perfect miniatures are found only from 15th Century onwards when paper substituted palm leaf.13

The spread of Islamic influence also enabled Indian painter to turn their attention to miniatures of varieties.44 Mainly Indians Sultanates and their nobility were not at all likely to be interested in having manuscripts illustrated by the illustrators of Jain and Hindu texts which almost exclusively hieratic in character hence preferred to stylization and mannerisms most suited to their Persian - Islamic oriented taste reflected mainly in 17th and 18th Centuries. Moreover the introduction of paper brought a great increase in the painting of small pictures to illustrate books for the courts of the princes with themes like conquests, festivals and court ceremonials. The miniatures remained as symbols of power and wealth of the elite.

Thus, due to these changing perspectives and innovative influences miniatures paintings had distinctive artistic compositions. It passed through various phases of development and maintained an identity of its own. As an expressive art it developed in its long history with different patterns and Colours with immanently representation and intrinsic forms of content.

In this regard an analytic approach to the miniature arts had also been undertaken by identifying various frameworks within which artistic activities have been conducted and the influences that these frameworks had on their style and content. Keeping in view the levels of creative attainment, the style of presentation of the artists and finally to the theme to which these miniatures have been put in general helps in new construction and analysis of historical study pertaining to Medieval Deccan.

An analysis of miniatures is essential to arrive at a specific description of them in general on two counts. Firstly the miniatures take for themselves a place of pride in the grand cultural extravaganza of the medieval Deccan during 17th and 18th centuries in particular. Secondly an evaluation of broad contours of
influences, artist role and general characteristic features of these kalam, with critical evaluation and importance helps in placing them in proper framework and perspective. It also gives a clear picture of how different life patterns of women and men were infused into the paintings in order to arrive at proper conclusions of historical enquiry.

Moreover such a trend helps in analyzing what truly constitutes their depiction, technique and processes through which they acquired new form and underwent transformation yet retaining originality. This is also essential to know how far miniatures were successful in shedding fresh light on the history of Golconda and Hyderabad from 17th - 18th centuries. Such an approach makes us aware of the manner in which this particular art form was motivated and reoriented due to internal and external impacts and traveled beyond its prescribed frontiers and on the whole acquired a new outlook proclaiming a fresh artistic and historical identity.

Though the element of royal patronage and nobility that remained as the fulcrum of the miniatures of Golconda and Hyderabad, however one cannot ignore the fact that the character of any painting is also subjected to the very perception of the artist and other styles of influences which arise out of the wide cultural contacts that the medieval Deccani rulers had strived to maintain.

In this regard an attempt has been made first of all to locate various influences on these Schools and the painter’s role in execution of various themes representing women and men of the time.

A) FOREIGN AND INDIGENOUS INFLUENCES ON MINIATURE PAINTINGS OF DECCAN:

A glance at the historical miniature paintings in medieval Deccani kingdoms of Golconda and Hyderabad divulge that they had incorporated in varying degrees manifold foreign and indigenous influences like Turkish, Persian, Mughal, Vijayanagar, Rajput and European, mainly on account of political, diplomatic and economic relations. For example these rulers belonged to foreign ancestry and came into contact with other regions on account of wars and
conflicts. Both Qutb shahis and Nizams were alien to Deccan soil and many settled here initially as governors or subedars, noblemen and finally assumed independence taking advantage of the general political chaos. They ultimately carved-out kingdom of their own which was continued by their royal lineage.

Moreover these kingdoms had direct trade relations with Middle East to whom they not only looked for material culture but also for artistic advantages. Apart from this, the population in these medieval kingdoms and courts was of mixed nature comprising Turks, Persians, and Europeans etc some of whom were artist and calligraphers, who came along with their royalty to new lands. In addition to these local artists and painters as a fashion sometimes followed their styles, which also resulted in separate trend of paintings. All these had impact on medieval Deccani art and these influences can be broadly classified in Islamic-Hindu and European influences.

I ISLAMIC INFLUENCE

Golconda Sultans and Hyderabad Nizams had strong leanings towards the Islamic culture of Persia, Turkey and other parts of central Asia. This relationship had its impact on the art of painting.

a) PERSIAN INFLUENCE

Deccani painting mainly Golconda was subjected to a strong initial Persian influence and decor. The painting at this Sultanate remained the offshoot of Persian School. Hyderabad painting too was affected indicating Persian trades through Mughal idioms. Several Persian painters appeared to have worked for the rulers. Many Deccani manuscripts of 17th century are almost Persian in look. The rulers of Golconda were followers of Shia sect of Islam and had intimate political and cultural relations with the safavids of Persia who were shias. This fusion made the Persian influence to be seen in many of the paintings especially in the depiction of gold sky, the high white rimmed horizon, flowering trees and shrubs, leafy arabesque, rippling contours, delicacy
of line, striped scarf of attendance, flamboyant halo, thinly convoluted clouds, winged angels, buildings in birds-eye view, the scenes of drinking etc.

The rectangular space in which miniature enclosed is also of Persian style. The two dimensional concept of space and decorative patterns of the architecture are of Persian origin. The animation of flowers, birds and some human figures was a great deal to the local Persian miniatures. The decorativeness of Persian nature is also seen in the designs of domes, on the gold work wherever possible whether it is in the foreground the sky, the canopies, utensils or buildings.

The paintings also derived their ornamental sense to some extent from Persian figures and the Sultans were inspired by Persian modes of book illustrations and manuscripts. Moreover many pictures contained poems in Persian. In coloring they imitated the palette of pale and dark blue and a calligraphic elegance of contemporary Persian drawings. This shows how intimately the Deccani rulers were linked with Persian manners of tastes, costumes, ornaments and architecture particularly in the field of painting.

b) TURKISH INFLUENCE

The Turkish painting also influenced the production of the ateliers. Several Turkish princesses with their painters and artists emigrated from western Iran to the Deccan setting the tone for Deccani art. These Turkmen painters transferred the earthy artistic traditions of Tabriz to the Deccan as seen in the striking similarities in the arts of the two regions.

The Deccani sovereigns always maintained close contacts and links with Ottoman Turkey. The superior craftsmanship of Turkish painting fulfilled their vanity and aesthetic aspiration. In miniatures the Turkish flavor was found in gold arabesque, sweeping calligraphic contours, paradisiacal settings, fantastic rocks, and pictures of cool extravagance and starkly powerful shapes and to certain degree in the dressing patterns of Sultan.
For instance the fur wrap and pointed collar worn by the Qutb shahi Sultans are fashions of central Asia. The practice of using marbled decoration for pictures and calligraphy appears to have reached the Deccan from Turkey.\textsuperscript{16}

c) IRANIAN INFLUENCE

The impact of Iranian painting on Deccani miniatures was mainly seen in the techniques of Iranian artists settled in medieval Deccan. During the second half of the 17th century, few Deccani painters came under the influence of a new Iranian mode associated with the safavid painter Shaykh Abbasi and his sons Ali Naqi and Muhammad Taqi.

All these painters work brought new elements in Deccani art mainly seen in the gorgeously tooled gold surfaces, heavy shading, fluid lines, wavy contours, puckered lips, cat-like eyes, pointed chins and use of words like Dakhni in the artist name. The Deccani lacquer painting in later phase was also affected by Iranian lacquer ware.

d) MUGHAL INFLUENCE

The stylistic influence of the Mughal painting on medieval Deccani miniatures was mainly connected with the political vicissitudes and to the diplomatic, economic and cultural relations. For instance the fore-going study reveled that several Mughal patrons and painters like Farrukh Beg lived in the medieval Deccan for shorter period. These effects produced a revolution in Deccan especially during 17th century Golconda phase and transitional period that is (C 1687-1724 AD). There was a high point in the artistic cross-fertilization between the Mughal and Deccani styles where the later got considerably effected by the Mughan technique and colouring.

Mughal distinctive features such as aiming at realism, precise portraits, depiction of historical events, the stark background restrained in line and color, width and monumental quality in spacing the picture, a general sweep in postures, enamel like surface and finish, thin coating of paints, bold workmanship, mass and movement of human figures, placing the subjects
against an empty space, minute treatment of hair, etc entered into the Deccani painting were the lyrical flavor of the Deccani got mingled with the prosaic manner of the Mughal. The paintings also got influenced by the gradation of Mughal Colours like soft blue, delicate purple and pink and of plastic rendering of the draperies. The traces of brickwork and the depiction of birds also stemmed from Mughal practice.

II HINDU INFLUENCE

The indigenous art traditions especially Hindu influence also played their part in the artistic activities of the kingdoms of Golconda and Hyderabad.

a) VIJAYANAGAR INFLUENCE

The spread of Vijayanagar influence on the Deccani style was a phenomenon, which was independent outcome of the Talikota battle. After the fall of Vijayanagar empire. In this battle of 1565 AD, several artist and painters who flourished at the Hindu courts sought new masters at Deccani courts. The Deccani Sultanates welcomed them to settle as a result of which the indigenous art styles were harmonized with the Hindu art of Vijaynagar. The heritages of the crafts of Vijayanagar were absorbed keenly in Deccani kingdoms and gradually Vijayanagar pictorial form and technique got reflected in the Deccani kalam of miniatures.

Especially, the technique of fresco painting, murals or wall painting and the Jain miniature painting followed in Vijayanagar in later phase were imitated. While the frescos or murals of Lepakshi had excellent female features, the Jain miniatures represented stories and incidents. All these were followed in the Deccani miniatures, with their proportions, gestures, features of face and dress. This Vijayanagar influence was mainly seen in the swirling and forceful outlines, rhythmic curves and broad strokes of lines and in gold sweep of brushes and in the faces and dresses of females. Many Ragamala visualizations commissioned are inspired by Hindu musical texts and vijayanagar feminine figure model. The fans of pleats and the long acres of drapery worn by these
figures recall the Vijayanagar style. Some of the Deccani painters at Aurangabad might have worked also for the Rajput rulers stationed at the Deccan under the Mughal viceroys for campaigning. The long stay of these Rajasthani rulers probably accounts for the Deccani influence in the late 17th century, Rajasthani painting also of Bikaner and Bundi and vice versa, as it is more likely that the painters from Rajasthan accompanied their masters.

For instance the Deccani miniatures illustrated women with sharp noses, fish like eyes, just like the females in murals. It is also evident in the folds of the drapery, the triangular sharp edges of the female saris and in the twist of the costumes.

b) RAJPUT INFLUENCE

Several Rajput princes, nobles and painters resided at Deccan. The Rajput princes were frequently assigned to Deccani campaigns by their Mughal overlords. Towards the end of 17th century, Rajput influence gets far greater opportunities to activate the Deccani tradition. This is due to the long sojourn of Rajput forces, under the command of Rajput princes from Bikaner and elsewhere in the Deccan with the imperial army of Aurangzeb. These princes were usually accompanied by their relatives and artists and stayed in Deccan until their mission got over. At such junctures, the Rajput artists influenced the Deccani artists and affected the local Deccani artistic traditions. Rajputs style of cool monochrome background and pleasing plain arabesque with brilliant pattern and color was seen in some of the Deccani paintings. The tiny paintings of women standing alone are also derived from Rajput paintings of Ragamalas.

Moreover the presence of Deccani paintings, perhaps Deccani artists at Bikaner influenced the local style, but it is also possible that Rajasthani painters accompanied their patrons to the Deccan were they popularized Bikaner conventions. The Nawab's titanic proportions, encased in white muslin, ladies excessively long eyes, distinctive foliage composed of tiny dabs of bright color arranged in circles are identical to convention in 17th and 18th century Bikaner painting.
C) EUROPEAN INFLUENCE

The European influence in the field of painting, penetrated into Deccani kingdoms, mainly as a result of trade contacts. Western influence also reached Deccani painting through the indirect route of Mughal painting and directly from Goa and the Coromandal coast. Dutch arrived at Masulipatam, the principle port of Golconda in 1605 AD. Soon followed the English and the French. They had trading interest and for artist not employed at court these Europeans provided a ready market for pictures. Hence high proportions of pictures of European subjects reminiscent of some of the European subjects are found during 17th century. Few European artists like Bodleian, Leningrad and Dublin painters lived and worked at Deccani courts. Their styles were imitated by indigenous painters who all in turn produced different models.

The European impact was mainly seen in the naturalistic modeling of figures. The use of the different kinds of lines to create mass and volume, dark stripling on the gold background garments, modeled draperies, the star like flowers shimmering against a dark background. Besides this they drew elegant-plants, thin washes of color, animals moving through green meadows, landscape features flavored with a facile romantism, romantic crag and castle, glimpses of gleaming white palaces and luminous backgrounds. The heavily shaded faces of human beings, delicate foam like hair, sensitive tropical textiles, long and elegant figures, tiny feet encased in golden slippers and above all the inner calm and gentleness of human figures are concessions to western taste.

Several European subjects were introduced into Deccani painting like representation of angels, fairies, with typical European look and dress. Illustrations of Christian subjects like of Mary, Madonna, etc. Use of European renaissance cap and knee breeches were copied from foreign sources. Features like pointed nose, small mouth, almond-shaped eyes, the eye corners extending to the ears, double chin of women in Deccani paintings are also impacts of western Indian tradition.

Most interestingly the use of oil for painting attracted Deccani artists who executed several miniatures on same basis. The Colours of earthy tones of green
and brown also dominated the style of enclosing the miniatures in oval format, too derived their inspiration from European painting on the whole. Deccani miniatures learned from Europe, a harmonious composition and a figurative liberty assured by the richness of a technique of pictorial illusion and above all, proper perspective light and shade in paintings. Thus, these manifold styles of paintings were blended into a harmonious whole, together with the indigenous Deccani tradition of art. The amalgam of these streams of influences with that of Deccan altogether produced a new tradition of Deccani miniature painting in the kingdoms of Golconda and Hyderabad. However the artist of various Schools were permitted to paint idioms, slightly modified from their earlier styles with that of Deccani models.

**IMPORTANT FEATURES OF DECCANI MINIATURE PAINTINGS**

In spite of varied influences, the miniature of Golconda and Hyderabad in general Deccan had a different and individual flavor. They possessed certain distinguishable features, which are as follows

In Deccani painting there was certain unique color combination, the charming and cool palette of pink, blue, and green, pale white, yellow and mauve were used. The style also combined a rich melancholy Deccani palette of brown, gold, ochre, red, violet, orange, deep maroon, bright blue, moss green which are the favorites of both Sultans and artists.

The paintings acquainted certain characteristics like profuse use of gold and silver, exquisite finish, imaginative composition, introduction of dramatic element and poetic content, pointillist technique with turns and twist, profusion of large plants, flowering shrubs and the magical breeze of textiles and plants which gave sway like effect, transparent draperies, tangled clouds, arched arabesque, virtual compendium of motifs, long-waist sashes, conical turbans, rich brilliant lapis-lazuli background, rounded rocky hillocks, lyrical bend of various branches of the trees, use of coarse and brown paper, heavily tooled garments, etc
The pictures also had spiritual mood and elegant sweep of line. The ornaments, costumes, carpets, cushions, gem like mango trees, todi trees, coconut trees and chenar trees and above all architecture are typical of the period and area of Deccan. There was also lavish display of pleasurable tastes, smell and sounds seen in fruits, flowers and gurgling water against richness and mellowed grandeur and mysteries atmosphere. The miniatures thus maintained distinctive qualities and differed from other Schools particularly in their subject matter, pictorial approach perspective and other aspects. For instance in Decanis paintings there were realistic studies of plants and animals.

The painters depicted their harsh and sensitive qualities with threatening attitude and pleasant expressions. The painters enjoyed certain degree of freedom in illustrating poems, scenes, and painting of themselves, their patrons and charming companions. The pictures were strained with romantic excess and poetic mood. Beauty and charm are main features that evoke immediate response in illustrations pertaining to women. The gestures, the poses of the figures and the design of the throne are Deccani conventions.

Hierarchical scaling of the principal figure being bigger than the subordinate figures, exclusive use of white and gold color, necklaces having a plaque (urbasi), a favourite ornament of Deccan. Male figures wearing pointed and gold-embroidered coat girdle (patka), the exaggerated swirl of the girdle are also typical of Deccani painting. In few paintings the simplicity of the snake like course of the stream and troubled array of trees on the skyline are distinctively Deccani features.

More over the gestures and glances exchanged among figures established a psychological coherence. The figures are charged with energy due to vigorous gesturing and pose. The Colours have a somber Deccani glow, with background of wild intensity. The decorative forms were usually styled with delicate drawing and the flat designs are richly textured and minutely detailed. The artists usually isolated they subjects against void space. The red meadows, orange, violet rocks and golden skies create an electrifying effect. The
miniatures in totality are unusually forceful and present a scene of real poser and vehemence, when compared to other styles.

Thus, the miniatures of Golconda and Hyderabad were successful in assimilating various impacts of style and in transforming them into a new form of art, yet retaining their distincti deccani style. With stylistic primitivism and excellent illustration of women and men, they represented a conglomeration of conventions, coupled with quantity of styles, material objects, wealth and fulfillment of artistic sensibility and glazing techniques.

ARTIST'S OR PAINTER'S ROLE:

The role-played and success attained by artists in pictorial art of Golconda and Hyderabad is unsurpassed. Several miniature paintings of the time are not just the results of the patronage of royal or noble approach, but also are the results of the joint work of a number of artists, who actually applied the color, painted the picture and gave it a form, life and a theme. It was generally believed that every year painters participated in a religious ceremony during which their paint brushes, instruments color and even the formulae used for the preparation of the pigments were consecrated”

It was in philosophic and religious thought and in music, poetry and its vast literature that painters discovered the chief sources of their inspiration. They also got inspired from long Indian tradition, sculpture, dance, architecture, which are interrelated like many facets of the festival of life.

Most importantly the patronage of the rulers, the landscape of the kingdoms, human beings and their feelings and things of love and beauty in nature had an immeasurable influence on painters. These inspirations and influences resulted in the illustration of fantastic portraits of Sultans, their courtly life, royal activities, feminine subjects, fantastic landscape, architectural settings, interior and exterior decoration of royal court, and stunning beauty of nature like trees, animals, birds, water, clouds, sky, hills, etc respectively and other unimaginable, mythological and spiritual realms that constituted the wealth of the miniatures.
Sometimes the painters were called upon to paint themes available from the history and popular tales with some role of imagination. Therefore the creative artists sought to recapture all the images that are part of the great family of world images. Once the creativeness was set in motion, the artists proceeded from picture to picture steadily gaining mastery over their implements and work. The miniatures were generally in accordance with the techniques of large mural paintings, the roles laid in texts and rule of proportions which were regulated by a precise system, measurement in order make the image in fragments and form a kind of physiological perspective.23

Artists used the limited space available in miniatures, to compose as many as figures and details as possible in depicting scenes, which had narrative significance. Design, perspective and composition were all made subsequent to an ornamental sense to transform them into a particular style with a movement and features. Above all it was textiles, jewels, crowns and the constantly reduced elements of nature like mountains, clouds and most importantly the work of women and men which gave the painters to experiment in a complex stylization that paved the way for the forms, which were almost abstract and appeal to the eclectic tastes. The portraits in miniatures did not remain as chance pictures, but the artists appear to have studied their characters as well, since they depict themes various realms with different pursuits. Apart from the pictures of royalty, nobleman the portraits of ordinary people appear so individualized that they seem to be actual portraits. This shows that the artists formed an integral part of the royal court as well as that of the people's life and ideals, interpretation their aspiration and profound feelings.

But most of the Deccan artists were more accustomed to depict a private world of feeling than the public world of action, as they lived under the patronage of the Sultans and Nizams. They mostly illustrated the royal splendor, signifying the glory, strength of will and gentleness of the rulers. However they were also few artists who painted popular themes, commonly understood and enjoyed by the people due to their familiarity with the masters.
The master painters, migrated artists and beginners, all influenced each other, and ultimately produced several miniatures imitating their styles or adopted the outline of the plane sketch of each other models. Sometimes greatest artists used to draw the outlines of figures, while other artists coloured them. The best works were usually displayed in the palace or in the neighboring fortress and also for sale to foreign travelers and merchants.


Foreign painters from Bukhara, Safavid, Bodlian, Dublin, Leningrad also worked at their courts. While some Mughal artists came to Deccan and painted few portraits, other Deccani artists painted at Mughal court. All of them produced excellent miniatures with a cool background, arched arabesque, floral designs, fine furnishings, fantastic features and themes peculiar of Deccani idiom and medieval culture.

These painters enjoyed social esteem and practiced their arts in hereditary occupational groups. They were often appreciated during their lives and were rewarded and awarded special honors, according to their capabilities. Inclusion of painters name in some of the Sultans favorite paintings as gleaned from the study proves that the status of painters was indeed very high in medieval Deccan society.

All together, the miniature paintings depicted, illustrated or produced by painters of these Schools were animated by clear artistic determination and great professional skills. In designing, portrait painting, coloring, painting illusionitically, mythologically and in trying to bring the true picture of society and political sphere in their endeavor, the painters became unrivaled in the world. Hence the influence of painters in the formation of the miniatures in the aesthetic vision and in the taste of connoisseur world is indeed considerable and
in particular Golconda and Hyderabad artists had occupied a place for themselves in the artistic world of painting, by exhibiting their talents and superior drafting skills.

Though these painters were given musters to copy, but they were seldom, imitated in full. The painters depicted complete design of their own and took only subordinate elements of decorative composition. On the whole foreign eclectic and hybrid elements were absorbed into a unique characteristic decorative style.

From the beginning of the 18th Century a group of artists known as 'moothys' had worked for the local rulers painting pictures of the courts and deities. All who spoke Telugu were called Raju, Razu, Tinigara or Chitrakara and resided near the palace. About 1775 AD artist's families were stationed at Hyderabad, who painted themes of Deccan Hyderabad with sets of native rulers natural life and nature deities.

MINIATURE PAINTINGS OF GOLCONDA AND HYDERABAD SCHOOLS

The miniature paintings of Golconda and Hyderabad Schools reflect a rich glorious past with an equally colorful and dynamic expression of artistic traditions of Medieval Deccan. They testify to the brilliance of the aesthetic endeavors, doctrines of art or tastes of Qutb Shahis and Asaf Jahis. Generally paintings in India are classified by India connoisseurs partly geographically, but mainly terms of techniques where each School or local development is identified by its kalm, a word when translated literally means a 'pen' and a technically a brush. Here the different styles of paintings are referred differently according to the character of the brushwork, technique used and the region which produced them. In this regard, miniature paintings in Decca are identified as "Deccani kalms" or "Dakhni kalms" or 'Deccan kalms', where art displayed certain distinctive features related to the area and was patronized by regional kingdom as feelings of expressions and symbols of representation. These beautifully illustrated miniatures presents the magnificence of the art and
a life of Deccan in a unique and refreshing light and made their influence felt in the far flung land scape of the Deccani kingdoms of Golconda and Hyderabad.

A research into the miniature paintings of these kingdoms provides an interesting account of prevalence of varied types of miniatures with different themes that were executed on the dynamic platform of regality elite perspective and cultural - trends of 17th and 18th Centuries. These paintings are usually recognized by their small character both in actual size and also in treatment generally of its unique and charming palette of soft Colours like pink, blue, green, pale brown, gold, white and ochre red. They were patronized by the Sultans and Nizams, who despite varied understandable impacts of Persian, Turkish, Mughal, Vijayanagar and European maintained a distinctive style of their own with local idioms, regional cultures, and their royal life styles, which ultimately emerged as Deccani Kalms.

In larger perspective the development of miniature paintings in these kingdoms reveals the fact that they lead to new outlook in regard to art history, which may precede the coming of a vital view of history as such. A synoptic view reflects a culture a culture of this planet, where humans dispersed on various directions, occupying different areas and who ventured out in search survival through aggressive wars, conflicts and tensions, in a complex situational realities did not end their life with this. But during the intervals of peace relaxation and entertainment the compulsions of natural human creativeness, drove humans into various confrontations and innovations like invention and discovery of art-forms like miniatures. By patronizing, promoting and developing such miniatures, their rhythmic vitality of life and taste - attitudes were brought out representing total pride and glory of heritage of human life of a whole, which also incorporate political socio-cultural aspects.

Such an analysis of miniature painting can be facilitated through the varied types of themes such as Themes on Royalty, Themes on Noblemen, Ministers, Scholars and Poets, Themes on Courtiers, Mahouts, Grooms and Commoners, Themes on Music and Dance, Themes on Poetry. Themes on Medicine, Themes

An extension analysis of these themes of miniature paintings with historical account and their features has been undertaken in the present chapter;

PART-I

GOLCONDA SCHOOL

In the landscape of medieval Deccan, a comprehensive view of history of Golconda reveals that it is a place known not only for its fortification, Islamic reign, commercial diamonds, racial - linguistic religious synthesis, but also for its bright glazing art - faculty of painting especially miniature paintings. Inspite of few bickerings, tactical sulks, hate campaigns, social skirmishes, wrangles and contentions, the reigning Sultans like Sultan Quli, Ibrahim Qutub Shah, Mohammed Quli Qutb Shah, Mohammed Qutb Shah, Abdullah Qutb Shah and Abul Hasan Qutb Shah always left some time for art. Their artistic temperament gave Golconda a unique place in the history of art.

These miniatures created with variety of themes remained as finest expressions of sensibility, creativeness where humanistic tastes and trends and elements of nature are revealed by figure - grouping, gesture, narrative scenes, earthy Colours and finally with local flavor of medieval Golconda heritage.

During the Qutb Shahi period, Golconda remained as the main centre or home of Dakhni Kalm of painting. This capital namely Golconda was established by the beginning of 16th century by Sultan Quli Qutb-ul-Mulk. Some earliest identifiable Deccani painting is from 16th century. They are heavily marked by overlapping influences of other styles of miniature paintings.

The actual flowering and grander of paintings started at the start of 17th Century where manuscript paintings and portraits with gracious scenes, group-illustrations, Zennana scenes were painted in an idiom and atmosphere of the contemporary Deccan, where themes picturised rulers with their charming companions and related aspects in which rulers preferred to see themselves as musicians poets and noble patrons. The paintings in this Islamic kingdom like
the atmosphere of their royal court was with purposeful energy, passion and civilized cultural of Islamic rulers who submerged this with the classic local traditions and this got reflected in Deccani art. Painting remained as an important aspect of their leisure hours, where matured fusion of themes were painted and illustrated by experts.

Among all Deccani Schools, Golconda contained many miniatures of varieties due to comparative peace and stability of the regional due also due to longer duration of one single rule witnessed. Moreover, Golconda rulers themselves being lovers of paintings executed such stylistic illustrations, which were painted with more initiative, and imagination by incorporating compatible forms within a frame works that was fast enlarging influenced by fashionable trends and art forms. But despite multiple influences, indigenous art traditions played their part in the formation of early Deccani painting of Golconda.29

In totality, these art expressions which are secular as well religious in nature, materialistic in content, pleasure as their beginning as well their end, excelled in the observation of royalty, nobility, nature, treatment of animals and birds. These miniatures, which are an expression of feelings, emotions and delicacy of content of natural and artificial aspects can be studied under following themes of variety.

Since Royalty was the main force behind these miniatures and as they owe their existence chiefly to royal patronage, quite often than not, they naturally echo the personal accomplishments, tastes, predilections and personality of the Royal classes. Hence, paintings of royalty claim a major share in the total corpus of the miniatures of the Golconda. They revolved around themes like depiction of royal personalities individually and with their patrons, royal court scenes or palace life, royal entertainments like picnic, pleasure trips processions and royal past - times.

In Golconda kingdom the actual art of depicting royalty developed under the patronage of Ibrahim Qutb Shah (C 1552 - 1580 AD.). During whose reign Golconda kingdom spread to the south and east with increasing sea - trade mainly textile trade with Persia and Indonesia resulting in abundant economic
resources essential for progress of kingdom and culture. These paintings were mainly executed by Turkish - Iranian emigres, and artists who migrated from Tabriz to the Deccan with their black - sheep princess, who settled in the Deccan and carried with them the tools of art like pigments, brushes, sketches and pounces which resulted in earthy Turkish fantasies of the Deccan art.\textsuperscript{30}

One such painting is of Hatifis' \textit{Shirin and Khusru} also known as \textit{Shirin - Wa - Khiisrau}.\textsuperscript{31} It has seven miniatures in Bukhara style. This is a synthesis of Persian Turkish and local elements, where foreign painters who have come to the Deccan influenced by existing local styles and costumes produced magnificent paintings a palette of pale and dark blue, orange and light green are used with lavish gold color in the depiction of foreground and sky. The manuscript's tendency to divide the picture horizontally and its tall narrow format is however peculiar of Golconda. It must have been painted at Golconda during Ibrahim Qutb Shah's reign around 1569 AD. because at this time he was the only ruler of Golconda and of Eastern Islamic world. This miniature is related to the royalty and depicts the royal court and life of Sultan. Another illustrated manuscript of Hatifi bearing Qutb Shahi royal seals and other royal courtly details in its compositions is related to Ibrahim Qutb Shah's reign.\textsuperscript{12}

Another miniature of the time depicts Jamshid Quli and Ibrahim Qutb Shah seated facing each other as if engaged in some important royal discussion. Jamshid Quli, son of Sultan Quli Qutb Shah reined for seven years and was succeeded by his brother Ibrahim. In the picture Muhammed Amin, the brother of Mohammed Quli and father of Mohammed Qutb Shah are seated closed to Ibrahim as if engaged in the discussion. Two courtiers listen to them attentively. The dressing patterns of rulers like \textit{Jama}, turban are peculiar of Golconda. The depiction of sword in the picture is another symbol of royalty. Color - scheme gives fantastic look to the picture. The drama of the conversion involved in the painting is also unique feature of royal paintings.

Few paintings executed during Muhammad Quli Qutb Shah's reign (C 1580-1612 AD) are extraordinarily beautiful and refined. He made Golconda kingdom prosperous and patronized culture with Hyderabad as capital and with

\textsuperscript{12}
Charminar as Central Monument. During his long reign, Golconda was at the height of its prosperity. Muhammad Quli generally occupied his time with art and poetry and the embellishment of his new capital.

Several groups of manuscripts containing miniatures in an archaic mode are connected with Golconda during his rule, by numerous scenes and autographs. One superb manuscript 'Diwan' or 'Dakhni Diwan' of Muhammad Quli Qutb Shah is of greater pictorial quality and is highly finished. The name of the scribe, Zainuddin - AH Shirazi is given, who was the court calligrapher of Sultan Muhammad Quli Qutb Shah. The painter who illustrated it was Qasim AH al - Mudhahhib. Most of miniatures depict Sultan enthroned in royal style. Both Persian as well as Deccani characteristics are discernible in the paintings, which are stunningly original and are among the most sumptuous in the beginning of 17th Century Islamic art.

Similarly, the 'Kulliyat' of Muhammad Quli Qutb Shah's poetry contains few miniatures which are lavishly illuminated and illustrated. One miniature depicts Sultan enthroned, accompanied by royal mistress. It is a perfect representation of royalty involving various aspects like courtiers attending to him, visitors or officials waiting for his message and artists entertaining him. The miniatures show varieties of influences in their treatment which indicates that Muhammad Quli Qutb Shah's atelier was a cosmopolitan place where Persian, Central Asian, Mughal and Deccani artists worked together. For instance while few paintings were painted by local Hyderabadi artists Muhammad Murad Samar Qan di, rest were probably by a Bukhara artist.

One fine solo portrait of Muhammad Quli Qutb Shah, with a plain border depicts king standing in profile. It has the face of a sedate young ruler with small moustaches and a semblance of growth of his cheeks and chin. His head is covered with a "dastar" with a bejeweled 'sarpech' and a black aigrette drooping at the back. The head is surrounded by halo. In the right hand is a flower while the left is gripping the hilt of the sword. A 'katar' is touched in fine muslin 'patka' wound round the waist. 'Angavastram' of the finest texture is thrown over the shoulder in Andhra fashion. He wears rings of pearls and
precious stones around his neck and arms. This is a finest example of the fusion of the two cultures-Islamic and the local.

A painting of Muhammad Qutb Shah, next ruler depicts Sultan dressed in a white muslin gown, opulently edged with gold standing against a jet-black background. Sultan holds two flowers in left hand as if enjoying the fragrance of them, while holds a long sword in his right hand with a firm grip toughing it to the ground. This picture imbibes the quality of aesthetic as well as royalty. One miniature, dated to 1620 AD, portrays Sultan passing through his garden. It is signed by Hashim. Similar royal portrait of Muhammad Quli Qutb Shah depicts Sultan seeing out from a window of artistic design as if he was observing the conditions of Golconda kingdom. There are several other best known paintings of his time datable to C1612 to 1626 AD.

For instance, painting depicts Muhammad Qutb Shah seated on his thrown in a pavilion. He wears on his shoulder a loose white calico cloth, tight fitting turban a transparent jama with broad brocade cross bands and a scarf on his shoulders. This costume is typical of Golconda. Three Ambassadors present the credentials to the king. Below four richly caparisoned Arabian horses are depicted led by attendants. One of the attendants to the right of the king is an Abyssinian and all of them were peculiar Golconda ‘girdle’ or ‘patka’. All the figures have long white straps on each side of the court in a contrasting colors and often gold edged. A fashion favored at Golconda. This painting was dated to 1612 AD.

Abdullah Qutb Shahi’s period though witnessed political upheaval, on other hand gave highest patronage to paintings, where splendid portraits were executed. Under his patronage Golconda and Hyderabad rise to be the most luxurious and fashionable kingdom with best phase of miniatures paintings of Golconda style. His reign (C 1626 - 1672 AD), faced rapidly changing political situations. Soon after he ascended the throne, Shah Jahan, the imperial ruler marched South in 1630 and to the Deccan in 1635 AD. forced Abdullah to agree to the harsh terms of the ‘Inqiyad nama’ (Deed of Submission) which transformed Golconda into a Mughal protectorate.
Among the conditions imposed, Sunnism replaced Shiaism as the official creed and Mughal emperor's name was inserted in the Friday prayers (Khutba) recited in the Mosques in place of the Safavid's Shah's and the annual tribute paid to the Mughal was drastically increased. After the deed of submission was accepted Shah Jahan sent his jewel - studded portrait to Abdullah, who reciprocated with a portrait of him. Gradually, Mughal residents at Golconda started interfering in Deccan politics as spies, ambassadors and mediators.

With the transformation of the Golconda kingdom into a Mughal protectorate and the frequency of diplomatic contacts between Delhi and Golconda Mughal cultural influence rapidly increased. Especially in the arts, the realism of Mughal paintings came to be just as admired as the Iranian tradition. From about 1630 AD, Golconda artists started imitating Mughal paintings like placing their subjects against their empty background.

A new stylistic phase thus began in Golconda School of painting with Abdullah's acceptance of new influence, so while the earlier works on royalty had Persian traits; the later ones had mixed styles. However, despite Mughal influence, paintings of the time had individuality. This was evident from the color scheme, local Deccani atmosphere, movement of posture, proper spacing of picture and quality work of artists all together Abdullah Qutb Shah's reign may be considered as a land mark in the history of painting in Deccan, for it was then that the technique blossomed and developed.

A painting depicts Abdullah seated on a garden terrace dated 1640 AD. He holds a sword with royal look. Aura behind his face indicates the majestic personality of the Sultan. The gorgeous dress with exquisite design of flowers represents one of the royal dressing patterns.

Another miniature of mid 17th Century illustrates Abdullah Qutb Shah standing elegantly holding sword in each hand. Once again superb costume, turban and facial features bring out the royal look of the Sultan. Similar painting represents Sultan holding a sword and dagger, as if ready to face a battle field. At the bottom of his feet brilliant golden - trees are painted. Golden rays pour forth from sky, as if he received divine blessings. A golden
inscription at top identifies him as Padishah Sultan Abdullah Qutb Shah. Miniature painting of Abdullah in the British museum is another finest art piece.\textsuperscript{49} Though the earliest during his reign had Persian impacts and Mughal influence, the later paintings had chief characteristic features of Golconda like proper placements of the figures, gorgeous costumes, use of gold colour extensively etc.

In most of these paintings and royalty, the Sultans with other royal group were painted in an idiom and atmosphere of a Deccan. The landscape in them had Deccan Scenery like mango trees laden with fruits, flowering champa trees with squirrels and parrots moving about, well irrigation etc. The pictures had particular Golconda costumes like long flowing robes, half sleeved for — collared coat known as 'farz' which was the favorite of the king. Another distinguishing feature is a long sword called 'firang' or 'dhop' which was either imported from Europe or imitation of those.\textsuperscript{50} All together they maintained the charm and elegance of the Deccan.

Among the manuscripts of Abdullah Qutb Shah's period, 'Khawar Nama' of 1645 AD. illustrating Sultan with a mixture of Persian and indigenous influences.\textsuperscript{51} In its there is Vijayanagar influence. There are some other paintings of Abdullah as the central figure at Vienna and Leningrad museums that prove the height the Deccani paintings had attained during his reign with fine execution. One of the main characteristics of Abdullah's pictures is his headdress, which is a definite deviation from other contemporary personages as well as Sultans own predecessors. Instead of turban, he is seen with a cap worn with a slant to the left side an embroidered band primarily to hold an aigrette based on strings of pearls and secondary as an ornament to the cap itself.\textsuperscript{52}

The tradition of miniature paintings depicting royal Sultans continued even during the reign of last Golconda Sultanate Abul Hasan Tanashah (C1672 - 1687 AD.). He is also known as' king of taste and a lover of arts. During his rule there was resurgence at Golconda with the appointment of a Telugu Brahmin Madanna as Mir Jumlah (prime minister) who in turn gave key post to other Hindus. Their permeation into the court can also be seen in contemporary
paintings of the period. Royal Farmans began to be issued in bilingual form in Persian, with a Telugu translation. Urdu, Telugu and Arabic literature was patronized by the new Sultan with great enthusiasm.53

There are few paintings which can be attributed with certainly to Abul Hasan’s patronage. One portrait of the Sultan executed between (C1672-1680 AD.), reveals a gentle poetic Sultan enjoying the beauty of his garden.54 Colours in it are sumptuous. The Sultan wears a jama and shawl made entirely of gold land stands before a golden sky streaked with pink and blue clouds. His fur cap and pointed collar are the fashions of the Qutb Shahi rulers. Such other portrait of the Abdullah Qutb Shah is in British museum.

Several divergent styles coexisted in Abul Hasan royal workshop. Painters from nearby Bijapur immigrated to Golconda after the mid 17th century, as we noticed a Bijapuri strand within the Golconda School. However the rich palette of green, yellow, orange, blue and the aggressively lush vegetation in the paintings are features of Golconda. One point were to note here is that during the reign of Tanashah Hindu elements permeated not only in the administrative court but also in the depiction of paintings, a symptom in other words, which encourage Aurangzeb’s militarily follies in the South which inevitably led to the conquest of Golconda in the end.

Few miniatures paintings executed under royal patronage also depict courtly scenes and palace luxurious which throw light on the courtly life of Sultans exclusively in Golconda kingdom. For instance an existing and finest painting depicts Abdullah Qutb Shah seated on his thrown in a pavilion, while three ambassadors stand in front of the ruler.55 It is datable to 1632 AD and highlights the tradition of receiving ambassadors by the Deccani Sultanates to the royal court.

A manuscript ‘Divan - I - Hafiz’ of Abdullah Quit Shah, containing twelve miniatures, of which five mainly represent palace life at the court of Abdullah Qutb Shah. It is dated to 1643 AD.56 In one miniature painting depicting palace life Sultan holds a typically long straight Deccani sword. He wears the while muslin coat with design most probably another court costume of Golconda.
These miniatures on the whole depict palace life, luxuries and entertainment aspect of royal court like watching dance performances listening to music, with ambassadors, courtiers, artists and their companions.

Picnics, pleasure trips and processions always formed an important part of the royal life and artists who accompanied Sultans often painted such names. During Abdullah Qutb Shah’s period many procession scenes were painted both on paper and cotton cloth. He was found picnics and pleasure parties and his processions used to be full of pomp and grandeur. The notable examples of such scenes are the three procession paintings of Abdullah, one in the Hermitage museum, Leningrad, one in Vienna museum and other in Prince of Wales museum of Bombay. Of these, procession painting of Leningrad is superior in execution. In this painting there is a frenetic procession of Sultan riding an elephant attend by a bustling throng or courtiers, pages, singers and musicians. It is datable to 1650 AD.

In these procession paintings, the brush work is broad and clear they show that by the third quarter of the 17th Century Golconda artists had mastered the complexities of crowd scenes, with a dramatic intensity typical of the Deccan. The artists had excellently recorded the vigorous poses and strong forward movement or thrust of a moving crowd. Though depiction of procession scenes was influenced by Western style of painting yet they retained Golconda traits. For example the vivid colours like pavilion in the pictures decorated with gold land studded in Golconda fashion with white, green and red jewels, added to the excitement.

Moreover the realism of the architectural setting and suggestion of a vanishing point perspective in the scenes are new to Golconda miniature painting. The costumes like the long waving ropes of Qutb Shahis Sultan's are also of Golconda style. These brilliant works prove that by the mid 17 Century, Deccani miniature painting at Golconda was at its dazzling new peak with new trends and styles of presentation rather than decaying on account of political upheavals.
Apart from the paintings royalty of the scenes depicting the role of Sultans, at royal court, several other paintings were executed which highlight the leisure life and interests of the Sultans like hunting, riding, relaxing, reading, hawking, playing polo-match etc. Among which a miniature of 'Kulliyat' of Mohammed Quli Qutb Shah depicts Sultan playing polo - match.\footnote{60} It is finest piece representing full-fervor of entertainment spirit, illustrating courtiers as if arousing the talents of the Sultans playing match by beating drums on terrace, while other commoners encouraged them in clapping. Colours like gold, bluish-purple, salmon-red typical of Golconda are used in the depiction.

Another tiny miniature depicts of a young prince on a horseback attributed particularly to Golconda workshop around 1600 AD.\footnote{61} The green and white jewels decorating gold surfaces and the intersecting arcades over the garden gate are Golconda conventions. The painting depicts a young prince and his retinue approaching a pink and gold pavilion. A finely written Arabic inscription in a niche inside the door gives the painters name as Jan Quli. It is one of the only four signed Golconda miniature paintings in existence. The other three are Akbar Shah Hussaini reading a book of prayers, signed by Rahim Khan, Shah Raju on horse back signed by Rasul Khan and a prince seated in a garden with ladies by Rahim Deccani."

Similarly, a painting during Mohammed Qutb Shah depicts a prince on a horseback hawking.\footnote{63} In it there is a young prince in a lush meadow with a castle on a cliff in the background, which indicates a Bukhara influence mainly in the idioms employed. The prince wearing a full-length jama rides a decorated horse. The forceful movement of the horse is effective and represents the vigor of the prince riding the horse. It gives a picture as a prince who went for a long riding and is returning back to the palace.

A miniature painting of a young prince riding a horse illustrated between (C1620 - 1630 AD) is attributed to Golconda as a prince resembles Mohammad Qutb Shah of earlier paintings. In it a prince wears a full length green jama with a long 'patka' and a richly decorated sash rides a chestnut stallion.\footnote{64} The prince looks back at a chenar tree in which several birds are
possible prey for the falcon which flutters on his right hand. He is preceded by a courtier carrying a straight sword, an axe and a bundle tied on his shoulders as if helping the prince in hunting. A black and white hound walks alongside. A formalized stream with rocky verges runs from the left side of the picture of the foreground through a flowery meadow banded at the top by a broken ridge of pink rocks. In the background a town and trees are set against a gold sky with Chinese clouds. The painting has golden arabesque and blue margin decorated with gold.

During the second half of the 17th century some Deccani paintings came under the influence of a new Iranian mode associated with the safavid painting Shaykh Abbasi and his sons, Ali Naqi and Mohammad Taqi. Few works were strongly influenced by Mughal Deccani and European art, especially European prints. Shaykh Abbasi who an innovator was painted a picture of prince riding an elephant with attendants dated (C 1675 - 1676 AD). While heavy shading and thin washed of color show the influence of Western prints the facial types, garments and the looming hill in the picture are derived from the Deccani drawings many local artists absorbed his conventions and developed a hybrid style. Regarding the indigenous influences on paintings in later phase of 17th Century, is a painting of a prince seated on rocks beneath a willow tree, signed by Rahim Deccani.

Another painting depicts Abul Hasan riding on horse, which is depicted as running at top speed. The king is seen as wearing ‘sarpech’ with an aigrette and has a bejeweled belt around his waist. He holds a falcon in his right hand and the reins of the horses in his left. A dagger is rucked in his belt, while a ling sword hangs by his side. On the top of the picture is a Persian inscription of Abu Hasan Tanasha.

The miniatures illustrating nobility and other royal personnel and professionals also constituted on important component of Golconda School of paintings. For instance, the paintings of a dark nobleman, probably an African eunuch, are attributed to Golconda to the third quarter of the 17th Century. He must be a member of Golconda's large African community. Dressed in the
diaphanous while robes, favored in the Deccan, the nobleman poses against a rich green background. He seems to be proud and resolute with noble look.

During 17th Century paintings of Golconda on themes of governors certain Bijapuri influences penetrated which is evident in the portrait of Mirza Ellich Khan, the Mughal Governor of Ellichpur in the North Deccani province. It is illustrated between (CS 1670 - 1680 AD.). The oval format of it resembles Western tastes, but retains Golconda features in dressing and taut shapes.

It was custom at Golconda for painters of modest talent to produce portrait albums of Deccani notables for sale in the bazaar to European and other foreign travelers. Occasionally paintings by court artists found their way into such albums. A rich green and orange palette of paintings depicts a bizarre nobleman namely Nazar Khan of Balkh. The painter was keen to convey the fierce character of the person serving in the Deccan gives him a fearsomely exotic headdress and a toothy grimace. There is a painting of minister Nikham Khan who facing right holds a staff in his left hand. He is dressed in white with a pale yellow shoulder-cloak. There is excellent floral decoration with white and other Colours most probably dated to 1680 AD.

Another painting of Muhammad Sadiq Khan depicts him facing right dressed in a white jama and lilac trousers standing on green turf, holding a pink flower in his left hand and a sword in his right. Nastaliq calligraphy, floral borders and blue background can be perceived. It is also datable to 1680 AD. Several portraits of Abul Hassan ministers and high officials like Syed Muzaffar, Nikham Khan, Shah Raju, Nizammuddin Ahmed, Musa Khan, Maddana, Akkana and Abdur Razzaq are in the collection of Amsterdam. They were all painted before the fall of Golconda in 1687 AD. These paintings had features of dress pattern of buttoned-up long coat under a loose 'chadar', a half sleeved jacket over the jama, a muffler, a turban with regular folds, black or grey beard, rose in right hand, striped trousers, a pair of slippers, etc.

For instance Musa Khan was seen in military uniform with a shield in his left hand, a long baston in his right hand. Nizamuddin Ahmad with expressive face of his scholar is depicted holding a small stick in his left hand. In particular
Maddana and Akkana portraits have caste marks on their foreheads with peculiar turbans. Perhaps enveloping the large tuft of air at the back, which was a distinguishing mark of the Hindu caste. While Madanna has a muffler under his pale yellow-bordered ‘chadar’ worn over a full-sleeved coat, Akkanna's chadar is striped.

Another painting of Akkanna engraved by a Dutch artist is in the collection of archaeological survey of India depicts him in a head-dress something like an ancient Greek hat and moulded turban. It is quiet possible that it was a head-dress of the Qutubshahi commander-in-chief. The dress he wears is like a uniform than a civilian dress with waist-band, tight jama and stylized ‘angavastram’ (like a shawl) on his shoulders. In the same way Madanna's portrait has also some peculiar traits. He wears a sleeveless waist coat with an open collar very similar to a regulation European waist coat of those days. A sword is dangling to his waist in his left and he is depicted as holding some papers in both hands as if he was in a process of submitting them to the Sultan.

Similarly, few paintings of Mughal princess and ministers who stayed at Deccan were also painted at Golconda like those of Dara Shikoh, Prince Sulaiman Shikoh, Qulich Khan and Iraj Khan. Other portraits of noble men are in the collection of Johnson album dated to 1680 AD. For instance a painting of a Mughal commander probably an idealized representation of Aurangzeb on one of his Deccani campaigns rides a white stallion and brandishes a spear. He has three foot attendants. An army passes a palace on a hill in the distance.

Another painting depicts Iraj Khan standing on a terrace by a pool holding a sword over his shoulder and smoking a hookah held for him by one of his two male attendants. The other holds a flower-shaped sunshade over him. There is a border of flowers beyond with three beeping shrubs. Similar miniature depicts Mughal noble men with a white beard and moustache and dressed in white with a mauve sash and illuminated patka stands facing half right leaning on a slender staff. **Flowers are depicted at his feet.**
Few other portraits of Emperor Babur, Aurangzeb on horse back, and Shahjahan with his sons and noble men like Asaf Khan, Hassan Ali Khan were also painted at Deccan during (C1680-1700 AD). A picture showing Azam Shah approaching Golconda is considered as belonging to the last known distinguishable face of Golconda style.\(^{76}\)

Regarding few paintings on poets a miniature illustrates 'A poet in a garden'. \(^{77}\) It was depicted by a Mughal artist of Golconda who is specialised in a neo-Deccani style. It is dated to (C 1620-1630 AD). The poet has a special meditative calm, which all the master paintings contain. The poet extends the little finger of his left hand, while holding a book as if communicating something. Masses of plum blossom behind him suggesting the energy of hidden thought of scholarship.

Another miniature depicts a poet wearing a moderate dress and sits on the grass before a blossoming cherry. Before him are a pen-box, writing wallet, wine flask and a gold cup. He holds a gold tooled-book in his hands.\(^{78}\) There is another painting of a young poet seated on a gilt-stool reading a book and with a falcon beside him on the perch.

A good number of documented miniature paintings has been commissioned on the people engaged in aristocratic royal and military establishments during medieval period, especially in Golconda. The 'Kulliyat' of Muhammad Quli Qutb Shah consists several miniatures of which fol. 12a, illustrates Sultans feet being massaged by two attendants, while another maid offers wine to the Sultan. Such scenes were common in many miniatures which throw light on the role played by courtiers, pages or attendants of thier loyal service to the Sultans. It is datable to the beginning of 17th century. Another painting depicts a tiny prince on horse-back riding towards a pink and gold pavilion may be palace main entrance where a courtier or bearded door keeper awaits him. Few other courtiers are also depicted around the horse which indicates the careful observation and security given to the Sultan and courtiers loyal respect to him in discharging their duties. \textit{It is datable} to 1600 AD.
In another painting of durbar scene of Sultan Abdullah Qutubshah dated to 1630 AD. Three attendants behind Sultan are engaged in their royal duty making consorts to the Sultan like fanning etc. The picture conveys a convincing image of royal magnificence. Placing of the figure of the Sultan above was a traditional practice of painting, which makes royal status clear. Golden vessels sparkle in the foreground like offerings to a god and even the red footstools beneath the throne suggest a sacred and royal presence.

In a picture of galloping horse and groom a horse runs through a magically swaying field of giant flowers painted in gorgeous tones of blue and salmon on uncolored ground. Dot and dashes enhance the sense of speed and excitement. There is another portrait of a warrior riding at full gallop on chestnut brown horse accompanied two attendants in a private collection dated to (C 1670-1680 AD).

Some paintings of courtiers resembles the character of a powerful veteran of the turbulent world of Golconda politics wearing fine muslin robes, they seem to be humans of action, proud, resolute and also compassionate. Similarly several other miniature paintings on mahouts and other royal service personnel were executed in medieval Deccani courts. For instance a painting depicts a prince most probably Abul Hassan residing on elephant followed by courtiers. A mahout seated before him leads the elephant in right direction. It is datable to (C 1675-76 AD.). Costumes of courtiers and mahouts are of Golconda fashion.

A portrait of a shepherd carrying a sheep dated to (C 1640-1660 AD.) is in Johnson album collection depicted in red and gold Colours where shepherd facing half left stands in a flowering field carrying a stout-tailed sheep in his arms and a purse hangs over his belt.

Another interesting feature of miniature paintings is themes depicting exclusively pictures of music and dance. The miniatures during the rule of Abdullah Qultubshah of Golconda contain themes on music and dance bound up in the manuscript 'Diwan of Hafiz' dated to 1643 AD. The miniatures mainly five in number represents scenes of Sultan watching dance performances enthroned at the royal court. He wears the white muslin coat with embroidered
vertical bands, the court costume of Golconda. The picture convinces an image of royal patronage given to arts like music and dance. Several musical instruments were also depicted in the paintings, which were played by experts.

Deccani characteristics like use of gold for depiction of sky, architecture, costumes, jewellery, vessels and stunning Colours of pink, pale green, blue, gold, scarlet faces with small angular features and piercing eyes can be perceived. In terms of color and style of presentation, one can find a close relationship between these paintings and safavi miniatures of early Abbasi period (C 1587-1627 AD).

These paintings on music and dance signify that the Sultans and princess evolved a routine of pleasure and work in the provincial capitals of their kingdoms. Amid the disturbances caused by the revolts of governors, the treachery of officials as well as the preparations for the defense of the kingdom against overlords, a love of classical music seems to have supplied the only abiding consolation. In periods of peace and leisure hours we find princess and Sultans cultivating the arts especially the music with a depth and mastery beyond the superficial connoisseur. Hence it was not surprising to find that among the themes which Sultans preferred, the artists used to take up musical modes or ragas and musical scenes for rendering them in miniature paintings.

Contemporary Deccani accounts also shed light upon medieval Deccani Sultanates important role as patrons of arts including poetry. Literary works of Golconda courts clearly show that Sultans were persons of extremely cultured and artistic tastes as musicians, poets and painters. The actual work of depicting poetry in painting took place during Muhammad Quli Qutubshah's reign (C 1580-1612 AD) which was extraordinarily beautiful, refined and poetic. Most are contained in a lavish copy of the Sultans owns Urdu poetry, the 'Kulliyat' or collection, in the Salarjung museum. It is one of the most richly illustrated Indian books. A long poem in Deccani Urdu entitled Qutb Mushtari by Wajhi is composed in C 1609-1610 AD. The hero of the tale is the Sultan himself who one night dreams of a maiden with whom he falls in love. He sets out impulsively to find her accompanied by his best friend Utarad, a painter.
She turns out to be Mushtari, the princess of Bengal. Utarad gets permission to paint in her apartments and produces Sultan's portrait as a result of which the princess falls in love with him and later Sultan carries her to Golconda. The translation of this poem became a theme of painting as Golconda painters illustrated many of its scenes.

This 'Kulliyat' of Muhammad Quli's poetry was lavishly illuminated and illustrated exemplifying the richness of Golconda taste. It was transcribed by the court calligrapher Zainuddin-ali-shirazi and is in elegant naskh contains superb miniatures with mineral Colours and dresses of Golconda. Especially the first six miniatures fol. 5a, 12a, 24b, 29b, 53b, 87b are glistened with prickled gold surfaces and sparkling Colours. The artist executed these paintings with liberal use of gold bluish purple and red colours that are typical of Golconda trend. The first miniature depicts a polo match while second and third depicts Sultan within royal court, fourth and fifth illustrates Sultan surrounded and jewels showered by angels respectively.

The artist's work provides ample evidence of its Indian origin which he partially conceals beneath an acquired persianade facade. The other miniatures of 'Kulliyat' are indebted to a series of works done by numerous artists. These miniatures of Kulliyat of poetry indicates that Muhammad Quli Qutub Shah was a talented ruler, whose atelier consisted artists of merit and that there was flowering of poetry and painting together at Deccani court of Golconda.

There is also a manuscript of the 'Diwari of the Persian poet Hafiz written in 1643 AD which has twelve miniatures interspersed at random of which five belong to Deccan. These are more ambitious and elaborated design and depict royal court scenes. Similarly a romantic poem Laila-Majnum composed by the poet Ahmad at the time of Muhammad Quli Qutubshah has 14 miniatures.

A medical encyclopedia or manuscripts of medicine were also illustrated Golconda School of painting for instance during Ibrahim Qutubshah's reign a medical encyclopedia was painted. It is the work of fakir Baba Mirak of Herat in 1572 AD. It contains a fine illuminated double front piece with figures of animals and angels in metropolitan Persian phase. There are simurghs attacking
lions amidst dazzling arabesque, while angels with golden trays and tambourines or musical instruments fly in the sky. The painting is decorated densely with red, purple and pink colours.

A work of similar style includes a manuscript of the surahs of the Quran related to a medical encyclopedia 'a shama-wa-parwana' of c 1576-77 AD possibly illustrated by an emigre Ottoman painter. There is another manuscript by Yusuf and Zulaykha of Jami. 93 Few more medical themes are in the binney collection.

Architecture is an important part of art. The scenes illustrating architectural structures of Golconda kingdom like palaces, castles, windows, doors, arches are seen in miniature paintings of the time. The actual art in this endeavour was developed under Ibrahim Qutubshah much of it was executed by Turko-Iranian artists settled down in Deccan. The earliest manuscript in this mode is the 'Anwar-i-Suhaili' dated (C 1550-1560 AD). 95 It bears Qutubshahi scenes and paintings with dark Colours of inky blue, pink and red peculiar of Golconda taste, frequently depicting palaces with intersecting arcades and numerous doors, windows and balconies with tiny figures looking out from them. Its ornament and density and vitality of its arabesque are determined by locally available pigments. It was painted by artists trained in Gujarat and Rajasthan style.

Another manuscript named the 'Sindbad Nama' has rich coloring and numerous depictions of architecture in Deccani style. 96 In the same collection a group of 25 paintings in Bukhara mode were executed at Golconda with a Deccani style of Strident blue in designs. Two other illustrated manuscripts in a variant of the Bukhara style were also painted at Golconda during Ibrahim Qutubshah reign. One is the work of hatifi bearing Qutubshahi seals and many Deccani architectural details in its composition.

The other manuscript is 'Shirin-wa-Klnisrau', a work of Hatifi having excellent seven miniatures with dark blue, orange and light green color brought to light the architecture of the time consisting arcades, domes and pillars. Another group of miniatures in an archaic mode is connected with Golconda by
autographs of greater interest. One such manuscript was 'Dakhni Diwan' of Muhammad Quli Qutubshah.\textsuperscript{99} It is highly finished and of greater pictorial quality particularly regarding the execution of architectural designs. Both Persian elements as well as Dakhni characteristics of architecture like domes, shrines and pillars are discernible in the paintings, which are stunningly original and are among the most sumptuous of Islamic art. A portrait of Muhammad Quli Qutubshah depicts Sultan looking out from a window of artistic design.

Such depictions indicate that the architecture of the time was not only excellent but such depiction in painting with perfection reflects the talent and skill of painters. Few others such architectural paintings were executed during Muhammad Quli Qutub shah's reign were two composite paintings on card made of smaller paintings cut out of a single manuscript dated 1600 AD.\textsuperscript{101} They were painted by Shiraz artist who has adopted a few Indian conventions and an Indian painter imitating foreign style. These painters painted faces, which are doll-like and their compositions often included buildings with windows, balconies, niches and tiny figures. These miniature on architecture indicates that a new style made its appearance were interest was shifted from ideal forms to real people with excellent architectural designs and settings. This gave rise to a different style of paintings with subjects against stark background and constructional works. In many such miniatures of Golconda architectural features like central pavilion in the pictures completely decorated with gold and studded with Deccani fashion of white, green and red jewels, fantastic arabesque and foliage designs prevailed.

Nature is part of cosmic creation and depiction of nature or natural beauty in miniatures formed an important feature of Golconda paintings. For instance paintings illustrating Deccani nature of animals, birds, mountains, trees, plants, flowers and fruits with distinct quality, rich landscape gem like coloring and mysterious atmosphere can be perceived. For example a page from the manuscript' Anwar-i-SuhailW depicts a fierce lion and screaming fox in a dense forest that gives a horrific look.\textsuperscript{102} Depiction of shining foliage gives the real
picture of a forest. Here, the artist most probably trained in the western Indian style used red and blue Colours with curly clouds with trees. It is executed between (C 1550-1560 AD). And at present is in the Victoria and Albert museum London. Few miniatures executed under Golconda Sultanates depicting nature, exemplify the richness of Golconda taste like an impressive painting of the composite horse, animals in a fantastic landscape and a small painting of two birds, a young man with a falcon, etc.

These paintings on nature combine bold simplicity of form with intricate surface effects like a richly inlaid piece of Deccani metal work. Here tiny fitted figures studded with white starring eyes and multi-colored jewels have the surging intensity that can be associated with Golconda. The golden plants, animals and birds prove to be the work of the royal Turkmen atelier, which suggest that Turkish artist migrated to the Deccani courts along with their Turkish rulers who founded the Qutb Shahi dynasty at Golconda. The birds usually have dark blue bodies, brick red heads and brown, yellow and red wings and tails. This suggests that one of the favorite motifs in Deccani painting are birds which appear often in unexpected locations. The artist has brilliantly captured the birds in a tense movement, just as they turned towards a threatening noise on the right. This dramatic situation is unique of Golconda provenance.

Another manuscript entitled 'Fawaid - i - Qutb Shahi ' or 'Majmua - i - Mubark ' is a royal copy executed at the instance of Abdullah Qutb Shah in 1630 AD. The miniatures in it contain the depiction of birds, animals, and floral motifs in gold and colors of Golconda style of Deccani School. Amongst the birds represented eagles in fight, a perched owl, and an owl hunting another bird, partridges, and cocks in elegant attitudes, peacocks, cranes, falcons, nightingales, and pigeons. Amongst the animals are sheep, a lion hunting a fox or a goat, deer and baby fawns. Superb Floral foliage and extensive use of gold and light brown colors can be perceived. The life and growth of butterfly from its birth has also been depicted.
Several other miniatures were painted in an idiom and natural atmosphere of the Deccan during Abdullah Qutb shah's rule. The landscape in them has typical Deccani scenery like champa trees with flowers, mango trees with fruits and cute little squirrels and parrots running around.

Few other miniatures depicting animals are, a simurgh and a hunting scene, in which a simurgh is posed in a flying attitude with wings spread looking downwards as if about to alight. A hunting scene in which a huntsman accompanied by his dog runs towards a tiger which has seized an antelope while a second hunter crouches in the rocks above. A pair of elephants beneath a tree, an elephant hunt by a water hole is other paintings. All these paintings are in Johnson's album executed between C 1650-1680 AD. Silver, gold and blue Colours are used for the floral design borders and arabesque.

A significant miniature painting indicating a blind belief in nature worship during medieval Deccan is a designed composite tree of early 17th century and is attributed to Golconda School of painting. The atmosphere of the whole painting gives appropriately inauspicious look as tree consists of several fairies and spirits adorning the branches along with few animal heads and the trunk covered with horrifying snakes and scorpions. The entire picture has a black background with formally arranged group of grass-plants. The painting throws light on the relationship between nature and superstitious belief in unheavenly bodies in the medieval Deccani kingdoms like Golconda.

The miniature paintings of Golconda also depict religious scenes giving the picture of life and religious practices of Deccani Sultans and prominent religious personalities of the time. During Sultan Quli's reign, a superb illuminated Quran in two volumes was produced which contains many religious themes and sayings of Prophet illustrated. In it strong Colours of lilac-pink, dark-blue, blood-red are used with density. Designful arabesque can be perceived determined by locally available pigments.

To the later part of 17th century mainly to Golconda style is ascribed a Sufi poem with 20 miniatures. It illustrates religious life of Golconda Sultanates and other religious practices of the time. Gold and blue Colours are used
frequently. Besides depicting royal figures or Sultans life there are also certain paintings, which illustrate or reflects mystical exuberance. Several divergent styles on religious persons like saints, ascetics, mullahs, dervishes etc were painted and coexisted in Abul Hasan Qutbshah's reign are in Golconda workshop during C 1672-1687 AD.

Painters from nearby Deccani kingdoms migrated to Golconda, and we find their impact on indigenous styles. The most important surviving work in this trend is the paintings of various religious saints. A fine painting in different mode is the quiet effective portrait of Abul Hassan's friend saint Akbar shah kail Mullah Hussaini dated (C 1670-80 AD)."1 The Arabic inscription at the top of the page includes saint's full name. Fine detail and a cool palette of lapisluzulli violet and gold created an atmosphere of pious meditation.

The painting of saint Shah Raju is in the private collection dated (C 1670-1680 AD) and is signed by Rahim Khan.2 It depicts saint smoking a 'huqqa'. His happy face, eloquent gestures, beautifully conveys the impression of a noble teacher. The portrait is a cool harmony of white, gold and bluish grey Colours. The angled sword and huqqa tube are striking in the picture. In the painting of same collection, Saint Akbar shah Hussain, the son of Saint Shah Raju is depicted as reading a book of prayers. He sways back against magnificently embroidered gold pillows, hands stretched-out as if receiving a precious lesson from his father. In the book of prayers which he holds the names of Allah, Muhammad and Ali are clearly visible. On the extreme right an inscription gives the name of the painter as Rahim Khan.

In another painting saint Shah Raju seems to be a young warrior with black beard. An inscription in it reveals that it was signed by Rasul Khan who is one of India's greatest painters. This must be inspired by earlier Bijapuri depictions of saint as a young man before he settled down at Golconda as Abul Hassan Qutubshah's spiritual guide. The horse depicted in the picture is richly tooled and decorated with green and red designs. In these paintings on religion, a rich color-scheme of green-yellow, orange and blue are used with aggressive lush with vegetation, one of the characteristic features of Golconda painting.
European styles and models of painting penetrated into Deccani miniature painting, mainly on account of trade relations of Deccani Sultanates with European countries and due to the migration of European artist into Deccani courts. The arrival of the Dutch and the English in Masulipatnam, the principle seaport of Golconda in 1605 also brought the influence of European art. From then onwards their activities extended to other parts of the Coromandel Coast and inland were relations were maintained with the courts of Golconda. The English and the French also had trading interests there and for artists not employed at court, these Europeans provided a ready market for pictures. This might explain the proportion of pictures of European subjects, reminiscent of some of the European subjects painted at the beginning of the 17th century at other School or centers of painting.

One important painting showing European theme or influence is the painting of 'Holy Family' about [c1630=1635 AD]. The picture has doll-like faces, a dark background and tight curls at the top of the page. A rich palette of mauve, orange and green Colours, liberally enhanced by gold are used, which is a common feature of European painting. This theme of 'Holy Family' is based on European Christian theme consisting of angels and other heavenly bodies.

A painting dated between (C 1640-1660 AD) depicts an inebriated European man walking with his dog, carrying a bottle and cup. He wears white breeches, a plumed hat and green jerkin with lion-masks on the sleeves. His sword is at his sight, the background is brownish with a streaked blue sky. It is signed by Hasan Ali. Similar European impact of Deccani painting was a Christian scene based on 'The Last Supper'. In it Christ sits at a table with disciples on either side of him, he indicated to the right where Judas stands holding a round object representing the sop. Two dogs are at the foot of the table in the foreground and a figure is in a doorway behind. Gold and blue Colours are used exclusively for depiction of halo, border and margin. Both these two paintings are in Johnson album collection. Another miniature dated to 1680 AD. depicts a foppish European youth, his sleeves unbuttoned and his stockings at unequal heights. He
stands holding a sword and a wine cup. A dog is jumping before him, a common theme of European theme.

Thus various themes were illustrated excellently at Golconda during 17th century. An appraisal of these themes leads us to the conclusion that they were executed within the royal courts under the caring patronage of royal personalities and mainly centered on royal activities and aspects of Golconda kingdom. Compared to other medieval Deccani Schools, the heritage of miniature painting at Golconda was more prolific and identifiable due to the effective patronage of Qutbshahi Sultans.

The representative examples of the earliest phase of Golconda paintings reveals Persian and Timurid influence, due to the fact that the ruling dynasty Qutbshahis belong to a foreign Turkish origin namely Qara Qoyunulu or Black-sheep. Its founder Sultan Quli migrated to Deccan, when his ancestors were defeated by white sheep tribe at Iran. Gradually by displaying talent, skill and war tactics, he rose to highest pinnacle of political power from a slave, nobleman to a ruler when he founded an independent kingdom at Golconda taking advantage of the precarious condition of Bahamani dynasty. By establishing Shia cultural patterns of religion and close cultural- political ties with safavids, they patronized and painters from Iran. Gradually, a stream of painters and artists moved to Deccan with their Sultan and got settled on Golconda soil, well equipped with their techniques and pigments, which they incorporated into Deccani traditions of painting.

In several paintings representing royalty, their companions, officials and courtiers with different themes like nature, poetry, music, dance, architecture, medicine, etc creativeness was set in motion in spite of foreign influences. Because though foreign artists incorporated few characteristics alien to Deccan like the crown in the Sultans head with Persian flavor and turban characteristic of the Mughals, still they painted themes and features of medieval Golconda painting. Similarly indigenous artists followed the local patterns. Altogether Golconda atelier attracted artists from all over India and Islamic world like Iran,
Turkey, Tabriz, Baghdad, etc, not only during the formative stages of the School, but right upto the Mughal conquest of 1687 AD.

Several new trades emerged like large scale human figures with heavily shaded draperies, new rich and dark Colours like coral-red, purple, orange with fantastic decoration and depiction of palaces along with figure with architectural structures and equivalent arousing beauty of natural history of animals, birds, mountains and trees. Several trends existed as both foreign and local artists put their best in representation. Mainly emigrant artist continued working in Deccani variants of their original idioms, encouraged by the Qutbshahi Sultans thirst for exotic diversity. A local flavor emerged where both native and other artist tried to execute painting side by side influencing each others work. Ultimately Golconda retained a heterogeneous style seen in its use of locally available pigments, glowing Deccani colours and in the treatment of costumes and placement of pictures along with preserving sub currents of almost pure ottoman, Safavid, Mughal, Bijapur and Vijaynagar modes.

Mannucci remarked that these portraits of Golconda rulers are very life like and authentic. Their composition has a far greater Dakhni atmosphere, with a profusion of gold and a verse of old Dakhni language in beautiful Naskh forming part of the ornamental border.

In totality these paintings are almost real in look and depict Sultans with their dress-patterns and ornaments-worn in great detail. Golconda works of art are quiet different from the piercing romantism of Bijapur and refined dignity of Ahmadnagar portraiture, the Schools of painting which almost existed simultaneously with Golconda School. It had rich artistic traditions and yielding richness of technique. The patronage of the Qutbshahi Sultans for the glory of the miniature painting indeed is undebatable as they were tolerant, religiously unbiased and were themselves artists and masters of the pen. All these advantages made Golconda School to produce variety of themes and to constitute a high point in the history of Deccani art of miniature painting.

PART-II
TRANSITIONAL PERIOD BETWEEN GOLCONDA AND HYDERABAD

SCHOOL OF PAINTING (C1687-1724 AD)

With the conquest of Golconda in 1687 and capture of Tanashah and his imprisonment in Daulatabad fort, the lavish artistic patronage of Qutbshahi Sultans in the field of painting throughout 17th century declined at Golconda. However though Aurangazeb put painters out of work in Golconda, ironically many of them were hired by their Mughal overlords in Deccan. These artists readily invented styles deserving praise from their new masters. With them a later chapter in Deccani painting started at Hyderabad which developed into Hyderabad School of painting with its allied kalams of Kurnool, Cuddapah, Shorapur, Gadwal and Wanaparty principalities later on depicting mainly primitivist religious scenes with burning folk colour of the dramatic rich and highly emotional contents with deep green and orange and strange grey sky effects.

In particular a new range of paintings developed between the fall of Golconda and the emergence of the Hyderabad School in 1724 AD. under the patronage of Asaf Jahis, which tended to enhance the prestige of these newly independent princelings. That is with the extension of Golconda kingdom and gradual decline of Mughal Empire and its impact on Deccan in the following decades produced a shift in artistic patronage from great Sultans to minor chiefs, who acquired power and grew rich at their 'Jagirs'.

Many artists received patronage from their noble men who were earlier feudatories of Deccan Sultans. Many of these feudatories after breaking ties with the central power at Golconda transformed into small hereditary kingdoms after the fall of Golconda. Such artist illustrated new portraiture for these rulers, which in one way increased the prestige and the power of new independent authorities. Hence we find many marvelous miniature paintings attributed to Deccan region during the transitional phase or the four decades of Mughal political domination mainly from (C 1687-1724 AD).
During this time many royal painters found work with both Muslim and Hindu offices who served Aurangazeb in the Deccan. These officials of Golconda remained in the medieval Deccan itself even after its fall. They were deliberately retained in their administrative posts, because of their experience of local conditions, which could not be matched by new Mughal appointees. Their patronage of the arts was also partly responsible for the spread of superb Deccan paintings, within the several regions of the kingdom. Moreover Mughal governors who stayed at Deccan were also cultured persons who patronized art and had artistic pursuits.

All these factors led to the continuity of Deccani tradition, even after the fall of Golconda kingdom. However in later works of miniature painting quality suffered to some extent, but creativity continued which maintained some of the charms of earlier Deccani culture. A great shift or change that took place is that, Deccani artists, patrons, noblemen, governors and princes turned away from portraiture to rediscover the beauty of women, escaping into an idealized world of princesses and courtesans. Most male portraiture from then on, was dry and repetitive, but there was a tendency towards effects of mere prettiness in the re-discovered feminine world. This was reason why comparatively lesser number of themes exclusively on royal Sultans and other notables were painted in 18th century Deccani art when compared to Golconda paintings.

However, the tradition set by Golconda Sultanates was followed by noble men, vassals and other petty officials, who established flourishing workshops and Schools at the court of their rulers and soon miniature paintings spread from the capital cities into the minor centres and into the provinces where it always kept its predominantly, worldly and secular character intact, in the tradition of medieval Deccani art.

On the whole a new range of paintings developed between the period 1687 and 1724 AD. With the establishment of Asaf jahi kingdom from 1724 onwards once again a new School namely Hyderabad School of painting emerged with Deccani traits where majority of themes concentrated on royalty and royal life, still though a cross section of common society was also portrayed with precision.
underlying variations in lifestyles like pomp and glory and indicated the patronage which made the resources available. This new trend of miniature painting with historical and political background in the transitional phase can be analyzed as follows.

Historically speaking when Aurangzeb in 1687 AD achieved the annexation of Golconda he obliterated the last of the five Deccan Sultanates which had arisen on the ashes of the Bahmani Empire, that is Golconda kingdom of Qutbshahis. Henceforth, Hyderabad from being the capital of Qutbshahi Sultans became the provincial headquarters of the Nizams of subedars subordinate to the viceroyalty of the Deccan. The virtual destruction of the fortress of Golconda led to the shifting of the capital to the eastern side of the river musi, what is now called as the old city of Hyderabad. Then begun the Nizam's rule that held the subedari of Hyderabad from its inception in 1687 till 1724 AD. when Nizam-ul-Mulk established at Hyderabad his independent rule of the Deccan. From then onwards Hyderabad centre took over the erstwhile glory as the capital city of the medieval Deccan.

Among prominent rulers, Syed Bahadur Dil khan Sabzwari (C 1688-1700 AD) known as Jan-sipar Khan was appointed as subedar of Hyderabad after defeat of Abul Hassan. ' Imperial ruler commanded him to proceed to the Daulatabad fort in company with defeated Tanashah. He compiled with the orders and returned back to Deccan. During this period of his absence Rohullah Khan Bakshi carried on the administration of the country.

After the death of the Jan-sipar Khan his son Rustum Dil Khan (C 1700-1713 AD) was deputized to the assignment of subedar of Hyderabad by the prince Kam Buksh under the orders of the emperor. After the death of Aurangzeb, Rustum took great care and caution in gathering troops and suppressing the rebels. For one whole year he governed the country at his will without any consultation or advice of anyone. When Prince Kam Buksh came to Deccan, he relinquished the control of Hyderabad in his favour. A week after this the prince became suspicious of Rustum and listening to the tale s of evil-mongers caused him to be killed without any guilt being proved.
On the murder of Rustum Prince Kam Buksh who was the subedar of Deccan, appointed the deceased brother Yusuf Khan as his deputy on the orders of the emperor. After strenuous efforts, Yusuf khan succeeded in capturing a notorious rebel by name Papada. He dismembered all the limbs of his body and sent his head to the emperor. The other parts of his limbs were scattered in all directions.

Yusuf Khan became the subedar of Hyderabad at the instance of Emperor Farruk Siyar due to which he entered Hyderabad only to find it in ruins. Its large population which flourished during Qutbshahi period was decimated. There existed only three shops. Seeing this condition, Yusuf khan made strenuous efforts and spent large sums of money and repopulated it in a period of 12 years. He subdued the rebels on the surrounding areas.

Hussain Ali Khan became next subedar after Yusuf, during whose time Mubariz Khan (C 1713-1724 AD) acted as his deputy at Hyderabad. Later on when Nizam-ul-Mulk Bahadur Fateh Jung or Asaf Jah-I became subedar of the Deccan, Mubariz Khan continued as his deputy. Nizam even conferred on him the 'mansab' of 'haft hazari' and 7000 horses and a title Imad-abul-Mulk.

But gradually in spite of good relations with Asaf Jah-I his thirst for power and glory prompted him to collect an army and surepticiously obtain the 'sanad' of the subedari of the whole of the Deccan. This happened when the Syed brothers were in no power at imperial court and when Asaf Jah received the assignment of the office of the wazir. The armies of Asaf Jah and Mubariz Khan were arranged against each other near the village of Shaker Kheda, forty kilometers from Aurangabad in which Asaf jah killed Mubariz Khan and later he founded an independent dynasty which came to be known as Asaf Jah dynasty in 1724 AD.

All these political changes throw light on the fact that many nobles and lesser ranking officials were taken into service during Mughal domination of Deccan. The imperial rulers sent orders or Farmans to local administrators and military officers of their rights and responsibilities. For a short time except a change in royalty, the rest of the administration remained same under
nobility. For instance, Mahabat khan the former commander-in-chief of the Golconda army was appointed as the Governor of the kingdom.

All these new officials gave patronage to the arts which was partly responsible for the excellent Deccani miniature paintings mostly portraits of nobility and other group scenes, attributed to the late 17th and early 18th century. These rulers indeed though were under Mughal authority, ruled with considerable independence and under their rule Hyderabad remained as the main centre of paintings, even before the assumption of actual power by Nizam-ul-Mulk, the first Nizam of Hyderabad.

The three main rulers during whose rule, painting flourished exclusively were Jan Sipar Khan, Rustum Dil Khan and Mubariz Khan. Beneath the governors were the faujdars, district officers and fort commanders in charge of the thirteen great-fortified strong holds of the former Qutbshahi kingdom. All civil and military administrators of rank in the Mughal Deccan were entitled as Mansabdbars, nobles and Amirs. Most of them remained as potential patrons of miniature paintings, which resulted in numerous illustrations that can be analyzed under following themes.

PAINTINGS OF THE PERIOD (C 1687-1724 AD)

During this period several paintings were illustrated around various themes like royalty, war, nobility, music, religion and female portraites.

Few paintings on royalty were depicted during this period. For instance a painting depicts the Qutbshahi Sultans of Golconda like Abdullah Qutbshah Abul Hasan and others. It is painted by Ali Reza in the last quarter of the 17th century. It is in a private collection. Another version of this painting is in the Prince of Wales museum, Bombay bearing a Nastaliq inscription which identifies the figure wearing a fur collar as Abul Hasan, The last of Qutbshahis. It is a perfect representation of a private royal meeting engaged in serious conversation which is one peculiar characteristic feature of medieval Deccan.

Another painting depicts a prince smelling a rose, attributed to early 18th century. It depicts as if prince is enjoying the beauty of a perfumed garden.
Behind him there is yellow green background. He wears a cream and purple jama with a red and gold turban. Huge gold butterflies sip nectar from giant flowers. Though the costume of prince is a typical Mughal style, yet the lyrical intensity with which the picture was illustrated and colours used are of Deccan. It is in the collection of national museum, New Delhi.

Rulers patronized an official art, which glorified their activities at court and battlefield. The valiant conquest or march with his army was frequently represented in Northern Schools. Such themes became popular even in Deccan when alien governors ruled it.

A miniature depicts a young prince galloping through the Deccani countryside marching with his huge army towards enemy. It is an excellent picture of a battlefield mainly of one side, depicting elephant’s mahouts and general, horses with army men and other soldiers accompanying the prince with royal arms and necessities. Animals and birds like deer's, pigeons, cranes and few small birds are also depicted in the painting giving the real picture of the outdoors of the palace or the kingdom, as if they are passing through a phase of a small forest of animals or a sanctuary with animals. In other words it is pleasure-garden with prince army as distant mirage.

Another painting on battle, which had Hindu influence, was a Ramayana manuscript depicting Rama's battlewagon. The artist who received patronage illustrated this miniature by powerful Hindu chiefs who lived to the east of Hyderabad. These Hindu chiefs patronized an indigenous tradition of painting in the beginning of 18th century medieval Deccan, which illustrated pictures of Telugu literature and scriptures. It gives an excitement of fierce-battle depicting bows, arrows, horses or chariots with soldiers equipped with arms ammunition leading forcefully towards the enemy. Tin washes of color are used.

In a fantastic war-scene painting a hero kills a demon with many arms and heads by means of a ‘chakra’, the weapon of Lord Vishnu. This painting is based on mythological rather than historical theme. Such paintings were executed in the Hyderabad region during the first quarter of the 18th century. Few other similar paintings were painted during this period.
It is pointworthy to note here that both themes from Islamic history and Hindu legends were illustrated which indicates that transition was witnessed not only on political scenario, i.e. the coming of the Mughals in the Deccan or their penetration into Deccan for a certain time but also in the incorporation of the Hindu themes in the Deccani paintings. Such trend which was mainly in vogue during Ibrahim Qutb Shah and Abul Hasan's reign now got revived due to the Hindu patronage of the Deccan painters which ultimately resulted in the illustration of variety of themes at Deccani workshops.

Most of the themes executed during this period revolved around the nobility due to absence of strong royalhood and moreover, it was these noble who gave patronage to the paintings. Hence, artists tried to win their support by portraying them not only for their survival, but also artistically interested in execution of such themes of the time. One of the earliest paintings was a portrait of Nawab Abdul Ghaffar Khan Bahadur. In it the Nawab is depicted in his leisure moment. A magnificent huqqa is placed beside him. A courtier is placed behind him is engaged in a royal duty. This painting was determined by the three impacts of Bijapur, Golconda and Mughal styles, which indicated that the new Mughal governors of the Deccan not only gave patronage to the artists of the Mughal taste but also employed many from Bijapur and Golconda Schools after the decline of these Kingdoms. The artists who sought new patronage and now got a chance to depict new themes continue older Deccani traditions. For instance, the delicate line of Golconda atelier, earthiness of Bijapur and intense use of violet, orange and prickled gold colors of Mughal court art can be perceived in this painting.

Another miniature depicts a middle-aged Muslim officer datable to 1695 AD. The officer listens attentively to a person who is depicted as if communicating something important. The costumes of the persons illustrated are very much related to Deccani taste. It is presently in the collection of National Museum, New Delhi. The officer depicted is most probably Shahbaz Khan Kamboh. Orange, yellow, pink and green colors give the picture an elegant look. An artist, Ali Riza, illustrates a portrait of a Muslim nobleman on
a veranda smoking a Persian type of huqqa in the last quarter of the 17th century. Though setting of the painting like seating of the noble, scenery behind him, the pavilions etc are derived from Mughal portraiture, the use of colors like red, pink and gold are related to the Deccan. More over, the attendants in the picture with their dark skin and long sidelooks resemble Deccan youths.

Another magnificent painting depicts a Muslim warrior hawking with six courtiers. It is also attributed to early 18th century. Excellent costume-designing, fashion-trends, beautiful-landscape with mountains, trees, water and cranes, obedient courtiers mark the main features of the painting related to medieval Deccani era. Colors of green, violet and yellow are used in depicting various features. A Persian on it identifies the horseman as Atachin Beg Bahadur Qualmaql, a Turkish name for Deccan officer.

Similarly a painting of nobleman depicts him hawking with armed followers and a hound running with them. The nobleman holds a pigeon in one of his hands which is a common feature of the most of the Deccani paintings. This painting may represent a peaceful or hunt-riding undertaken by the nobility, in contrast to fierce battle-expedition. Green, brown and white colours evoke cool atmosphere of the picture. The Persian inscription on the top identifies the hunter as Ali Asghar Khan Bahadur. He was a Golconda nobleman born in Iran a person who remained faithful to the Sultan Abul Hasan during Aurangazeb's siege of Golconda in 1687 AD. Later the victorious emperor rewarded him as the chief executive of south of Hyderabad owing to his braveness. It is in the collection of Rietberg museum, Zurich.

A miniature depicts a nobleman namely Allah-wardi-khan receiving a petition. He was a mansabdar who served Aurangzeb during his Deccan campaign. He was a good poet of Iranian origin with a 'Diwan' to his credit. The noble man with majestic personality receives a petition from a dark courtier while his other attendant's look-on. A soldier next to the courtier is also seen as if witnessing to the entire episode. There is beautiful scenery behind them with depiction of deer's, swans, small birds and butterflies. At the bottom a small
fountain is depicted which is another common feature of royal court and garden decorations. Coconut trees depicted are peculiar of Deccan.

Some other paintings on nobility are in Johnson albums collection datable to 1690 AD. Some of them are Asaf Khan Jaffar with grey beard stands looking to the right with his hands folded as if worshipping. He wears a pale yellow jama with illuminated patka and turban. There is a green background with band of sky above. In another painting Asaf Khan stands in a field with his hands resting on his staff. He has a grey beard and was seen dressed in a lilac jama and green trousers the background is pale blue with clouds above.

Another miniature of Husan Ali Khan depicts him standing in a field facing left, holding his hands out before him and dressed in green with yellow leggings. His sword is at his side. There is a pale blue background with cloud strides at top. Similar paintings of nobles Nauraz Quli Khan, Sayyid Muzzfar Khan and others were illustrated during this period highlighting their role in changing politico situations of medieval Deccan. Musical scenes were also illustrated during transitional phase, which is one way indicates that inspite of social turbulence and political instability, art - forms were peaceful with elegant and peaceful themes on music.

A painting depicts a nobleman smoking a 'bidi T huqqa listening to a singer. which indicated that music which was a favorite past-time of royalty, continued even under nobility and hence such themes were even reflected in painting in this miniature also a courtier is seen fanning the noble standing behind him - a popular feature of Deccani miniatures. With a color scheme of pink, yellow, red and blue, this painting almost depicts the smells of flowers, taste of fruits, sounds of gurgling water and music depicted in the miniature painting.

A similar painting depicts Nawab Salabat Khan listening to singers playing tambura and other musical instruments. It is dated to 1698 AD. Salabat Jung, one of the officers who served Aurangzeb in the Deccan. A palette of vibrant white, green pink and gold colors are used. Nawab listens to the music attentively. The picture also depicts the interior and exterior decoration of the
palace, court, utensils and other architectural details. The inscription on the
reverse gives the Nawab's name as Salabat Jung in Devanagari script. It is in the
collection of Victoria and Albert museum, London.

Few themes on nature were also depicted; the most popular among them
being 'Nal Daman' In it beautiful scenery, different kinds of birds in a jungle
are depicted with long - tailed peacocks moving between them. Long thin trees
were depicted in the background. Fantastic foliage gives added pleasure.
Excellent light colors in the picture give charming delight and pleasant scenes
of nature. The manuscript dated to 1698 AD. was written in Deccani Urdu, the
language spoken by the Muslim of the Deccan. It is a story version of a
romantic story of Nala and Damayanti, of a great Hindu epic Mahabharata,
indicating another Hindu theme being depicted in late 17th Century miniature
painting by local regional artists under Mughal hegemony. The features include
both Mughal and Deccani characteristics in depiction of scenery and colour-
contrasts. A painting dated to 1700 AD. depicts a run away buffalo, where a
man dressed in a pink costume and slippers tries to rein it. A miniature dated
between (C 1700 to 1720 AD.) depicts a flowering plant with a single stem
bearing leaves and pink flowers and buds. It is in the Johnson's album.

Themes exclusive on religion are limited during this period. A miniature
painting depicts Animals and Ascetics in a landscape. This picture is closely
similar to a copy of the Hindu romance 'Nal Daman' executed at Golconda in
1698 AD and now in the Prince of Wales museum, Bombay. It depicts forest
life suited for ascetics with squirrels and other animals marked by autumn
saturnalia, with joyous emotions, making it an eclsatic celebration of nature in
religious in mood.

Another particular miniature of Jain faith depicts a noble man, worshipping a
Jain Thirthankara. It was painted by Ali Reza and is attributed to last quarter of
17th century Medieval Deccan. It contains Deccani features like use of pink
and blue colours, depiction of sky in orange, long trees of Deccan landscape and
complexion of nobleman, which are very natively to Deccan atmosphere. Other
manuscript of the time were Bahar Danish by Inayatullah painted in 1713 AD.
During the subedari of Dawud Khan Panni and other is a Jain manuscript of Upadesamala executed between (C 1724-1725 AD).\textsuperscript{m}

Thus, in a variety of other miniatures illustrated during this period under patronage of Deccani nobles, both Muslim as well as Hindu artists participated and hence divergent influences resulted on paintings like Mughal, Bijapur, Rajput, etc. They must have been painted by Mughal trained artists working in the Deccan or Deccan artists of Golconda influenced by other arts styles. Ultimately, the tough competition between the local and migrated artists resulted in prolific production of paintings.

A mixed style of painting developed during this phase resulting from the intermingling of Rajput, Mughal and Deccani painters and patrons. Rajput influence was strong in Northern Deccan around the Mughal administrative capitals of Aurangabad and Burhanpur, the cities which had been under Mughal control since the early 17\textsuperscript{th} century.

The main features of his phase was the depiction of attendants, birds, butterflies and deer in typical poses, smoking \textit{oihuqqa} inlaid with brass flowers by noble personages, \textit{huqqa} with large round typeihat was specially vogue in late 17\textsuperscript{th} century paintings, depiction of huge butterflies, tiny staircase, maroon and gold carpets, sky in pink, orange and dark blue colours, bright green gardens. Other features included the main figures resting their hands on a pillow or twisting a pillow beneath their arms, with gestures and movements, and depiction of figures more in leisure like relaxing on cushion instead of sitting on throne in a royal court, which was the main feature of Golconda School of painting. Among technical aspects spatially illogical setting, cursory modelling around outlines, thin washes of colour, confident strokes of brush, bold floral patterns and intense use of colours of violet, orange and prickled gold.

All these artists' depicted themes related to the private life of royalty and nobility, their public ambitions and activities, with precision, clarity and conception. All together different artistic - cultural traditions co-existed in \textbf{Deccani miniature painting} of 18\textsuperscript{th} Century.
In other words though Aurangzeb brought about the extension of the royal dynasty of Golconda, which contributed lavish artistic patronage in 17th Century, the flourishing trends of this School of painting continued even after its fall with different themes. The main difference was that ruling Deccan elite i.e. the Qutb Shahi Sultans were replaced by Mughal representatives who were indeed artistic and gave patronage to miniature painting by employing artists in their minor principalities. This made art tradition to continue inspite of political disturbances and local social changes like settling of new ruling classes in Medieval Deccan society at Hyderabad and surrounding areas. However critical aspects these miniatures reveal the fact that though art forms continued they seemed to be small in comparison with earlier execution of paintings and in terms of quality and picturisation. Paintings were affected. However, Deccani paintings retained creativeness, local concepts and techniques continued in terms of paper, pigments and colouring. All these enriched miniature painting which acted as a great between fall of Golconda and rise of Asaf Jahi kingdom leading to another excellent phase or School painting namely by Hyderabad School at the beginning of 18th Century under the patronage of Nizams.

PART-III
HYDERABAD SCHOOL (C 1724 - 1948 AD.)

Though painting continued after the fall of Golconda, the actual phase of painting got differentiated as Hyderabad School only after the foundation of Asaf Jahi dynasty in 1724 AD. The founder of the Asaf Jahi dynasty was Mir Qamaruddin Khan, Chin Qilich Khan, Nizam- Ul - Mulk. The political line related to him came to be known as Nizams or Asaf-Jahis of Hyderabad during whose reign Hyderabad became the main center of painting. The Hyderabad style was the direct heir to Golconda style of painting. Though Golconda miniatures persisted in Hyderabad during 17th Century, from 18th Century that is with the coming of Asaf Jahis, the painting at Hyderabad acquired new features
in regard to subject - matter, costume-jewelry, coloring atmosphere, landscape and general setting and hence came to be known Hyderabad School of painting.

Though main styles of Mughal and Rajasthan had their impacts on it, still the School retained its own features and trends seen in artist's draughtsmanship, quality of picturing, multiplicity in details of drawing, rich colouring, representation of real nature and architectural peculiarities. In various group and individual scenes elements of standardized conventions can be perceived, which easily differentiates Hyderabad style from various Schools of Medieval Deccani paintings. It retained the general medieval Deccani characteristic features, which made it to occupy another importance in medieval artistic history.

Among the factors of importance which finally gave rise to these paintings are the Aurangzeb's preoccupation with war and lack of interest in artistic trends, made many artistes to settle down in the Deccan, before coming of the Nizams, where patronage was available by local regional nobility who were prosperous and enlightened patrons of the arts.

Moreover though general revenues throughout India seriously declined during beginning of the 18th Century, resulting in economic downward phase due to political anarchy, Nizam's on other hand inherited the richest part of the Mughal Empire. For instance, the six Deccani provinces he ruled had a standard revenue of 160 million rupees as against 170 million from the other 12 provinces of the Mughal Empire combined. Hence, Nizam's court at Hyderabad remained cultured and relatively wealthy center of artistic patronage.

Apart from these Asaf Jah - 1 or Nizam - Ul - Mulk gave relative peace to the region during his rule did not hinder the art tradition that followed and indeed encouragement to few painters to depict superb miniatures. Muslim and Hindu nobles, feudatory princes or rulers of some samsthanas like Kurnool, Cudappa, Shorapur, Wanaparthy and Gadwal also gave patronage to artists, who depicted painting with great originality at Hyderabad and surrounding areas. Social atmosphere also suited for the new talented persons, to settle down on this new land where peace and harmony existed.
All together political patronage, economic wealth and social co-existence coupled with powerful continuing tradition of Qutb Shahi Painters advent of new painters Mughal style and finally impact of other artists influenced by Bijapur and mainly Rajasthani style of art, finally resulted in efflorescence of new School of painting at Hyderabad which acquired new identity in history miniature of painting. Yet this School retained peculiar qualities and themes which can be analyzed as follows:

Royal patronage was most important factor flourishing art forms hence among the themes represented royalty aspects remained the main corpus of mini art. Among the earliest paintings, a portrait of Asaf Jah I (C 1724 - 1748 AD.) of mid 18th Century is a remarkable one it depicts Asaf Jah sitting on a terrace with a rosary in his hands. A simple background with two birds flying in the sky and little coloring of blue can be perceived in the picture. It indicates that the lavish gorgeousness of paintings of Golconda period was absent in the earlier phase of Hyderabad School. Even the presence of luxurious is also absent in the illustrations, which in other words represent a simple, pious and spiritual life, led by the Nizam.

Another painting of same nature depicts Asaf Jah standing on a garden terrace holding a sword and an open book. An inscriptional label on the painting reads Mir Qumar-ud-Din-Chin Quilich Khan, Fateh Jung Nizam - Ud-Daula, Nizam-Ul-Mulk, Asaf Jah, and Amir-ul-Umra 1st Nizam. A painting of Nizam - ul - Mulk, Asaf Jah depicts him breast predominantly standing on a terrace facing left holding a red sword, while two attendants stand with ‘morchals’ on the right. Gold, silver, red and orange colours are used for the depiction of various features in the painting. It represents the majestic royal personality of the Sultan and the loyal obedience of the attendants serving the Sultan.

A miniature by an artist Venkatachellam depicts Nizam Ali Khan II (C 1761 - 1803 AD) standing under a flower - filled tree with birds. He is illustrated holding a flower in his right hand as if enjoying its fragrance. A long sword attached to his waist can also be seen in the picture. He wears several chains of
pearl necklaces. He wears a long flowing/ama. The painting gives the picture of royal grace and aesthetic outlook of Sultan. The representation of the sword is another symbol of royalty. It is dated to (C 1791 - 1792 AD.).

Another painting depicts a prince at a well where sitting on horseback, he receives water from one of the five girls who draw water at a well beneath a tree. The prince must be on his ride on the Deccani landscape as picture in the background depicts a distant landscape with extensive green field and a deer resting by a pool. Red, gold and yellow Colours give it an attractive look.

A Miniature painting of Nizam Ali Khan depicts him seated on a terrace receiving a minister. A servant with a 'morcha' stands behind him and a pavilion and garden are seen in the picture. A Persian inscription points him out as Nizam Ali Khan Bahadur. This ruler who is also known as Asaf Jah -II was a cultivated man and a generous patron of the arts. Poets, musicians, painters and calligraphers, flocked to his coat. His long and prosperous rule and general well-being of the people provided lot of the impetus for the development of the arts. He was very fond of having his portraits drawn in indoor and outdoor settings. He got his biography, 'Tiizuk - i - Asafi '; written and illustrated in 1793 AD by the Tajjalli Ali Shah. Ali and Rai Venkatachallem were his court artists among whom, Venkatachallem painted numerous miniatures. He was also given a yearly jagir of Rs.12, 000. The most representative and majority of the Hyderabad School paintings were done during the period of Nizam Ali Khan, depicting him his officials and other noble men of the time.

One painting of 'Tuzuk - i - Asafi' illustrates Nizam Ali Khan hunting with huge army. Various animals like lion, deer, and variety of birds are hunted out in the picture. While this constitutes the top part of the picture, bottom part of the picture depicts Nizam Ali Khan listening to music with his officials and courtiers. It is dated to 1793 AD. The picture incorporated even minutest details of a forest life like grass, small-birds, animals trying to escape etc. Musical scene show the ruler engaged in entertainment. Fantastic designs and costumes mark an important feature of the painting.
Few other portraiture of Hyderabad School illustrates Nizam AH Khan standing alone discussing with his ministers, sitting on elephant followed by retinue, watching dance performances or listening to music. In most of these paintings, the complexions of the characters have delicate features and the dressing pattern; ornaments and personages depicted is mostly Muslim subject. Few Hindu officials are seen in some paintings, which give us idea that they are most probably executed under the patronage of Hindu officials who got them selves painted with the ruler. Pail green, pallid blue and other dark colors of wash are used to depict flower - gardens horizon and tangled clouds.

During the reign of Sinkandar Jah (C 1803-1829 AD) a portrait depicts Sultan seated holding a pink flower. A sword and shield are placed near him indicating his royalty. A simple fountain is depicted at the bottom of the painting, which throws light on one of the interior decorations of the court. A floral decorated carpet gives charm to the painting.\(^{15}\)

Another painting depicts prince Sikandar jah as a child. It depicts him squeezing a ripe mango with one hand and sniffing at another as if trying to decide which one is the best.\(^{133}\) A miniature painting during his time depicted him seated on a terrace facing left. A Persian inscription read it as illuminated presence of sikandar Jah. Pink is used for floral decoration and for borders.

A group portrait of Nizam Sikandar Jah depicts him seated on a terrace, enjoying the fragrance of a rose while his two chief ministers stand before him, mainly Raja Chandulal on the left and Munir-al-Mulk on the right. He was depicted as folding his hands in veneration. It is attributed to 1809 AD. \(^{5}\)

A painting dated to 1850 AD depicts Nizam Nasirud-daula (C 1829-1857 AD), near a window dressed in yellow with a white turban. A Persian inscription reads as illuminated presence of Nasirud-daula Bahadur. A miniature depicts a prince seated on terrace with his companions.\(^{55}\)

Thus few paintings on royal theme were depicted during Nizam's rule. Though some of them are competent and of good quality like gem-like brilliance, sensitive drawing of the figures and penetrating characterization of the personages, other paintings lack quality of work being dry and spiritless.
This School of Hyderabad painting which started with Nizam-ul-Mulk continued under his successors. For instance after the death of Asaf Jah-I in 1748, his son Nasir Jung, who himself was a painter ruled between 1748-1750, followed by Muzaffar Jung and Salabat Jung.

The painters of Asaf Jah-I even continued to work under his successors, Nizam Ali Khan, Asaf Jah-II. Being a great patron of arts gave encouragement to the tradition of miniature painting due to which diverse types of work of several painters were executed under his inspiring support.

After Nizam Ali khan, his successor Sikandar Jah Asaf Jah-III (C1803-1829 AD) also continued the tradition with same spirit but quality of paintings remained inferior. He was enthroned immediately after the subsidiary Alliance of 1800AD and hence made Hyderabad a British dependency due to which British's interfered in the internal matters of Nizam's administration like appointment of Diwan etc.

This indicates that last phase of Asaf Jahi's political life was full of interferences and the spirit of art during this period was also of a declining nature. Moreover when compared to Golconda School of painting the themes on royalty were less with rare depictions of rulers enthroned or sitting on throne in royal court. They were mainly depicted standing or seated on terrace. Even war or hunting scenes were few, which indicate that even if they participated in the wars or went out hunting, they never like to see such themes in miniature paintings, which they commissioned mainly for pleasure, relaxation and entertainment.

But one very important and striking feature of Hyderabad School of painting is that innumerable paintings on nobility and women were executed when compared to earlier Medieval Deccani art traditions and hence this School acquired recognition and identity in this field. Moreover School had special qualities and features, which distinguished it from other Schools.156

Variety of paintings on nobility-related aspects were depicted during Nizam's rule which throw light on the fact that more than royalty, the local nobles gave more patronage to the artists. This artistic tradition of encouraging artists by
nobility continued mainly after the fall of Golconda, when there was absence of strong royalty. Moreover medieval Deccan was under the control of Mughal hegemony their noble representatives before Nizams, indicating the transition from rulers to nobles not only in political-administration but also in artistic-patronage. Hence this patronage by nobility remained with same pace even during Asaf Jahi’s or Nizam’s time. Among the nobles both communities, Muslim and Hindu commissioned many miniatures in which they enjoyed themselves being represented which can be evaluated as follows.

Among the paintings of early part of 18th century a portrait represents Deccani Nawab of Hyderabad smoking from a beautiful gilt huqqa. Another painting depicts nawab Mohatram Khan Bahadur Jung dated to 1725 AD. In it, the Nawab, holding a long sword, stands elegantly in a portico of a noble house.

A miniature of 1784 AD depicts nawab Himmat Yar Khan smoking a huqqa and listening to a lady singing. The painting captures the nobleman's mood of pleasurable concentration with brilliant design work of various objects seen in the painting. Smoking-huqqa remained a common feature in most of the paintings on nobility in Hyderabad School.

A painting of noble Aziz Khan Chaghata datable to 1784 AD depicts the noble seated on a white terrace holding a bow and arrow dressed totally in white. His sword, spittoon, pan box and 'katar' lie on the terrace beside him. There is a grey sky with clouds at the top. An interesting miniature depicts nawab Saif-al-Mulk, son of the Prime Minister Azim-ul-umara of Nizam AH Khan dated to 1795 AD. The picture depicts nawab inspecting a plate of jewelry which throws light on the material-richness of his noble palace which is also visible in the long chains of jewelry and emerald ornaments worn by the nawab. Excellent features of palaces with its interior decorations and dress patterns are visible. Strong colours of green, gold and mauve give dazzling effect to the theme depicted. It was attributed to the painter Venkatachallam.

Another fine miniature painting of Saif-al-Mulk depicts him as hawking on camel back. Beautiful cranes are illustrated flying across the sky, while well-
disciplined retinue follows him. Once again a falcon is seen resting on nawab's right hand as if guiding the ride under taken by the nawab or waiting for an opportunity for a hunt. This painting is in private collection.

The painting of nawab Ihtisam-al-Mulk Bahadur by Venkatachallam is attributed to 1795 AD. In it nawab rides an elegantly painted elephant, accompanied by his huge army carrying arms. Courtiers too follow him discharging their duty of serving him. Brilliant colours of blue, green and orange are used. But a controversial point regarding this painting was that the inscription, which identifies the nawab as Ihtisam, is not known Deccani nawabs during this period. The person in the painting must be most probably Nizam Ali khan when he was young. Moreover the grouping of the army in parallel lines represent the influence of Ottoman Turkish miniatures, which the Nizams could have acquired as a result of their matrimonial alliances.

A Miniature of Iqramul Mulk Bahadur, eldest son of mir Bahadur, eldest son of Mir alam, the diwan is dated to 1800 AD. It depicts him seated enjoying the fragrance of a flower, while a courtier conveys him some message. The scenery depicted at the background is exclusive of Hyderabad region with todi trees' banana trees, etc. both interior and exterior decorations of palace architecture can be perceived. A Miniature painting of different style is executed between (C 1804- 1808 AD.). It depicts Mir Alam Diwan of Asaf Jah-III and Raja Chandulal Peshkar in a conversation. They are seated in chairs in a beautifully located architectural setting and elegantly dressed floor.

Similar miniature painting with a theme on nobility depicts Muniaral-Mulk or Aristu Jah, the Diwan of Nizam Sikandar Jah executed between (C 1809-1810 AD). Proud, elegant and reserved, the nawab is splendidly isolated from his attendants upon a plane green ground crowned by a glorious ridge of orange clouds and white birds flying. A courtier behind him carries huge huqqa which nawab smokes. Two persons before him are illustrated as if communicating something related to the kingdom, which nawab listens attentively. The dress trends and jewelry fashions are very much related to Hyderabad.
Another painting depicts Munir-al-Mulk folding his hands in front of him as if worshipping. He got a noble look with flowing costumes. Similar painting of Chandulal, Diwan of Nizam of Hyderabad dated to 1808 AD, were he kneels facing right with his hands placed together in reverence. Another miniature is of a Hindu noble riding a horse with his retinue. His officials too follow him riding horses. The painting gives a feeling of the beginning of a war scene. It is datable to 1840 AD.

Several other paintings on nobility were also illustrated mainly of Sikander Shah's court mainly 35 in number. They were collected by Sir Henry Russell, who became the assistant secretary to the resident of Hyderabad and secretary in 1802 AD. Among them important are portraits of Nural-umara, Sharaf-al-umara, Sayyid omar Khan, Sulaiman Jah, Izzat Yar Khan, Ismail Khan, Nadi Ali Beg khan, Husain yawar Jang, Teghjang, Akbar Yar Jang and others who were depicted in various poses like seated or standing but mostly enjoying the fragrance of flowers which they hold in thier hands. Most of the pictures have depiction of swords, which were placed beside the nobles or carried by the nobles indicating their majestic personality next to the rulers.

Though themes on courtiers were engulfed with the themes of royalty or nobility, few themes exclusively of commoners were also depicted. Genre scenes are rare but if painted were related to the Deccan or telangana area. For instance a painting depicts a telangana shepherd dated to mid 18th century. The costumes worn by him are peculiar to medieval Deccan.

All these paintings on nobility and commoners are generally depicted against a fine setting on terrace with finely designed and worked carpets, cushions and jamas that at once reflect the refined tastes and rich life of the Deccani nobles.

Few themes on religion were also depicted which includes both Muslim and Hindu religions indicating the secular attitude of not only the reigning Nizams but also of artists whom they gave patronage.

A miniature painting depicts a dervish dated to 1792 AD. He was illustrated as a poor monk of Muslim religious order whose devotional exercise is generally expressed in frenzied whirling and dancing often accompanied by
loud singing and shouting. In this he is represented walking philosophically carrying a 'morchhal'.

Two paintings of saints are in Johnson album dated 1730AD. One depicts Saint Hafiz Abdallah, with a full white beard and dressed in white with a beige shawl, kneels facing right. There is a green background with sky above. Another painting depicts Saint Shah Ahmad Naqshvand with a full white beard kneeling against a mauve cushion holding a rosary. A green background was illustrated.

Another miniature painting represents a noble man in conversation with a saint. It was executed about 1800AD. The saint as an aura behind his face, which indicates, his spirituality. He has a rosary in his left hand and looks as if offering huqqa to the noble man and making him to undergo some sort of spiritual test. The architecture in the background gives a look of a mosque. A painting depicts a Muslim saint with full beard and green costume sitting on a patterned terrace holding a rosary. It is dated to 1820 AD.

A painting of Hindu origin depicts Krishna, playing the flute. He stands on a rock under a tree playing his flute to a peacock and cattle. His followers kneel in worship in the right. Similar painting of Johnson album collection illustrates Krishna standing beneath a tree playing his flute to Caparisoned oxen and a devotee waves 'chauri'. He has four arms of which three hold attributes of Vishnu, the conch, the disc and a lotus indicating in one sense Krishna as the avatar or another form of Vishnu. They are executed around 1770 AD. Such depiction of religious themes became more popular under the sub Schools of Hyderabad like Shorapur, Wanaparty etc.

Thus an evolution of themes of Hyderabad School depicts various paintings on royalty, nobility and religion, which also included illustrations of courtiers, musical aspects, architectural patterns and social fashions. The migration of new artists from Northern parts of Deccan and imitation of Northern and western styles of paintings also resulted in variety of new themes and abundant production of miniature paintings.
However this School of Hyderabad painting cannot be compared to the glorifying style of Golconda School. Yet the tough competitive spirit between the local and migrated artists resulted in prolific paintings which inspite of innumerable impacts retained characteristic features of their own, and Hyderabadi aura in them. In most of these illustrations, group scenes and individual portraits were depicted on the terrace outside a building or with a pavilion or in a courtyard garden with a fine background behind. The parapets of the terraces are of marble, golden or red wooden balconies. The doors were depicted with light brown with light black veins of wood, and colors, which are peculiar of Hyderabad School. The white terraces are covered with cushions and flowered carpets of yellow, green, red or mauve color. Even architecture is related to medieval Deccani style. Flower pots of blue and white, china-ware are seen many a times in the paintings. Long big-bellied glows are also displayed in the wall niches of some paintings. Both golden floral and simple designs with red color were depicted.

Mango and coconut trees with fruits, champa, plumera and palm trees birds perceived in them gives a distinct Deccani look. In several miniatures there is a decorative type of tree with small conical leaves shown in light green or gold all along the rounded fringes of the tree. This gives the feeling of massiveness and breezy quality of the atmosphere. Blue clouds with golden streaks in some paintings were depicted. Indigo clouds and other tangled clouds run across on top of the most of the pictures in clear sky of lighter Colours. Colorful birds flying across give pleasant look.

One significant feature of Hyderabad School was depiction of finely designed carpets and cushions. Though few paintings like those of saints and dervishes were hastily executed with little coloring or proper placements of postures, yet fine drawing, lyrical quality, careful draughtsmanship in many of the paintings can be perceived. In particular variety of clouds trees, birds and animals along with personages place these compositions in the list of medieval Deccani miniatures. Most of these paintings were executed for Nawabs, majority depicted nobility and their outlooks, features and activities. Both teams
Muslims and Hindu nature were executed of patronage of respective nobles. The pictures depicting Hindu scenes and lifestyle like costumes, features, etc were indeed Hindu in feeling, though retained similar Deccani architecture and motifs of other paintings which indicates or through light on the fact that, even though Hindu officials commissioned this paintings since they lived under Muslim controlled or rule that is Nizam's authority and hence artist depicted architecture related to the time more of Persian nature in which nobles lived and worked.

Main figures are depicted usually as tall and of fine built. Costumes of long plain or flowing muslin jamas and small pagirs depicted are typical of Asaf Jahi style. Men were depicted generally wearing half sleeves jacket was known as Neem-Astin. Asaf Jah - I and Nasir Jung generally used it. It was given as gift to men of very high position by them. Different kinds of jewelry were own by men like pearl chains, thus the ‘dust band’ or ‘asumram’.

In totality the artistic achievements of Hyderabad School particularly during 18th century is significant because after Golconda School, it seemed as if art - tradition of Deccan was orphanaged due to lack of royal patronage. Moreover no strong ruler ruled over Deccan during transitional phase and it did not have a name for itself for in art history when compared to Golconda or Hyderabad School. Though many paintings were executed with different themes and characteristics of Deccan under the patronage of nobles, appointed by Mughals yet they could not be matched to Golconda style of paintings. In such circumstances once again art history of Deccan reached to glory with identification only with the coming of Asaf- Jahi’s and their subordinate's controls like rulers of shorapur, etc,who were responsible for this flourishing style of Hyderabad School of paintings.

Thus in totality, Hyderabad School assured mastery of illustrations with themes on court life, private life and religious life during 18th century. There was prolific output of paintings displaying magmatic impulses strong design, fine coloring and good enlivened drawing. A large number of them evolved with standardized conventions due to the reconciliation of conflicts in the trends.
represented by the Mughal idiom on one hand and age-old eclectic style combining the Vijayanagar, Bijapur, Rajasthan, and Persian and Turkish elements. With this conflict resolved a total new and relatively homogeneous style appeared during Asaf jahi period.

Altogether during Asaf- Jahi period Hyderabad became important centre of paintings patronized by Nizam - Ul - Mulk Asaf Jah I , Mir Ahmed Khan Nasir Jung, Sayyid Mohammed Khan, Salabat Jung, Mir Nizam Ali Khan Asaf Jah II, Mir Mohammed sharif Khan Basalat Jung and Mir Mughal Ali Khan Humayun Jah and others. Gradually In course of time several new Deccani Schools emerged due to its impact under the patronage of Nawabs of Kurnool, Cuddapah and few Hindu samsthanas like Shorapur, Gadwal, Wanaparthy during early 18 century. 

Muslim officers in Aurangazeb service Pathan- Afghan in origin established themselves as nawabs of Kurnool, cuddapah during the early 18* century later they became tributary to the Nizam who were independent from Delhi. Hindu rajas who also became tributary to the Nizam mainly the Telugu speaking Reddy caste ruled at shorapur, wanaparthy and Gadwal. All these rulers remained as prominent artistic patrons.'

By assimilating Golconda and Hyderabad styles of paintings, these sub Schools developed individuality of their own with traditional local styles. The reason for this development was that as the viceroy of the Mughal emperor in the Deccan, The early Asaf-Jahi rulers exercised control over the subordinates Nawabs of Kumool, cuddapah etc. Similarly when Aurangzeb conquered Deccan many Hindu samsthanas at shorapur, wanaprty, Gadwal were reduced to tax -paying Zamindars as they found no place with regular military service of the Mughal Empire.174

The Mughal governors, as well as the rulers of Hyderabad not only extracted revenue but also military assistance from these samsthanas, the system that continued till Nizam Ali Khan's reign. From then onwards smaller chiefs were reduced to tax paying over lords known as Deshmukh. All of them in totality became a part of revenue administration.
This political - Economic influence Nizams on samsthanas also let to artistic influence on them. Many of the rulers of these samsthanas patronized artist who depicted pictures related to their overlord lifestyles and psychological emotions which can be evaluated because they contained many characteristic features of Hyderabad as well as Deccani School of medieval era miniatures retaining local idioms and folk cultures which can be analyzed as follows.

IKURNOOL

At Kurnool, which is situated at the Banks of River Tungabadra many portraits were illustrated depicting themes like pictures of like Nawab or their relatives, smoking Huqqa listening to music or visiting saints. After 1700 AD, a Pathan general in Aurangazeb service established himself as a semi-independent Nawab at Kurnool.\(^75\)

During the rule of Siddi Masud, influence of Bijapur paintings was seen on Kurnool School due to his relation with Bijapur Sultan Sikander.\(^176\) Hence Kurnool, School of painting is related not only to contemporary Hyderabad trends but also to 17\(^{th}\) Century Bijapur portraiture as well. This connection suggests that Bijapur painters had accompanied Siddi Masud to Kurnool, in 1683 AD and founded a School of painting, which continued to be patronized by the Patan Nawab during the 18\(^{th}\) Century.

The earliest painting of this School depicts durbar scene in which Ghulam Hazrat Akbar Khan Bahadur with other nobleman and courtiers.\(^177\) Nastaliq inscription identify the nobleman facing the ruler as Muhammad Akbar Khan, Hoshdar Khan and Hasan Muhammad, behind the ruler as Osmun Khan, Hafiz Lutfullah and Ghulam Muhammad. A sword and a shield are placed in the front of Nawab on a well-decorated carpet. The garden foliage at the top of page consists of tiny birds, butterflies and squirrels. Blue gold couloirs are used extensively. These decorative details throw light on the lacquer industry for which Kurnool was famous.\(^178\) Once again coconut trees of Deccani landscape are visible in the background.
Another durbar scene depicts Mahmud Khan Dawudi smoking a bidri huqqa and his son-in-law Abdul Razzaq Khan facing him wearing white Jama while to the left Bandi Khan Dawudi dressed in bright orange is seen. Orange flowers, blue background and provincial earthiness mark the painting. The Muslim noble man must have Kurnool, painters to do their portraits. It in the connection of Riedberg museum, Zurich dated to C 1750 AD.

Some other paintings depict Nawab’s listening to music or visiting saints. One such painting depicts Nawab Ghulam Ahmad Khan visiting the saint piran sahib. He was the brother of the ruling Nawab Munnawwar Khan. The young nawab wearing a distinctive long jama and low turban of Kurnool, area, stands obediently before the saint and his son Ibrahim who was seated next to his father Piran Sahib. A courtier in respect behind the Nawab and was depicted as offering a flower to the saint. This throws light on the fact that Kumool must have remained as important centre of Islamic -culture and that nawab of the time was religious oriented person. Warm green, blue and yellow Colours give spiritual look to the picture.

Similar painting dated to (C 1815 - 1823 AD) depicts Nawab Ghulam Ahmed Khan visiting another saint Burhan Uddin Sahib, who is seated in a cell like room with background of white - washed mosque. A courtier stands in respect behind the Nawab who is seen with a sword and shied tied to his waist. The religious saint seems to be communicating a spiritual message to the Nawab.

Thus these paintings of Kurnool reveal that Deccani traits continued at local levels with elegance and decoration.

II GADVVAL

The rulers of Gadwal, a place near to Kurnool were also patrons of art. This School of miniature paintings achieved a local flavor particularly during the reign of Raja Soma Bhoopal Rao. The slender figures and delicate Islamic patterns of Hyderabad School are visible in most of the paintings like massive
physical personalities. However Indian icons of fertility spirits and plain expanses of brilliant Colours are local flavors.

For instance a painting depicts Raja Soma Bhoopal Rao practicing archery at his court suggesting the talent and the energy of the ruler. It is in the collection of state museum of Hyderabad. Another portrait of the same prince is in a private collection dated (C 1840-44 AD). It depicts him as if engaged in a mystic thought. The majestic personality, jeweler, costume style and noble look of the Nawab are clearly visible in the painting. Islamic arabesque and red and white Colours are used in the painting.

Several other portraits of Gadwal rajas sitting in a court, listening to music, conversing with courtiers, smoking huqqa and watching dance performances are found in the collection of Salar Jung museum and state museum Hyderabad. They were executed with extraordinary care and detail. The shorapur and Hyderabad influences on few paintings indicate that some of the artists of these Schools must have stayed at Gadwal for certain time and executed them.

In the paintings of the royalty, the glory of the monarchs is portrayed with certain accomplishment and sincerity. Use of kalka shaped guldastas was common in them. Indigo, blue, green and red Colours were generally used with various inter-mixing shades on a white background. Dravidian style of wooden pillars is used for verandas. Once again mango, coconut and palm trees of Deccan are depicted. These trees are generally depicted laden with fruits blooming with birds and squirrels. Men wore Maratha type of long pagri, transparent white jama and pyjamas. Floral decorations and shining pictures can be perceived in them.

**HI SHORAPUR**

Rajas of Shorapur, a region to the southwestern border of Hyderabad proffered religious themes in portraiture as the place was an important centre of Sanskrit scholarship, which was even depicted in the arts of the time. They are dated to mid 18th century and were mainly painted for aristocratic Hindu nobility like marriage of Vishnu to Lakshmi, Krishna and the gopis etc in the
A painting depicts Krishna, the lord of Hindus and avatar of Vishnu, dancing with Radha. Another depicts Ram and Ravana in a fierce battle. Similar painting on religion depicts devotees worshipping Shiva Bhairava and Devi attributed to 1775 AD. Most of these paintings of Shorapur are themes on Hindu religion with depiction of rich palette of deep vibrant Colours produced by a bigger brush than the fine Hyderabad Kalam.

The iconography of the gods, the gorgeous aberration with gold work and the picture of rajas wearing Maharastrian attire, etc can be seen. Though several paintings were inspired by the legend of Krishna, Shiva and other episodes from Shaivaite mythology also formed the subject matter of the paintings. The borders of men dhotis are of red colour. Portraits of several Maharastrian saints like Virupaksha swamy, Gundeva baba and others were prepared for local rajas and other devotees at Shorapur. Finally when British occupied the place in 1858, many painters took refuge at Hyderabad and continued to paint for the Hindu noble men and rich temple priests. However, majority of depictions revolved around folk-culture of the times.

IV WANAPARTHY

At Wanaparthy, a place 15 km from Gadwal, very few miniature paintings of folk intensity were executed during mid 18th century. Most of these paintings according to Raja Rameshwar Rao of Wanaparthy belong to their ancestral library. They retained individual characteristic in coloring architectural setting and dress pattern. Telugu inscriptions are evident at the top of the most of the illustrations. They are executed around 1750 AD and are commissioned by Raja Sawai Venkat Reddy (C1746-1763 AD).

The preoccupations of the exalted new house holds, sophisticated folk style and depiction of personal life of Nawabs are main features of few paintings of Wanaparthy School. For instance a painting depicts a Nawab with his companions seated intensively at his private chamber while few birds and
peacock watch them. The figures generally appear tall with south Indian Hindu costumes and ornaments. Male costumes are sometimes designed on a Muslim Deccani model.

On the whole during Asaf Jahi rule at Hyderabad, Muslim nobles at Kurnool and Hindu Rajas of the samsthanas Gadwal, Shorapur and Wanaparthy patronized miniature paintings by employing painters. The closer relations with Hyderabad rulers and the frequent visit of these rajas to the state capital led to the further reward, for these rajas also engaged some painters. Many local styles developed mainly after 1750 AD. Even some Hyderabadi painters were commissioned by the Rajas and in course of time some of them migrated to these Samsthanas, which show impact of Hyderabad style on these local styles.

While Muslim nobles commissioned pictures of their lifestyles in which head-dress remained quiet distinct with architecture showing cypress like pillars more slender and taller than Hyderabad pillars with ornate walls and depiction of Nawab and their family members.

The local rulers at Kurnool, Shorapur, Gadwal and Wanaparthy mainly Muslim and Hindu nawabs also gave patronage to miniature paintings during early 18th century of note and nativity. The Deccani style was prolonged in modified form during 18th century in the courts of these samsthanas where painting gradates quickly to a popular folk manner. In particular at Shorapur, the slight regression to the folk idiom managed to recover a surprising robustness and vigour of pictorial statement. Most of the paintings were derived from Hindu mythology mainly at Hindu principalities. The facial types, trees, flowers and ornaments are of Hindu nature. The workmanship remained exquisite with garish coloring. The quantity of gold depicted in the picture depended on the status of the patron for whom the particular work was done. In some paintings architectural features are seen in cusped arch on the two sides of which are floral motifs and scrolls with predominantly indigo color. But many of them were illustrated mainly for religious purpose rather than for deriving aesthetic pleasure. But few paintings depicted at imaginative impulsive, strong design, fine coloring and excellent drawing skill.
On the whole in the pages of medieval Deccan, art history or culture of miniature painting Hyderabad School had its unique style of approach and depiction, which made it to glow during 18th century medieval Deccan.

However though the miniature paintings created an identity in the pictorial art of medieval Golconda and Hyderabad regions, yet most of them are scarce, widely scattered and the subject itself is of heated controversy. Art specialists and Scholars argue that several impediments made the miniatures in accessible and undistinguishable. In many cases the paintings and manuscripts available bear no evidence of provenance or date turning the subject into an academic guessing game. Hence many important surviving Deccani paintings remain relatively uncharted and unidentified as they are usually unsigned uninscribed and unlabeled.

When compared to the Mughal and Rajasthani ateliers, very few miniature paintings are in existence. This took place mainly on account of invasions, incessant wars and long periods of political upheaval in Deccan, which dispersed and some times totally destroyed the local collections making the Deccani art the rarest of the India styles.

In this period of political unrest and political change, the rulers and nobility carried several surviving miniatures to Delhi, Persia, Bikaner and other places.

Another reason for this scarcity of miniatures must be most probably that the artist working at Deccani course was limited in number. The material available in public and private collection is also very limited. Until recently the Deccani miniatures in the Bikaner palace collection. National museums and from few other museums have been studied and published.

The miniature carried of to far off places, yet has to be analyzed in depth and to be classified properly. The Nizam's personal collection has also largely remained in accessible to scholars. Though few art exhibitions brought to light miniatures of varieties yet a large number still remain indoor. Some paintings are in Ratan Tata collection which contains portraits of Tana Shah.

Deccani paintings are also found in the collection of kishangarh, as many Rajasthani portraits done at Kishangarh strongly resemble Deccani paintings
during the first part of the eighteenth century. Some miniatures are taken to Holland from Golconda by Dutch ambassador Lawrence Pit in 1686 AD.\textsuperscript{185} They contain portraits of all the rulers of Golconda from the founder of the Qutub Shahi dynasty Sultan Quli right up to the last ruler Abul Hasan.\textsuperscript{186} Few sets of portraits collected by Sir Henry Russell further testify to the continued requisition of Hyderabad miniatures by Europeans.

Such paintings in different collections have to be collected and analyze to know the personages and trends of painting. The stylistic characteristics of Deccani miniature also lack cohesiveness as a whole. The Deccani material published far refuses to fall into a neat stylistic bundle. Often Deccani miniatures are lost in Galleries and boxes labeled as Persian, Mughul, Rajput, etc. The all important but elusive differences having been over looked. Several paintings have been wrongly scribe to the Mughul artists due to their Muslim atmosphere themes and resemblance to Mughul paintings in technique and finish, which had considerably influenced the Deccani School mainly in late 17 and early 18 century.

The early Deccani kalam executed by Persian artist in Persian style and by Deccan artist with strong Persian influence are labeled as Persian. The strong cultural links with the Middle East especially with Iran have also long let scholars to confuse. Deccani art with Iranian style. Apart from this difficulty in the stylistic character in the Deccan School as a whole there are also problems within the Deccani School. Once again Golconda School has been confused with other Schools of Deccan style like Ahmednagar and Bijapur due to their stylistic similarities, except few characteristics of their own.

For instance the exact provenance of few ragamala and yogini paintings remained puzzle despite their mature, confident, and remarkably expressive style. Similarly Hyderabad School of Ragamala miniatures were confused sometimes with Bidar, Bikaner and Rajput School of paintings.

Moreover it is not even possible to assert in the exact number of surviving paintings for public accounts do not agree and the total material available for the study appears ill defined and wake in character, because of the difficulty in
making any precise identification, except for small group. There are also controversies regarding so-called copies of early Deccani paintings.

The spread of artists of Deccan to other places to created confusion and only a fragmentary portion of original corpus had survived. For instance after the political turbulence during the late 17 Century or following the Mughul conquest of Deccani kingdoms. Many Decanni artists have left the places of work to find patronage with the smaller sub states of the regions or with the Mughuls where they produced miniatures in Deccani style. This accounted for the large number of pictures having identifiable Deccani characteristics, which cannot be attributed to a particular place. Above all no local traditions about paintings appeared to have been gathered from survival of artists or patrons. Nor are there any family collections, to presume the painting intact.

Moreover, the havoc caused by Aurangzebs wars and dreadful allies famine, plague following in their wake ruined the city and erased many traces of arts including the delicate miniatures. The most important problem in identifying Deccani miniatures related to Golconda and Hyderabad was that the lack of appreciation of the historicity of miniatures and that many valuable pictures and historical documents remained unnoticed.

If these difficulties and differences of opinion are so wide and sharp then the study of medieval Deccani art itself will face many problems. Hence a critical scrutiny of all miniatures is needed to overcome the obstacles. In spite of these hazards one has to trace carefully, the stylistic character of each miniature and give them a place in the medieval Deccani world.

A proper perspective and techniques will enable to over come the vague notion of their evolution which had become highly controversial in recent years and to over throw the problems caused by the violence and confusion that obliterated quantities of these Deccani master pieces.

One most obvious method of relating paintings to a particular center is to analyze the history of the time, the character of the Sultan the peculiar landscape style of dress and to demonstrate that the author of the paintings was actually working there when the miniature was painted. A linear ascent, patch
of color, waving cloth, characteristic turban or features of personages can distinguish the miniatures and attribute them to a particular provenance. For this a sharp eye, a proper idea of the style of paintings and equally sharp imagination is essential to sort them out.

A satisfactory analyses of the character of the work produced in different areas also had to be undertaken which will enable to rediscover the stylistic peculiarities of each School in spite of them having strong leanings towards the Islamic culture of Persia or mogul impact, Turkey or parts of central Asia. A comparison of uninscribed portraits with other inscribed paintings will also indicate the authenticity of their identification.

In totality, a systematic collection of all available dated material, manuscripts and paintings have to be collected, which would be of great assistance for further research. More and more material has to be collected for a re consideration of prevailing theories and conjecture. Our public and private collection required thorough overhauling preferably by Indian expert in art history, to explore full historic and valuable history. In this regard one must welcome every opportunity as that provided by journal, articles etc, to become acquainted with as many as these unidentified paintings as possible in the hope that stylistics sartorial or material parallels will eventually lead to more precise information, identification and attribution. Such an approach and perception will also arouse intense interest in the brilliant art of miniature paintings of Golconda and Hyderabad Schools.

On the other hand a critical review of these Schools brought to light certain aspects like that very scant attention was paid to record or deposit event a realistically as evident from difficulty in differentiating between portraits of real princess and idealized symbols of royal splendor. It also appeared that very few histories or historical events were commissioned as the ruler was to passionate recorders of wordily phenomena or lacked the temperament for documentation.

Most of the paintings remained subservient not dazzling due to the imaginative composition and poetic content. They are also filled with somewhat unearthly spirit because instead of actually depicting the religious acts of persons
they only reflected its spirit and mystical exuberance. Some miniature show lesser movements and poorer taste for color, pictures executed by unskilled painters was less successful in individual characterization then those by the masters.

In Hyderabad School most of the portraits of saints and dervishes though produced in large number were executed hastily without standardized formula for portraiture grouping and colors except for sentimental values. Such portraits of nearly six hundred came to the market from the Nawab of Kalyani collection, which were executed during mid 18 century.187

Some of these portraits were displayed during Muharram in Abdarkhana by Nawab of Kalyani and Nawab Qiamul Mulk Mir Kalan who was son in law of Asaf Jhah I. At local Schools the main defect remained in there palate which was earlier too heavy, cold and garish in some cases, while chalky in others, their static drawing and stereo type compositions are the other points which indicate that the Deccani Schools was on the verge of collapse.

Few pictures with date and style restricted themselves to a determination of prominence and had remained on a descriptive level. They had not addressed them selves to an investigation of the totality of the worldview by placing specific examples of paintings against the background of philosophy, ethics or metaphysics. In other words although they speak of a flourishing civilization with a distinctive esthetic cultural values, yet these objects are still so few that it is hard to understand the values they communicate or even their language or expression. moreover they differ radically in spirit from other School s especially in the cool precision of art. Most importantly, the miniature paintings in general are not an art of the people at large but of its royalty and nobility belonging to the aristocratic routes of medieval kingdom

There function apart from the functional was primarily a glorification of its patrons their activities and depiction of their talents. The treatment of it's style continues to be in terms of isolated units, corresponding to reigns of individual rulers and as a momentum and logic of it's own through which it evokes transcending the preference and predilections of it's patrons. Even with in the
artistic framework they work was marked by serious misconceptions betraying a lack of understanding of medieval society and the working of its institutions.

Further, while the obvious functional significance paintings cannot be denied, the cultural role as a medium through which the sovereignty of the ruling classes is endorsed cannot be denied. The evidence of miniature paintings should be corroborated and linked with the contemporary literary sources to have full and authentic history. Moreover one cannot just criticize these illustrative arts merely from the conceits and vanities of their rulers in search of their own images in the vague world of passion because the painters in spite of their obedience to their patron excursed their functions independently which resulted in conglomeration of styles with different teams and give us a glimpse into the era gone by.

D) SPREAD AND DECLINE

Though the Deccani Schools of Golconda and Hyderabad suffered from few criticisms and their atelier seem always to have been small in comparison with the other Schools, yet their output dramatically original and consumably sumptuous in terms of papers, pigments and other materials used. These miniature paintings as discussed earlier possessed certain distinctive features of merit, which not only created a lasting in print in the Deccani kingdoms, but also spread far and wide.

The lavish artistic patronage provided by the elite dynastic rulers of Golconda and Hyderabad, continued even after extension of these kingdoms for certain time which reveal their artistic importance. The glowing Golconda style of paintings which reached their heights during the middle of 17th century witnessed the climax with its fall in 1687 AD, when Mughals attacked However patronage was shifted from royal lineage to noble lineage, who by transforming the Deccani kingdoms into some hereditary principalities, started acquiring power and wealth. After entrenching themselves in power, their artistic pursuits were exhibited in form of patronizing arts among which miniature art received a blow. Very soon artists who worked at Golconda School and those artist who
found no place at Mughal court rule of Aurangazeb due to his lack of artistic interest and continuous involvement in Deccani wars, found new place at Deccan notables and started portraying these noble which in one way made Deccani art to continue by enhancing the prestige of these new regional identities.

Some of them even found work not only under Muslim officials appointed by Auragazeb but also of Hindu officials in and around Hyderabad which resulted in new themes of Hindu nature. Others have accompanied their Rajput patrons back to Rajasthan, where there suddenly emerged a Deccani imprint on the Schools of Mewar, Kishangarh, Jodhpur and Bikaner. Related painters had immigrated further a field to Rajasthan and Punjab hills. Portraits executed by an artist named Wajid who worked in eastern Rajasthan and certain pahari portraits from Chamba, Bilaspur and Mandi are related to Deccani style.

Many others immigrated to Northern India especially to Mughal courts and produced works which became difficult to differentiate between Mughal and Deccani painting in late 17th century. For instance Mughal artists like Muhammad Ali and Farrukh Beg, who initially worked at Deccan, later on their return to Mughal court painted in pseudo Deccan style and produced excellent paintings that intrigued and pleased the Mughal rulers. On other side during Deccani Sultanate rule, Mughals collected several Deccani paintings, now found inserted into Jahangir's albums. It was believed that 2000 volumes, many of them illustrated were sent from Deccani kingdoms to the Mughal court in 1661 AD in connection with the arrangements for the marriage of Sultan Ibrahim's daughter to Sultan Daniyal, Jahangir's son. Such copies in spite the Mughal artist, who composed or worked in styles heavily influenced by the Deccan. As a result across new idiom aroused in their work which combined the sober realism of Mughal portraiture with Deccani extravagance and a cool precision.

At the same time many officials of the Golconda kingdom remained at Deccan itself even after its downfall. Their imperial overlords allowed them to continue keeping in view of their administrative experience such officials patronage to the arts was also partly responsible for the spread of Deccani
painting within several regions and around Golconda kingdom. Apart from these new appointees being artistic persons gave additional impetus to the glow of the Deccani art.

Though in the later works of the paintings could not be matched to the style of the Golconda in draught manship and technical touch, yet they maintained the charming spirit of the earlier Deccani culture. But one particular and significant change or a great shift in illustrations that can be perceived was that artists, patrons, noblemen, governors and new-comers turned away from mere portraiture to rediscover the beauty of women, escaping into an idealized world of princesses and courtesans. Many male miniatures from then onwards were dry and repetitive, but there was a tendency towards effects of mere prettiness in the rediscovered feminine world.

Hence comparatively female portraiture and themes related to woman like royalty, raginis, courtesans, etc emerged in multitude, to those pictures of men. Altogether the tradition set by Golconda Sultans was followed by noblemen, vassals and other petty officials till rise of the Asaf Jahis who continued this art tradition of miniature painting.

Once again in Hyderabad School, Nizams by establishing flourishing workshops and Schools at their courts, made Hyderabad School to attain uniqueness in depiction, which made miniature paintings to spread from the capital cities into the minor centres and provinces like Kurnool, Shorapur, Wanaparthy, Gadwal, etc, where it always kept its predominantly worldly and secular character intact in the tradition of medieval Deccani art.

Finally with the growing impact of British power and art and casual interest of the rulers and Nawabs for the work of local painters dried up the flow of works completely after mid 19th century which indicates that Hyderabad School mainly belong to 18th and later 18th century-phase during which various themes were depicted with trim precision and grip of visualization. During this period most of them remained as cheap, impotent imitations of work done at earlier phase. However in other perspective they too remained a veritable treasure for the analysis of life, manners and costumes of the people of those days.
Thus in totality, during 17th and 18th centuries, Golconda and Hyderabad kingdoms and local feudatory rulers of Kurnool, Cuddapah, Shorapur, Wanaparthy, Gadwal patronized miniature paintings with which great originality, pulsate with personality of rulers, moods of their companions, official features of their nobility, work trends of their courtiers, universal beauty of nature, technical skill of architecture and mythological folk-lore, depicted different themes with blend of royal-emotional and spiritual moods, radiating colorful pictures of energy and look.

They in art history exist as independent objects with inspiring illustrative information testing a past reality through depiction. They deal with medieval Deccani aspects, which help or add in historical making. Such trends of approach or boost of sources will help in long-run in the perfection of history and to know the artistic output of medieval Deccani centres of polity and painting.

It was noticed in the analyses that Golconda School which reached its pinnacle during 17th century did not end with the fall of the kingdom but continued into the early 18th century before developing into a more fixed Hyderabad School and even continued to function under smaller local patronage as sub Schools. Though during intervals and transitional Dark Age of 18th century as known as, some paintings remained dull, colourless and imitative as if supporting the period, yet during peak times of Golconda and Hyderabad phase they are indeed medieval Deccani in nature with styles and qualities of nativity. These miniatures with natural figurisation; creative action, and aesthetic experience and with well-developed materials, tense subject matter, dynamic complex picturisation, revealed several aspects of Deccani life of the times in different realms and also of artistic work executed.

Finally the miniature paintings remained as diamond illustrative expressions of higher strata of artistic excellence at various stages of medieval era of Qutb Shahis and Asaf Jahis.
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2. Vasudeva and Agrawala- The Heritage of Indian Art, Publications Division, New Delhi, 1906. p.6


4. Vasudeva and Agrawala- The Heritage of Indian Art, Publications division, New Delhi, 1906. p.6

5. Basham A.L, The Wonder That was India, 1981, p. 11


7. Mario Bussagli, Indian Miniatures, London. 1969, In his introductory essay, he points out that after the spread of Islamic influence, several illustrated Manuscripts, album Miniatures, portraits made their way all over India.


14. Basham A.L, The Wonder that was India, 1981. He says that the painters
derived much inspiration from Persian models.


19 Krishna Chaitanya, *A History of Indian Paintings (Manuscript, Mughal and Deccani traditions)*, Abhinav Publications, New Delhi, 1979, p.82. For instance James Story, The adventurous English painter left England in 1583 AD and came to Goa where he maintained a shop of Paintings. This had gradual impact on Deccani Schools including Golconda.


21 Krishna Chaitanya, *A History of Indian Paintings (Manuscript, Mughal and Deccani traditions)*, Abhinav Publications, New Delhi, 1979, p.87.


Brown Percy, *Indian Painting*, Hamam Publications, New Delhi, 1982, pp 35-50. He said that the system of kalms is being used mainly with regard to the Miniature Paintings of Rajputs and Mughal Paintings with local variations that possess important categories of style.

The 16th century Miniatures had Persianate characteristics features due to foreign origin of the ruling dynasty - The Qutb Shahis, where Sultan Quli, the founder of the dynasty emigrated from western Iran to Bidar, the Deccani capital of Bahamanis in 1478 AD and later found favor at their court and soon assumed political power as a noble man and finally with the beginning of the disintegration of the Bahamani empire declared independence and founded Qutb Shahi dynasty at Golconda, which continued till 1687 AD, till Mughal conquest of it.

Various influences like Mughal, Persian, Vijayanagar, European, Rajput, etc on Deccani Painting and the differences and the similarities between them are discussed in part -II of this chapter in detail to know the real essence of Deccani Painting.


Jagdish Mittal, *Islamic Paintings of the North and the Deccan*, Roopalekha, (A Journal of the All India fine Arts fine Arts and crafts society), vol. XXXVII, No.1, New Delhi, p.134. It is in the collection of oriental public Library, Bankipur or Patna.

Skelton Robert, *Indian Miniatures from the XVth to the XIxth centuries*, Venice, 1961, where the author brought to light several other Golconda works. It is in the collection of Chester Beatty Library- Dublin.


36 Mark Zebrowski, Deccani Painting, Roli Books International, New Delhi, 1983, p. 159. The Kulliyat or collection is Sultan Muhammad Quli Qutb Shah's Urdu poetry with illustrations.

37 It is of fol. 93a of Kulliyat in the collection of Salarjung Museum, Hyderabad.


39 Sherwani H.K, Cultural Trends in Medieval India, Asia publishing house, New Delhi, 1968, p.64.


41 It is in the collection of Victoria and Albert museum, London.


43 Bawa V.K, Aspects of Deccan History, Institute of Asian Studies, Hyderabad, 1975,

pp 199-200. They are in the collection of British museum, London.


49 Partha Sarathy, Andhra Culture (A Petal in Indian Lotus), A state gazetteer department Publications, Hyderabad, 1984, p.23


53 It can be noted that Abul Hassan himself was an ethnic Arab, born in India and hence encouraged Arabic literature. His spiritual guide was Shah Raju, who wrote in Urdu. His son Akbar Shah Husain translated Hindu Books into Persian and wrote Treatises in Sanskrit.


It was observed that the influence of western Paintings through Goa was responsible for the vogue of Paintings on cloth. European Artist also worked for
the Sultan, leaving a lasting imprint on the Golconda School. The mid 17th century kalamkari textiles of Palakollu and Petapoli known as Golconda works, are other sources for inspiring painters to work on cloth with themes like procession scenes. However the placement of figures in rows is Deccani characteristic feature and Deccan Artists used traditional gouache medium for these Paintings instead of European oil.


67 *Ibid, p.201. It is in the collection* of Victoria and Albert Museum.
Sherwani H.K., *History of Qutb Shahi Dynasty*, Munshiram Manoharlal Publications, New Delhi, 1974, p.62. The author remarked that Paintings were dated to early 18th century and must be portrait of a Mughal courtier or nobleman and name Abul Hasan Tanashah must have been added to it in order to make it fetch a good price.


*Ibid*, pp 240-44.


81 Skelton Robert, *Indian Miniatures from the XVth to the XIXth centuries*, Venice, 1961, Fig-159. In the collection of Freer Gallery of Art, Washington D.C.


84 *Ibid*, p. 150.


86 Shervani H.K and Joshi P.M. *History of Medieval Deccan*, vol.11, Hyderabad, 1974, p.211.


91 *Ibid*


95 Mark Zebrowski, *Deccani Painting*, Roli Books International, New Delhi, 1983,
pp 155-156. It is in the Victoria and Albert museum.

96 Ibid, p. 156. It is in the collection India Office Library.


104 Ibid, pp. 170-175. It is signed by Muhammad Siyah Qalam. It is in the collection of Kevorkian Foundation, New York.


"Ibid, pp 192-196.


Karl Khandalavala, *Deccani Painting: A Consideration of Mark Zebrowski Deccani Painting*, Lalit Kala, No.2, 1985, p.46. Both the black sheep and white sheep Turkmans patronized Manuscript Painting and Turkmen style which had its own characteristic fused with the late safavid style and this mixed style, particularly that of Shiraz did influence Deccani Painting at Golconda.


Ibid


*Ibid*, pp. 213-214, It is datable to 1700 AD.


The present paintings are in the collection of Rietberg Museum.


Das A.K *Treasures of Indian Painting from the Maharaja Sawai Man Singh II Museum*, Series one, Jaipur, 1976 pl.2. It is in the collection of City Palace Museum, Jaipur


A detailed political, economic and social history of Nizams or Asaf Jahis is discussed in the III chapter of the present thesis.

An analyses of distinctive features of Hyderabad School are discussed in detailed in Part -II of this chapter.


*Ibid*, p 234

Jagdish Mittal, *Islamic Paintings of the North and the Deccan*, Roopalekha, (A Journal of the All India fine Arts fine Arts and crafts society), vol. XXXVII, No.1, New Delhi, Vol. XXXVIII, No 1 and 2 to p 138.


156 A separate section or chapters on Women Paintings are discussed in the present thesis.


163 It is in the collection of Prince of Wales museum, Bombay.


166 It is in the collection of Salarjung Museum, Hyderabad.


169 *Ibid,* p 23. It is in the collection of Johnson Album.


172 Jagdish Mittal, *Islamic Paintings of the North and the Deccan,* Roopalekha, (A Journal of the All India fine Arts fine Arts and crafts society), vol. XXXVII, No.1, New Delhi, Vol. XXXVIII, No 1 and 2 to p 138.


Ibid, pp. 272-273. It is in the collection of national museums, New Delhi.


185 Sherwani H.K, *Cultural Trends in Medieval India (Architecture, Painting, literature and language)*, Asia publishing house, New Delhi, 1968, p.61.

